JULY 4, 1953

MOTION PICTURE HERALD

Disc Jockeys Parlay Film Title Songs Into Box Office Winners

—A HERALD FEATURE

REVIEWS *(In Product Digest)*: ROMAN HOLIDAY, THE SWORD AND THE ROSE, THE CHARGE AT FEATHER RIVER, SON OF BELLE STARR, SPACEWAYS, JOHNNY THE GIANT KILLER, HUNDRED HOUR HUNT, NIGHT WITHOUT STARS, WAR PAINT, DEVIL'S PLOT, THE MARSHAL'S DAUGHTER, GENTLEMEN PREFER BLONDES

Better Theatres for JULY

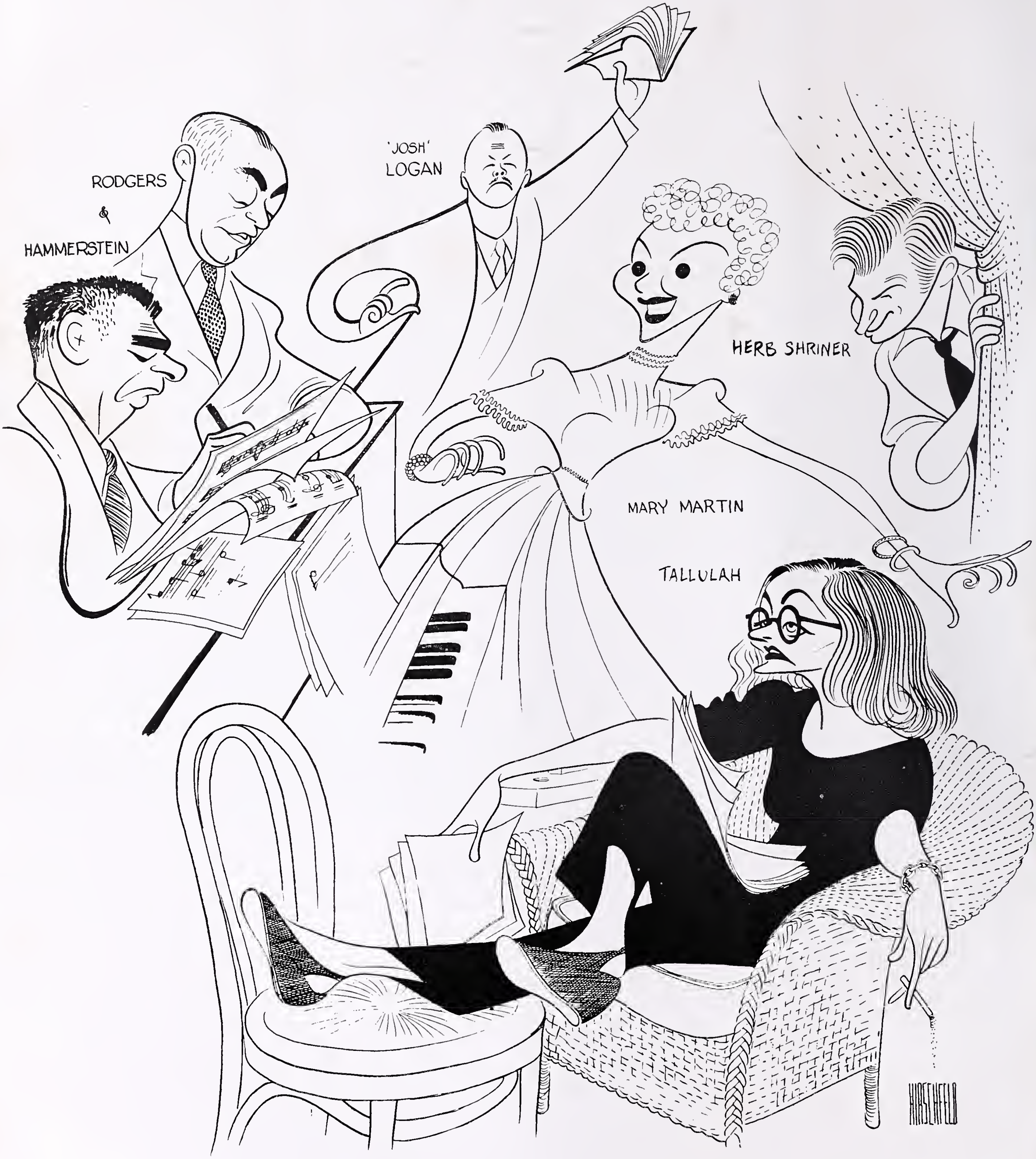
Drive-In Snack Bar "Potential"

Stereo Sound Standardization

3-D Shutter Synchronization

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price: $5.00 a year in the Americas, $10.00 a year Foreign. Single Copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

In Two Sections, Section One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'JOSH'
LOGAN
HERB SHRINER
MARY MARTIN
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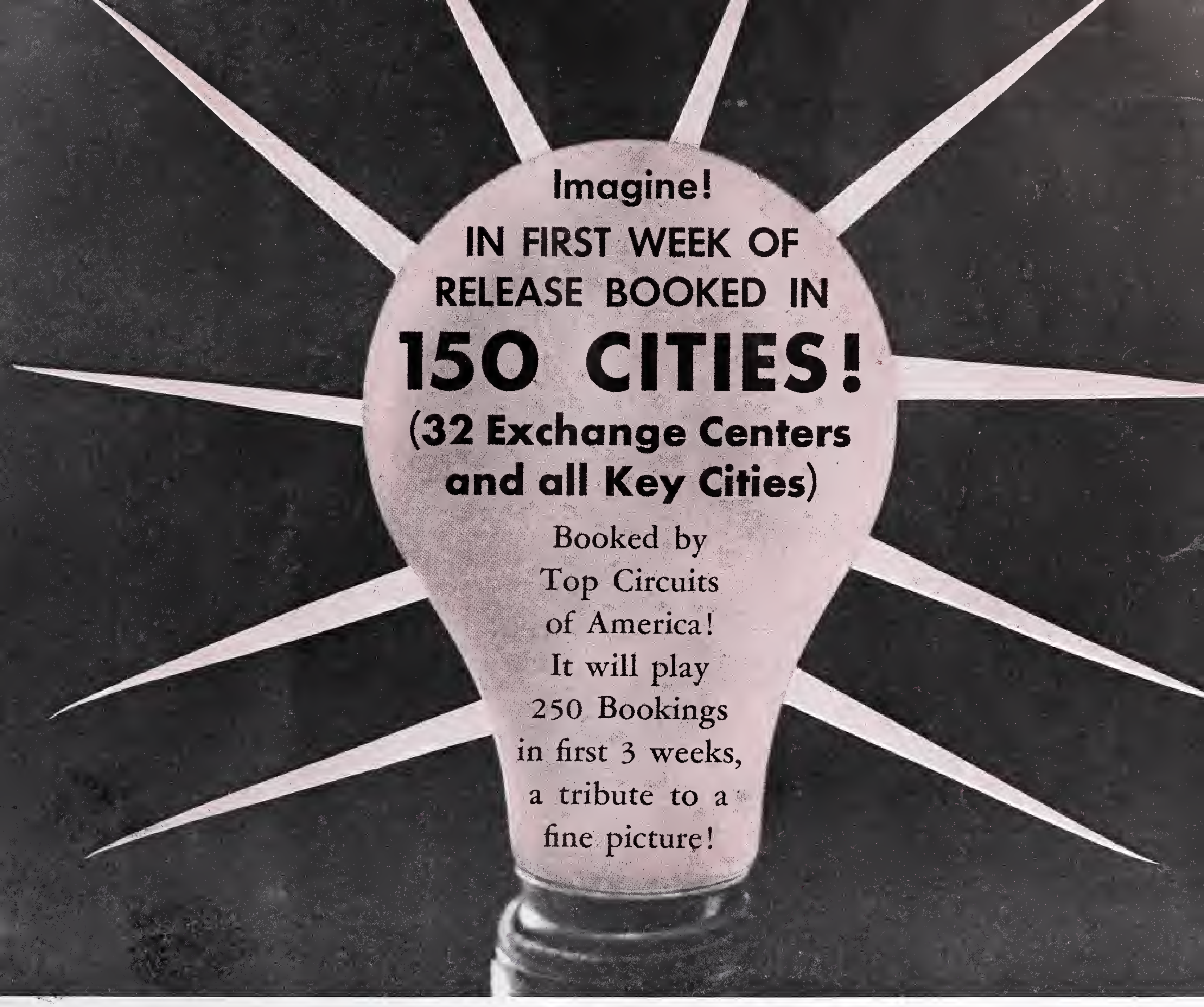
For the first time in its history Theatre Arts Magazine devotes its cover (*the cover art is shown above*) and nine inside pages to a motion picture. It's **"MAIN STREET TO BROADWAY,"** soon to electrify all show business!



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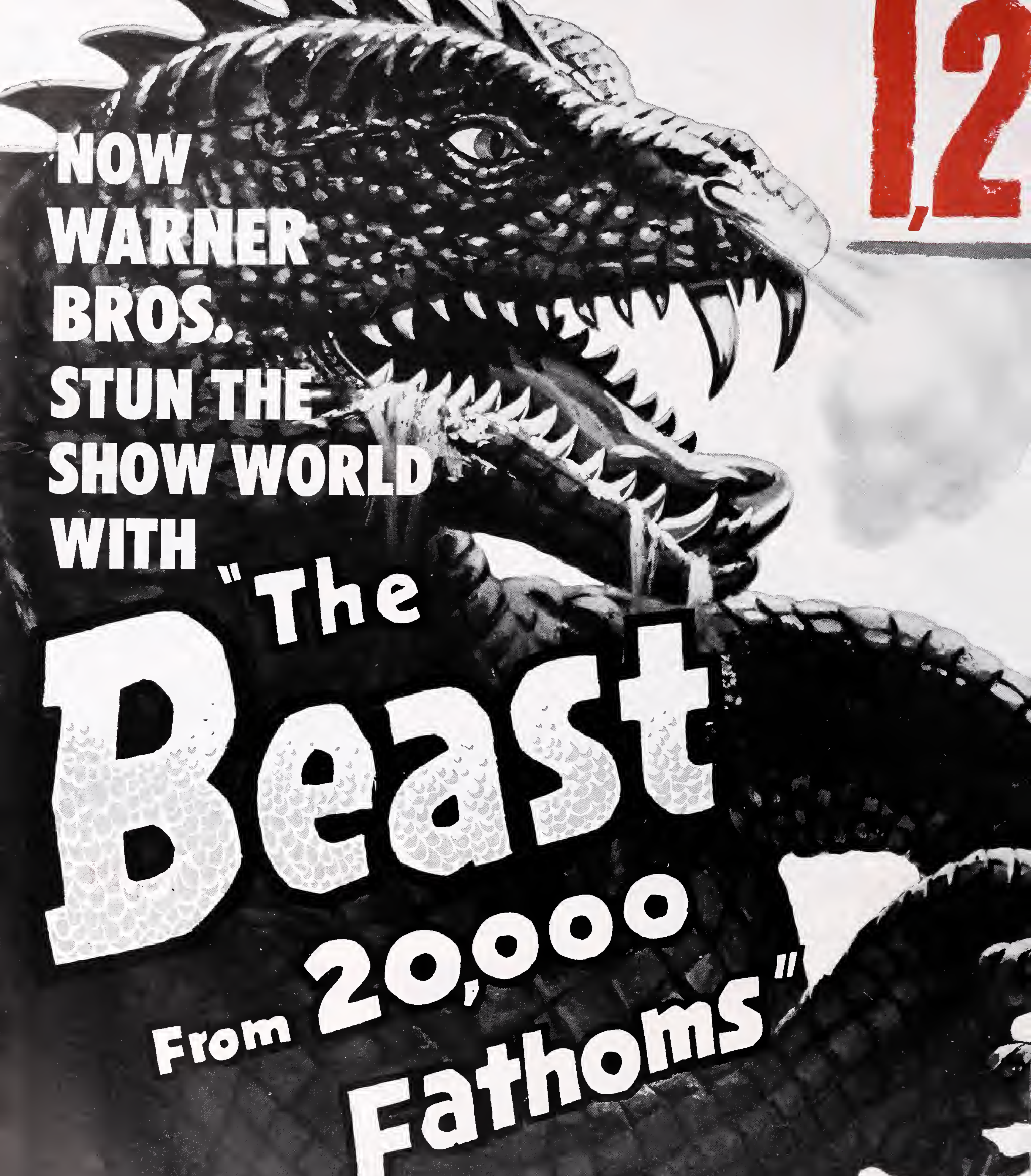

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TECHNICOLOR

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Screen play by CHARLES LEDERER

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 192, No. 1

July 4, 1953

3-D Projection Simplification

AN important step in assuring the continuance of 3-D motion pictures would be the simplification of the projection procedure. By now persons in the industry—and many of the patrons—understand that to provide a true stereo picture it is necessary to present two images—one for the left eye and one for the right—for fusion in the brain of the spectator.

When the Natural Vision system was being prepared it was decided wisely that as little change in standard booth practices as possible would be proposed. This explains the use of standard projectors, interlocked, and large film reels. That same 3-D projection system was used in the 1951 Festival of Britain and at the New York World's Fair of 1939 and 1940. It may be found that the use of interlocked standard projectors will continue to be the best method for large theatres.

However, for small theatres a simplification seems desirable. Synchronization frame by frame, in fact virtually sprocket hole by sprocket hole, is required for satisfactory 3-D screen effects. In addition, the two projectors must be properly lined up, their lenses must be matched and the light of each must be of the same intensity. Such standards are realizable in practice only through close supervision of good quality equipment in perfect operating condition. One human error in threading a machine may spoil the whole 3-D illusion.

The obvious solution, at least for small theatres where the problem of obtaining sufficient light on the screen is not as great as in big theatres, may be to put both the left and right eye images on one 35mm film. A number of such systems have been demonstrated and suggested during the past twenty years. Industry attention in the United States has been drawn to such single strip systems by the recent showings of the Nord system, the announcement of a Norling system and by other tests.

THERE are a limited number of ways in which the two images can be placed on a single 35mm film, although at least a dozen variations have been proposed. Images can be put side by side. This results in an unsatisfactory image ratio with the height greater than the width. (This is the system used by Bofex for 16mm 3-D home movies.) The images can be put one above the other, either compressed to occupy together the approximate area of a standard 35mm picture or each of them can be almost as large as the standard frame. In these cases a double lens or a beam-splitter must be employed to project the images simultaneously. Systems which project the two images alternately have resulted in objectionable eye strain. Another method of locating the two images on one frame consists of rotating the images 90°, i.e., lengthwise side by side on the 35mm. Through an optical system these images are twisted to normal in projection. In a special category is the Polaroid vectograph film method which has the two images on opposide sides of the same 35mm film. This method would eliminate the need for Polaroid filters at the projector. Spectators for all these methods must wear viewers.

The whole problem deserves the attention of research experts within the industry. If a practical method of 3-D projection simplification can be worked out and standardized, even for thousands of theatres with a seating capacity under 1,500 seats, it should be done quickly.

■ ■ ■

¶ The way is now open for the development of a theatre television network. The Federal Communications Commission has approved the compromise suggested by the industry in which the licensed common carriers will be authorized to provide the transmission facilities needed for a theatre television network service. Under the FCC order of June 25 common carriers transmitting exclusive theatre television programs may use frequencies currently alloted to them or to other common carriers. The Commission will pass separately on the merits of each application. The report correctly noted that theatre television "will continue to expand or not, depending upon public acceptance and support."

■ ■ ■

¶ Congressmen interested in the effectiveness of the State Department's film program abroad might attempt to evaluate the impact of the program through the eyes of the peoples abroad who are supposed to be influenced. The latest of many disquieting reports about the film program is a report April 29 in *The Statesman*, Calcutta newspaper. That paper quoted a debate on film matters in New Delhi of the Council of State. Included were statements by one member that "he did not want the import of foreign information films" and by another member who "asked the Government to learn from Soviet Russia" about propaganda film policy.

■ ■ ■

¶ Observers who have had an opportunity to compare the effectiveness of the test reels for CinemaScope in a large theatre with results obtained in the 20th Century-Fox home office screening room have been impressed by the adaptability of the process to small theatres. On account of reduced proportions of the room in relation to the size of the screen, the visual effects are even more striking than in a very large theatre. The 20th Century-Fox Little Theatre seats 200 and the CinemaScope screen used is 32 feet by 12 feet.

—*Martin Quigley, Jr.*

Letters to the Herald

Job Well Done

To the Editor:

The lifting of controls on the use of copper and a general easing of the copper supply situation has removed the primary motive for which the Copper Drippings Salvage Program was initiated in the Fall of 1951. It is therefore felt that there is no longer the urgent necessity to continue this particular conservation action as an official program of the National Production Authority. The Copper Drippings Program was an excellent contribution of conservation in the defense effort and again demonstrated that the motion picture industry is quick to respond to an appeal to assist the national defense effort.

The success of the Copper Drippings Program has been largely the result of the fine spirit of cooperation between all segments of the motion picture industry, including the theatre projectionists, film carriers, supply dealers, theatre managers, trade associations, trade journals and Variety Club members.

I wish to take this opportunity to express my sincere appreciation to all those who contributed so freely of their time and energy in helping make this joint effort of the motion picture industry a successful one. Thank you very much for a job well done. — Nathan D. Golden, *Director, Motion Picture, Scientific and Photographic Products Division, National Production Authority, Department of Commerce, Washington D. C.*

Those Glasses

To the Editor:

Albert Sottile, president of the Pastime Amusement Co., Charleston, South Carolina, should be highly commended for his frank statement concerning "Those Cheap Glasses" which appeared on your Letters page in the issue of June 20. This penny-per-thousand piece of merchandise is annoying to the patrons and embarrassing to the exhibitor. More power to Mr. Sottile.—*STACY D. WILHITE, president, Mid-State Theatres, Inc., Cookeville, Tenn.*

Wonderful Publicity

To the Editor:

There seems to be consternation among some exhibitors and distributors throughout America; but there is joy in Memphis, Chicago and Dallas over the marriage of talkies and depth.

I spent a few days in Memphis recently when a very fine story broke on the front page of both the *Commercial Appeal* and the *Press Scimitar*. The stories glowed with enthusiasm as M. A. Lightman, Sr., president of Malco Theatres, discussed CinemaScope and other interesting movie highlights with the newspapers' assistant editors. On top of all this, a few days later, Mr. Lightman and Mr. Young of Fox Films scooped the first page of the second section with a grand review on their CinemaScope premiere showing.

Wonderful publicity such as this deserves an abundance of cheers for Fox and Mr. Lightman. Seldom, if ever, does the amusement industry get pin-pointed on Memphis newspaper front pages. It certainly speaks of powerful press agentry.—*JOHN THOMA, Amusement Publicist, Chicago, Ill.*

"AS USEFUL TODAY AS 29 YEARS AGO"

To the Editor:

This is our 29th year as a subscriber to *Motion Picture Herald*, which we find as useful today as it was twenty-nine years ago. — *C. A. RODRIGUES, Gil Vicente, Portuguese East Africa.*

Championing Shorts

To Walter Brooks:

Being one of your many readers, I'm very grateful to find that you again have championed the short subject. Most of the trade papers today, like the industry generally, take the short subjects for granted. Therefore, when I see such a constructive article as you had in the June 13 issue, I am very gratified. Elmer Rhoden is evidently a very forward showman who realizes that there is still profit in short subjects, as there always has been when they are properly exploited.

In case you have overlooked it or did not know it, we are among the first with 3-D shorts. (See rear cover of your May 30 issue.) We have one playing with "Fort Ti" and features the Three Stooges. No doubt you remember the pie fight pictures. Well, take a look at flying pies in 3-D!—*JULES WHITE, Producer-Director Short Subjects, Columbia Pictures Corp.*

Can't Be Beat!

To the Editor:

I would like to say that Motion Picture Herald can't be beat by any other magazine. —*DON THOMPSON, Cherry Place, Hamburg, New York.*

MOTION PICTURE HERALD

July 4, 1953

PATRON "donation" subject to ticket tax, U.S. rules Page 12

COMPO continues with pressure on drive for tax relief Page 12

MAJORS win dismissal of Hillside trust suit involving prices Page 12

PROMOTION on a platter; music helps sell pictures Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

PARAMOUNT has big opening of "Stalag 17" on Broadway Page 17

THREE suits in Cleveland seek to end all clearances Page 17

VARIETY CLUBS' Rogers Hospital seeks $400,000 yearly Page 18

UNIVERSAL reports net profit for 26 weeks of $1,346,632 Page 18

CINERAMA stockholders approve deal with Stanley Warner Page 23

DISNEY plans production of three features using CinemaScope Page 23

NORLING announces new single film process is now ready Page 23

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THEATRE TV frequencies to be allowed by FCC Page 25

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On the Horizon

THE stiffest defense against Communist infiltration yet adopted by any Hollywood Guild or union was proposed to the Screen Actors' Guild membership Tuesday in a letter from the board of directors outlining a proposed new by-law. The letter also condemned by name 24 members who have refused to answer the House Un-American Activities Committee's questions concerning Communist party membership. The proposed by-law would rule ineligible for membership in the Guild any person who "is a member of the Communist party or of any other organization seeking the overthrow of the Government of the United States by force and violence." It also would incorporate in the application for membership a statement to be signed by the applicant reading: "I am not now and will not become a member of the Communist party nor of any other organization which seeks to overthrow the Government of the United States by force and violence."

► A new plant for the manufacture of a new synthetic base for photographic film will be built at the Du Pont Company's factory at Parlin, N. J., the company announced Wednesday. Tests have shown that the new base, chemically identified as a polyester, is several times stronger and has much greater dimensional stability than any of the present types of safety film base and has comparable flame resistance. It has the added advantage of a reduction in film thickness, making possible greater footage per reel. Production in commercial quantities is expected by the middle of 1955.

► Many industry officials feel that the final solution of the theatre television proceedings was the best possible one. If the industry had prosecuted its bid for exclusive frequencies, they say, the Federal Communications Commission might have rejected it, or if the Commission had approved it and no use were made of the frequencies, they would have been taken away. As it is, sharing the common carrier frequencies, the industry can take its time and work up some firm plans.

"The Quigley Award is to Showmanship what the Academy Award is to acting and producing."—J. J. Fitzgibbons, president and managing director of Famous Players Canadian, in a letter to stockholders of the Corporation.

► The defeat may have been a politically wise move, but anyway the New York film publicists were soundly beaten in baseball by the New York newspapermen last weekend. The occasion was the annual get-together of publicists and newsmen at the Wayne Country Club. The score was 18 to 10, and Carl Fishman of Loew's swears on his press agent's honor that the game was on the level. Merchandising opportunities were not missed. Midway in the game Columbia's Al Rylander called a halt to distribute caps worn by Tommy Rettig in "The 5,000 Fingers of Dr. T." Not one to be outdone, United Artists' never-sleeping publicity director, Mort Nathanson was quick to offer "Melba" toast to the players.

► "It is our best estimate that during the next three years we will have to spend several million dollars for theatre alterations and new equipment . . . we are confident that the expenditures will not cause any serious strain . . ." said Charles P. Skouras, president of National Theatres this week in a letter to stockholders in the company.

► General admission tax collections in May, reflecting April business, were off from April collections but were still the second highest this year. They were also down from May 1952 collections, the Bureau of Internal Revenue reported. The bureau said general admission tax collections in May amounted to $23,410,788, compared with $25,160,355 in April and $25,221,046 in May last year.

► The Mosher bill outlawing the censorship of newsreels in Ohio was overwhelmingly passed by the state House of Representatives in Columbus Tuesday. The vote was 110 to 6. Already approved by the Senate the bill now awaits the Governor's signature. The bill succeeded a wider measure which would have entirely eliminated the Ohio board of censorship but which died in committee.

In BETTER THEATRES

Some drive-in operators put no limit on how much their refreshment stands can contribute to total gross; others think they have reached the limit; and there are those who just don't know . . . that's how Philip L. Lowe, Boston drive-in owner and concessionaire, classifies attitudes toward snack sale potential. For the benefit of all three groups, he analyzes eight factors by which that potential may be measured, in the lead article of this issue, "In Refreshment Sales What Is Your Potential?"

With 20th Century-Fox ostensibly adopting one system of placing magnetic tracks on the film with the picture, and Paramount proposing another, the industry is confronted with a new occasion to make urgent decisions regarding sound. In "Crisis in Sound, 1953," the two systems are compared.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures

3-D's OF COMERFORD SHOWMANS
DETERMINATION!
DILIGENC
ELIVERY

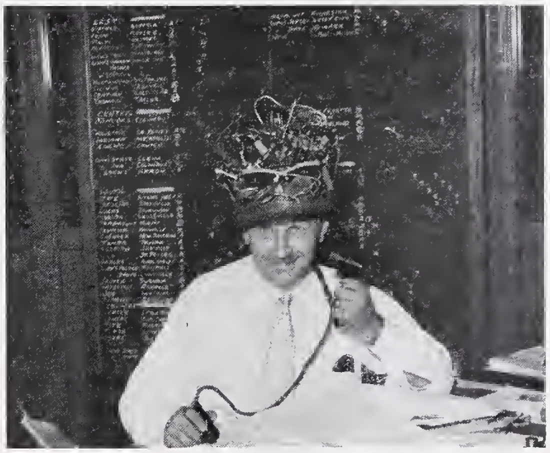
AT THE COMERFORD circuit showmanship meeting in Scranton: seated, J. J. O'Leary, president; A. W. Schwalberg, Paramount; Byron Linn, operations manager; Adolph Zukor, Paramount; Frank C. Walker, board chairman; Ed Fay, Providence exhibitor; William C. Gehring, 20th-Fox. Standing, Ray Moon, Ed Walton, Rube Jackter, Bill Brumberg, James O'Gara, George Schaefer, Frank Cahill, S. F. Seadler. See page 34.

by the Herald

HUGH MACKENZIE, producer of "No Escape" for United Artists release, said in New York Monday independent producers are ready to make films in new processes and he is considering CinemaScope for his next, "An Island Affair," to be shot in Samoa, in Eastman color.

by the Herald

ROBERT CLARK, left, executive producer and director, Associated British Picture Corp., was in New York a week to examine latest techniques and confer with Allied Artists executives.

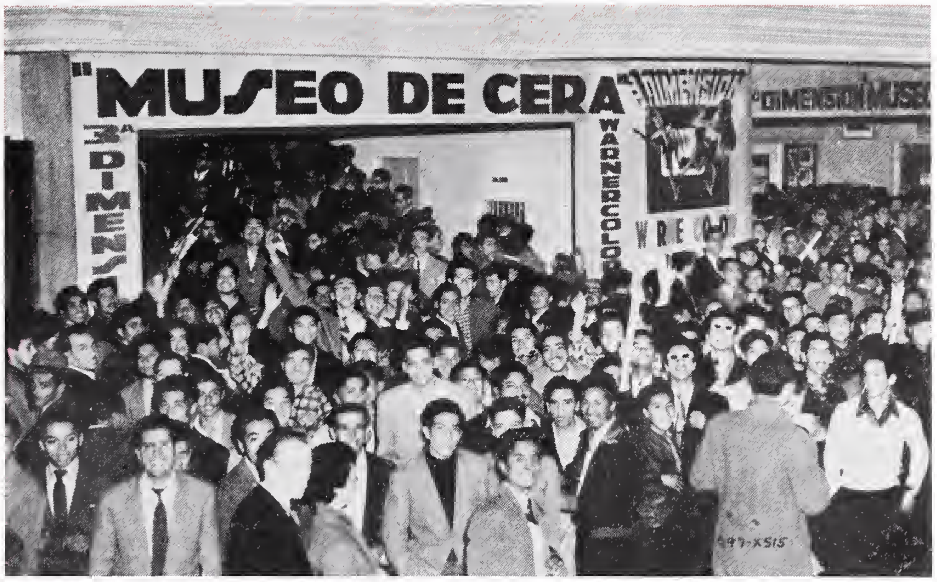


by the Herald

THE MAN FROM ALTEC. This is E. O. Wilschke, operating manager of Altec Service Corp., attired in the latest communications device, a versatile whimsy complete with tubes, a dial, earphones, a mike, and dreamed up by field engineers Don Clarke and Nick Markanich, who just returned from the outer spaces.

MRS. ELIZABETH CHADWICK and her son, Lee, left, receive a scroll in Hollywood from Steve Broidy, president of the Independent Motion Picture Producers Association. It testifies to the work and ideals of the late I. E. Chadwick, founder and organization president for 28 years.

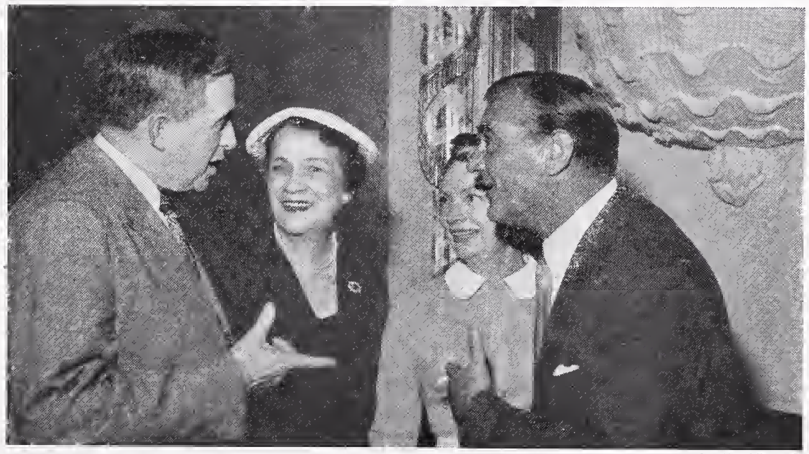
AFTER THE NEGOTIOTIONS. The scene at the United Artists home office in New York as Edelberto Carrera, Sr., president of the Cuban theatre circuit bearing his name, signed for the 1954 lineup. Standing are Alfred Katz and Louis Lober, foreign sales executives; Arthur B. Krim, president; Sam Bekeris, foreign department, and Edelberto Carrera, Jr.



ALL-TIME RECORD CROWDS jam the Central theatre, Lima, Peru, for that latest wonder of wonders from the North Americans, Warner Brothers' 3-D "House of Wax." The audience reaction at the thriller's opening night was described as "sensational."

by the Herald

APPEAL for support by Irving Engel, for the Joint Defense Appeal film industry division luncheon, last week in New York. A goal of $100,000 was announced, and a dinner to achieve this will be held in October, aided by the Cinema Lodge, B'nai B'rith. With Mr. Engel at the head table are Leon Goldberg, William German, Austin Keough and Harry Brandt.



by the Herald

WELCOME, for Mr. and Mrs. John J. Fitzgibbons, left, from Mr. and Mrs. William Perlberg, at Paramount's New York preview of Mr. Perlberg's "Little Boy Lost," starring Bing Crosby. Mr. Fitzgibbons is the Famous Players Canadian circuit president.

by the Herald

ROBERT GOLDFARB July 13, in New York, will open the first employment agency solely for the amusement fields. Twenty-five years in the industry, holding positions in sales, advertising and then finally as personnel manager at United Artists and at RKO Radio—Mr. Goldfarb is convinced the screen, radio and television industries need a central, personalized clearing house of employment. He knows the key men and the personnel men, and what they want, he said, and he adds, "We will tell the people who come to us that they will work hard at the beginning for less, that there will be tension but also great promise and that they can't expect to get ahead by being clock-watchers."

COMPO PUSHES TAX CAMPAIGN

Series of Meetings Hear Fight Leaders; Gillette Bill Would End Levy

The campaign against the Federal admission tax continued during the week with unabated energy. The Council of Motion Picture Organizations announced the sponsorship of a series of meetings for the past week and next week for the purpose of keeping the tax removal efforts alive.

The meetings were to be addressed by speakers who will make it plain "that the tax campaign leaders are confident that the Mason Bill, H. R. No. 157, will be adopted at this session of Congress," COMPO announced.

Asked to Collect

Exhibitors have been asked to consider the feasibility of conducting collections among theatre audiences for the benefit of the civilian population of Korea, a request for such collections having been made by Dr. Milton Eisenhower, president of the American Korean Foundation.

Meanwhile it was reported this week that chances for a House Ways and Means Committee vote on the Mason bill grew brighter. However, it was reported that the outlook remained dim for the passage of the bill this year, even if reported by the Ways and Means Committee. The Mason Bill would exempt motion picture theatres from the 20 per cent admission tax.

One thing which has kept the Mason Bill from a committee vote is that Chairman Reed (R., N. Y.) has feared that extension of the excess profits, which he opposes, might be tacked on as an amendment either on the House floor or in the Senate. However, as a result of developments Monday, the excess profits tax extension apparently will be voted out of his committee as a separate bill, and he no longer needs to keep other bills bottled up. The Mason bill, which the Treasury opposes, would put House leaders on the spot.

To "Get Them Out Soon"

Mr. Reed said Monday that there was a "mass of bills" in the committee and that he intended "to get them out soon."

Even if the committee should act shortly, however, it is believed that Administration opposition, plus the fact that Congress has a lot of "must" legislation to dispose of before it quits for the summer would make it unlikely that the bill reaches the White House this year. Congressional leaders have indicated they want to finish this session by July 31. It would be very difficult to sandwich in the Mason Bill, in the Senate especially, before then.

Meanwhile, however, Senator Guy M. Gillette, (D., Ia.) introduced a bill to take off the 20 per cent tax. He said that recent hearings of the Senate Small Business Committee, of which he is a member, as well as a large volume of mail from theatre operators, had convinced him the industry was in "a perilous situation." The Constitution requires that all tax legislation originate in the house, but the Senator said his bill could be offered as an amendment to any tax bill sent to the Senate for legislative action by members of the House.

The first COMPO meetings were held Monday in Cincinnati, Chicago and St. Louis. Tuesday meetings were held in Albany, Little Rock, Philadelphia, Memphis and Salt Lake City. Wednesday there were meetings in Washington, Charlotte, Jacksonville, Dallas and Cleveland. Thursday meetings were scheduled in Richmond and Pittsburgh.

Meetings next week have been set up as follows: July 6, Oklahoma City and Los Angeles; July 7, San Francisco, Denver and Buffalo. Arrangements are being made for meetings in Boston, New Haven, Minneapolis and Seattle.

At each meeting will be screened a 16mm. print of the film shown by the Tax Committee at the April 26 hearing on the Mason Bill by members of the Ways and Means Committee of the House.

Studio Workers Union Studies Pension Plan

HOLLYWOOD: The studio workers union is studying a formula for financing a pension fund in which funds will come primarily from producer proceeds from reissues and film sales to television. This plan is scheduled for presentation to the studios July 25 at which time contracts will be re-negotiated. Several other proposals probably will be made at this time, including a general wage increase and revisions in the present health-welfare setup.

Majors Win Price Action By Hillside

The Hillside Amusement Company, New Jersey, Monday lost its price discrimination case against Paramount, Loew's, RKO Radio, Warner Brothers, Universal and United Artists. Federal Judge Sidney Sugarman dismissed the complaint.

The suit was watched by the industry because it was the first based solely on price discrimination and because it was the first invoking the Robinson-Patman Act on such discrimination. The Hillside company operates the Mayfair theatre, Hillside, N. J., and it had charged the defendants favored Warner theatres.

The court ruled the act doesn't apply to films because they are licensed, not sold. Judge Sugarman added the plaintiff hadn't given evidence to prove conspiracy; that there was insufficient evidence of competition between the houses, this being necessary to make comparisons; that evidence of damage also was insufficient, this being necessary to show as a result of discrimination.

Louis Nizer and John Caskey were counsel for the defendants. Arthur Fink, counsel for Hillside, said an appeal would be filed by the plaintiff.

Blames Taxes as Reason For Theatre Closing

Robert Bryant, operator of the Capitol theatre, Rock Hill, S. C., which closed its doors after 22 years, blamed the closure primarily on burdensome Federal and state taxes. Mr. Bryant, who also operates the Pix theatre, Rock Hill, minimized the effect television had on theatre patronage in emphasizing the tax burdens.

Install Studio Wide Screen

A wide screen and stereophonic sound equipment have been installed in the main projection room at the Samuel Goldwyn Studios, Los Angeles.

PATRON "DONATION" SUBJECT TO ADMISSIONS TAX, U. S. DECIDES

WASHINGTON: The Bureau of Internal Revenue Monday ruled that a "donation" taken by a theatre owner instead of an admission charge is subject to the 20 per cent admission tax. Some months back, in protest against the Federal admission tax, some exhibitors told patrons that they would not charge admissions but would accept whatever donation the customer wanted to make. In the ruling this week the Internal Revenue Bureau said that theatres are run for profit and that theatre-goers are willing or accustomed to paying admission charges. "The fact that the amount so paid is called something other than an admission charge, such as a donation, does not alter its identity as a condition to admission," the Bureau said. The Bureau said its "advice" had been requested on a proposition, after a case arose where a theatre owner taking such donations refused to pay admission taxes.

PROMOTION ON A PLATTER EVERY SONG A SALESMAN

Music from Non-Musical Films Tremendous in Snaring Patronage

by VINCENT CANBY

A new trend—promotion of dramatic, essentially non-musical films through music—is in the making. Last week compositions from United Artists' "Moulin Rouge," 20th Century-Fox's "Ruby Gentry" and United Artists' "Limelight" provided the material for three of the five best-selling phonograph records across the nation.

Ever since Mabel Normand romped through a silent epic entitled "Mickey," circa 1919, music has been used to good but only occasional advantage in the promotion of the non-musical film. Last week's three-out-of-five ratio would not be noteworthy had the songs originated in the scores of musical comedies, but coming as they did from the scores of dramatic films, it is slightly sensational.

Title Conjunction Always Brings Box Office Results

There is probably no means of promotion quite as effective as music. All, except the stone deaf, are susceptible to a stray tune or an improbable lyric. If the title of that tune or the words of that lyric also happen to be the name of a motion picture, the results can be pure gold at the box office.

There is, however, a catch. Paraphrasing a famous statement by Howard Dietz of MGM ("The public can be a flop"), the public can also be slow. Luckily, United Artists executives started early in the promotion of "The Song from Moulin Rouge." It was recorded by Percy Faith on a Columbia label just two days before beginning its 14-week run at the Capitol in New York.

By the time the film began its subsequent runs, the tune was to be heard everywhere. Each time the radio was turned on, there was that melodic plug.

Public, and Executives Sometimes Too Slow

In the cases of the thematic compositions from "Ruby Gentry" ("Ruby") and "Limelight" ("Terry's Theme"), the public and perhaps some executives were slow. The pictures had played most of their money-making runs before the tunes caught on. In the case of "Ruby," the number was not recorded until after the film had gone into release. Local recording companies would not touch Charles Chaplin's "Limelight" music until a London record, recorded in Britain by Frank Chacksfield, began to create excitement in New York. American recording firms jumped on the bandwagon, but it was too late to do the film any great amount of good.

MUSIC GETS 'EM IF NOTHING ELSE

When Brandt's Mayfair on New York's Times Square was playing the United Artists-Stanley Kramer production "High Noon" last fall and winter, that corner of the "crossroads of the world" literally pulsed with the strains of Dimitri Tiomkin's title song. The managers had placed in the Mayfair outer lobby a juke box on which there were 12 different recordings of the song. Loudly but not too raucously, the juke box bemoaned the fate of being torn "twixt love and duty" from 9 A.M. to midnight for 11 weeks. Total gross for the picture was in the neighborhood of $310,000.

Fate and circumstances, an unbeatable combination, together helped Italian Films Export reap the maximum benefits from the MGM soundtrack recording of sultry Silvana Mangano's "Anna," from the picture of the same name. The record last week was number 11 on the best seller list with over 500,000 individual platters sold. This, of course, does not include the number of records sold by six other artists. Recording companies, incidentally consider a hit any record whose sales go to 300,000.

Because "Anna," the film, has played off quite slowly (being Italian-made with English dialogue dubbed in, exhibitors have been wary), the picture has gained immeasurably by the popularity of the tune. An I.F.E. spokesman asserted definitely that company officials knew what a potential piece of exploitation material they had in the song. Before the picture went into release, a deal was made for MGM Records to distribute the sound track recording. After that, said the spokesman, I.F.E. notified MGM every time the film got a new booking so that the latter could plug the record. Working hand in hand, each pushed the other's product in each succeeding area.

Hollywood Considering Production Possibilities

Does Hollywood know what exploitation potential lies within the scores of many of its dramas? A United Artists official says yes, that studio composers definitely are "thinking thematically" these days, but that nobody can foretell, especially in the pop tune field, what the public will like.

The day is long past, it seems, when a major producer will allow his product to go out scored with only casually integrated bits and snatches of Brahms, Beethoven and Tschaikowsky and with the chase accompanied by a harried rendition of the William Tell Overture.

The U.A. man also pointed out that the structure of the music business has changed considerably over the years. Back in the late '20s it was a million dollar baby, sitting in a five and ten-cent store on a raised dais before a noisy upright piano, who plugged the sheet music for such early film successes as "Charmaine" ("What Price Glory?") and "Diane" ("Seventh Heaven"). Today the recording industry, revived by the big "name" bands of the '30s, is kept alive by the omnipresent disc jockey, the latter an indirect result of television's cutting into radio's time.

Ingredients of New Song Hit Uncertain

The disc jockey, said the U.A. analyst, has long hours to fill and thus is himself susceptible to the blandishments of press agent and public and can, on occasion, turn an obscure theme melody of a motion picture into a major hit.

Nobody in Tin Pan Alley—or anywhere else, for that matter—knows what it takes to make a song hit. A high percentage of past thematic hits from films have featured odd or unusual musical instruments. The haunting "Spellbound" theme was dominated by a theramin; "The Third Man" theme (2,000,000 recordings sold worldwide) brought new life to the zither, and Richard Hayman's current "Ruby" recording relies on a harmonica to express the dreams of a girl from the wrong side of the tracks who wants to better herself, one way or another.

The power of a catchy theme was graphically shown in New York last year in connection with the "art house" release of Mayer-Kingsley's South African import, "The Magic Garden." A pleasant little film but no blockbuster, "Garden" featured a haunting refrain played on a pennywhistle. This proved so popular the ads quickly identified the film as "The Pennywhistle Blues Picture." Before the picture had completely played off, it was called simply "The Pennywhistle Blues," which it might have been from the start if we were all born with crystal balls for heads.

Over 1,000,000 Records Of "High Noon" Sold

One of the biggest thematic successes, of course, was the title song from United Artists' "High Noon," sung in the picture by Tex Ritter, the McCoy among Western singers. Total number of records sold—by all artists—is over 1,000,000. Mr. Ritter does a similar chore for another U.A. release, the forthcoming Western spoof produced by Ken Murray, "The Marshal's

(Continued on page 16, column 3)

ROMANCE! DRAMA! COMEDY!

in M-G-M TRADE SHOWS!

"BIG LEAGUER"

JULY 13th

*(Except ST. LOUIS
July 14th)

The human story behind those who come to the Big League training camps in search of fame and fortune. It has "Stratton Story" appeal, packed with thrills, laughs, heart-throbs, excitement. Filmed at the New York Giants camp in Florida.

ALBANY	20th-Fox Screen Room	1052 Broadway	7/13	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	7/13	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	7/13	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	7/13	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	7/13	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	7/13	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	7/13	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	7/13	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	7/13	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	7/13	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	7/13	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	7/13	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	7/13	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	7/13	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	7/13	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	7/13	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	7/13	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	7/13	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	7/13	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	7/13	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	7/13	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	7/13	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	7/13	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	7/13	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	7/13	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	7/13	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	7/13	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	7/14*	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	7/13	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	7/13	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	7/13	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	7/13	2 P.M.

M-G-M presents "BIG LEAGUER" starring Edward G. Robinson • Vera-Ellen • with Jeff Richards Richard Jaeckel • William Campbell • Carl Hubbell • Screen Play by Herbert Baker • Based on a Story by John McNulty and Louis Morheim • Directed by Robert Aldrich • Produced by Matthew Rapf

★

"THE GREAT DIAMOND ROBBERY"–JULY 28th

A new uproarious role in the career of the world's funniest man, Red Skelton. Now he's a nervous diamond cutter, and he cuts up plenty in a mad scramble of howls and hoodlums. Plus a gorgeous new leading lady, Cara Williams!

ALBANY	20th-Fox Screen Room	1052 Broadway	7/28	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	7/28	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	7/28	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	7/28	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	7/28	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	7/28	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	7/28	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	7/28	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	7/28	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	7/28	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	7/28	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	7/28	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	7/28	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	7/28	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	7/28	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	7/28	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	7/28	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	7/28	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	7/28	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	7/28	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	7/28	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	7/28	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	7/28	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	7/28	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	7/28	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	7/28	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	7/28	2 P.M.
ST LOUIS	S'Renco Art Theatre	3143 Olive Street	7/28	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	7/28	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	7/28	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	7/28	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	7/28	2 P.M.

M-G-M presents Red Skelton in "THE GREAT DIAMOND ROBBERY" • with Cara Williams James Whitmore • Kurt Kasznar • Dorothy Stickney • Screen Play by Laslo Vadnay and Martin Rackin • Story by Laslo Vadnay • Directed by Robert Z. Leonard • Produced by Edwin H. Knopf

That "Bad and Beautiful" girl in the arms of

"LATIN LOVERS"

She's gorgeous in COLOR BY Technicolor!

M-G-M's musical romance of tropical passions, starring

LANA TURNER

RICARDO MONTALBAN · JOHN LUND · LOUIS CALHERN

with JEAN HAGEN · EDUARD FRANZ

An M-G-M Picture

Screen Play by ISOBEL LENNART · Music by NICHOLAS BRODSZKY · Lyrics by LEO ROBIN · Dances staged by Frank Veloz · Directed by MERVYN LeROY · Produced by JOE PASTERNAK

Above: *Advertisement appearing in all leading fan magazines*

NEED WE SAY MORE THAN THIS FAN AD ABOUT "LATIN LOVERS?"

It's Lana Turner's most sizzling picture!

TRADE SHOWS JULY 17th "LATIN LOVERS"

ALBANY—7/17—2 P.M.
20th-Fox Screen Room
1052 Broadway

ATLANTA—7/17—2 P.M.
20th-Fox Screen Room
197 Walton St., N.W.

BOSTON—7/17—2 P.M.
M-G-M Screen Room
46 Church Street

BUFFALO—7/17—2 P.M.
20th-Fox Screen Room
290 Franklin Street

CHARLOTTE—7/17—1:30 P.M.
20th-Fox Screen Room
308 S. Church Street

CHICAGO—7/17—1:30 P.M.
Warner Screen Room
1307 S. Wabash Avenue

CINCINNATI—7/17—2 P.M.
20th-Fox Screen Room
1632 Central Parkway

CLEVELAND—7/17—1 P.M.
20th-Fox Screen Room
2219 Payne Avenue

DALLAS—7/17—2:30 P.M.
20th-Fox Screen Room
1803 Wood Street

DENVER—7/17—2 P.M.
Paramount Screen Room
2100 Stout Street

DES MOINES—7/17—1 P.M.
20th-Fox Screen Room
1300 High Street

DETROIT—7/17—1:30 P.M.
Blumenthal's Screen Rm.
2310 Cass Avenue

INDIANAPOLIS—7/17—1 P.M.
20th-Fox Screen Room
236 North Illinois Street

JACKSONVILLE—7/17—2 P.M.
Florida State Screen Room
128 East Forsyth Street

KANSAS CITY—7/17—1:30 P.M.
20th-Fox Screen Room
1720 Wyandotte Street

LOS ANGELES—7/17—2 P.M.
United Artists' Screen Room
1851 South Westmoreland

MEMPHIS—7/17—12 Noon
20th-Fox Screen Room
151 Vance Avenue

MILWAUKEE—7/17—1:30 P.M.
Warner Screen Room
212 West Wisconsin Avenue

MINNEAPOLIS—7/17—2 P.M.
20th-Fox Screen Room
1015 Currie Avenue

NEW HAVEN—7/17—2 P.M.
20th-Fox Screen Room
40 Whiting Street

NEW ORLEANS—7/17—1:30 P.M.
20th-Fox Screen Room
200 South Liberty Street

NEW YORK—7/17—2:30 P.M.
M-G-M Screen Room
630 Ninth Avenue

OKLAHOMA CITY—7/17—1 P.M.
20th-Fox Screen Room
10 North Lee Street

OMAHA—7/17—1 P.M.
20th-Fox Screen Room
1502 Davenport Street

PHILADELPHIA—7/17—2 P.M.
M-G-M Screen Room
1233 Summer Street

PITTSBURGH—7/17—2 P.M.
M-G-M Screen Room
1623 Boulevard of Allies

PORTLAND—7/17—2 P.M.
B. F. Shearer Screen Room
1947 N. W. Kearney Street

ST. LOUIS—7/17—1 P.M.
S'Renco Art Theatre
3143 Olive Street

SALT LAKE CITY—7/17—1 P.M.
20th-Fox Screen Room
216 East First Street, South

SAN FRANCISCO—7/17—1:30 P.M.
20th-Fox Screen Room
245 Hyde Street

SEATTLE—7/17—1 P.M.
Jewel Box Preview Theatre
2318 Second Avenue

WASHINGTON—7/17—2 P.M.
RKO Screen Room
932 New Jersey Avenue, N.W.

Terry Ramsaye Says

CUSTOMERS' WHIMS — Fan mail, fifty percent against film interpolations, has cancelled Ed Sullivan's plan for cooperations with Hollywood on his CBS-TV "Toast of the Town" show, apparently to the surprise of all concerned except the letter writers.

In view of the fact that, as most television viewers must know, at least half of their programs are either pre-canned on film or selected theatrical pictures, it must be assumed they are not against film but that they are against it on a show which has been all-live.

It is, however, perhaps only the expression of a lot of folk who like to take their pen in hand, which can be far indeed from anything more than a fraction. Anyone knows who has had to deal with fan mail, or engaged in a study of those "letters to the editor" it is obvious that the writers do not represent a norm or anything resembling a cross section. But not only are producers and editors vulnerable to the mail but also many of our statesmen. And especially radio and television advertising managers and sponsors.

* * *

FANTASY SCIENCE — That challenging title of "The Beast from 20,000 Fathoms" beguiles reflection. Twenty thousand fathoms is around 24 miles. The greatest ocean depth known is about seven miles. Therefore that atomic blast which aroused the beast from his ages of hibernation had to stir him up out of around 17,000 feet of mud. That would be a lot of bomb and a lot of mud. What would be Mr. Hickenlooper's attitude about letting that sort of thing get into circulation!

* * *

CULTURE CONCENTRATE — Adding to the impeding wonders we are now threatened with packages of condensed lectures, dialogue and music. This is announced with all scientific dignity by the *Newsletter* of the National Association of Educational Broadcasters discussing a "Time Compressor" recording device evolved at the University of Illinois by which an hour of recording "can easily be compressed into forty-five minutes. Compressions of ten percent can not be noticed, while more than fifty percent of the time can be discarded without destroying understandability."

It is also interestingly alleged that: "Scientists have known for sometime that the ear is faster than the mouth. . . ."

No considerations are offered about just how the rate of understanding might compare with the capacities of either ear or mouth.

Once again we see some of our educators in naif hope seeking some magic method of producing culture and understanding. This observer has had much experience with persons who have been graduated by extrusion, but never one educated by injection.

We have no details on the Illinois method of speech compression, but there could be great possibilities if they could filter out the bologny.

* * *

TO BRITAIN'S GLORY — Reflection brings one to consider a happy contrast between the unfortunate institutional endeavour of the British industry with the futile boast of the ill-fated "The Magic Box" and the sparkling achievement of J. Arthur Rank's "A Queen is Crowned." The coronation picture is perhaps the greatest documentary performance of the screen.

The coronation recording, all done with high skills, has the advantage over the prior effort, of being based on a sound tradition. It required no calculated romancing, no inferences of meaning. It presents facts without manipulation. They do of course pertain much more to yesterday than today, a realism about the Britain that was, but it really was.

Unlike that propagandist effort built around Friese-Greene, which set out to portray him as the father of the motion picture and Britain as its homeland, "A Queen is Crowned" documents, through the motion picture, the glory of Britain.

* * *

WAY OVER IN MALAYA—That far region to most of us means steaming tropics, rubber and tin and all the political troubles of Asia. So we have with interest tidings from Nathan D. Golden, Department of Commerce, that what they are really excited about is 3-D. It seems that the two big and dominant circuits, Shaw Brothers and the Cathay Organization, are racing to the screen with third dimension features and shorts with "public interest and press sensational by Singapore standards." It's a rich area for Hollywood exports. Malaya is 6.4 per cent literate.

FILM MUSIC

(*Continued from page* 13)

Daughter." Exhibitors will note that it has been recorded by Mr. Ritter on Columbia label and is available.

For the forthcoming Gary Cooper-U.A. picture, "Return to Paradise," the title song has been recorded by no less than seven companies: Columbia, Victor, Capitol, Decca, London, Coral and MGM. These are going into release well in advance of the picture so that both parties may benefit. "The Moon Is Blue," another from the same company, has a title song which has been recorded twice by Victor and once by Mercury. U.A., for one, is not going to be caught by a slow public.

The same Richard Hayman, who rose to prominence with his hit recording of "Ruby," has done a similar job on the thematic tune from Paramount's "Shane," ("The Faraway Hills"). The recording was Mercury's fifth best-seller last week, is doing a job for the exhibitor every time a nickel is dropped in the slot, backed by Mr. Hayman's version of "Limelight."

Thematic music from Universal's "All I Desire" has so far been recorded by four companies, Decca, Columbia, Capitol and MGM. A little late, but still being pushed by its publishers, is the thematic music to last year's Oscar-winning MGM film, "The Bad and the Beautiful."

It is thus obvious that exhibitors, if this theme music trend continues, will be presented with another, strong exploitation procedure long overlooked in general publicity programs.

Continuing the not-quite-so-unusual practice of promoting film musicals through their scores, 20th-Fox has concluded a deal with MGM Records for the release of songs from the sound track of "Gentlemen Prefer Blondes," featuring Marilyn Monroe and Jane Russell. Advance sale of the album has reached 20,000. MGM also will release the album of tunes from "The Bandwagon," the forthcoming MGM picture starring Fred Astaire, Nanette Fabray and Jack Buchanan, with a score by Arthur Schwartz and Howard Dietz.

Set Top Campaign for "Robe," CinemaScope

A campaign "entailing the highest promotional budget in the company's history" will be expended on "The Robe" and CinemaScope, Charles Einfeld, 20th Century-Fox vice-president, disclosed last week on his return to New York from the coast. The film will have its world premiere in New York late in August.

Ballantyne's All-System Package Hits New High

Orders for the Ballantyne Company's all-system package for showing 3-D, panoramic-screen and stereophonic-sound films, have passed the $2,000,000 mark, it has been announced by J. Robert Hoff, executive vice-president. This amounts to orders to equip 335 theatres.

Seek to End Clearances With 3 Suits

CLEVELAND: Seymour Simon and his associate attorney, Morton Barrisch, last week announced the filing of three anti-trust suits against all major distributors, seeking total elimination of clearances in all cases and in the case of the State theatre in Uhrichville vs. distributors, involving Shea's New Philadelphia theatre as a conspirator, additionally seeking $390,000 damages, attorneys fees and costs.

The plaintiff claims the 14-day clearance granted Shea's New Philadelphia theatre over Uhrichville is a violation of the anti-trust laws and an attempt at monopoly by conspiracy to stifle competition.

Another plaintiff, the Galion theatre, of Galion, owned by independent Cleveland interests, seeks reasonable film rental and the elimination of a seven-day clearance currently granted a first run in Mansfield by all distributors except 20th Century-Fox. Both the Galion and Uhrichville suits have been filed in Cleveland Federal Court.

In Toledo Federal Court, the Capitol theatre, Delthos, is plaintiff against all distributors except 20th-Fox and Columbia and seeks elimination of a three-day clearance granted by alleged conspiracy to the Lima first run Warner circuit house.

The first round in these suits was won by Mr. Simon in Toledo Federal Court last Tuesday when Judge Kloeb ruled in the Delthos case that the defendant must produce subpoenaed documents relating to towns other than those involved in the suit, the object being for the plaintiff attorneys to establish a concerted distributor policy.

Cincinnati Eliminates Part of Ticket Tax

CINCINNATI: Following urgent pleas from the Greater Cincinnati Independent Exhibitors' Association, the City Council has exempted admissions of 50 cents or less from collection of the three per cent city tax. The exhibitor organization pointed out that consistently declining business had forced the closing of 27 area neighborhood subsequent run theatres during the past 18 months.

See Record Year For Color Corp.

Color Corp. of America is heading for the biggest year in its history, vice-president Sam Burkett stated in New York. Improvements in the process formerly known as Cinecolor have attracted wide interest, Mr. Burkett said.

The company now has 13 pictures in its laboratories and indications are that more than 25 will be made this year in the Color Corp.'s process, thereby hitting a new record, Mr. Burkett said.

PREMIERE OF "STALAG 17"

P.W. HEROES!
Stalag

AS THE BAND PLAYED, the celebrities marched in, and there were many. The world premiere of Paramount's "Stalag 17" had Broadway goggling Tuesday night. The Astor Theatre was the scene of military splendor, as a military band serenaded for the Air Force Association's Widow Rehabilitation Program, as arc lights flooded the front of the house with daylight, and as radio, newsreels, and news photographers recorded the arrivals. Above, left, Barney Balaban, president of Paramount Pictures, with Russell Holman, production executive; above, right, A. W. Schwalberg, president of the Paramount Film Distributing Corporation, with his wife; and, right, Gloria Swanson; Adolph Zukor, chairman of the board of Paramount; and David Levison, Commander of the New York State Wing of the Air Force Association.

Some of the personalities who appeared at the radio microphone to speak to the audience were Milton Berle, Eddie Fisher, Joe E. Brown, Tex McCrary, Jinx Falkenburg, Harvey Lembeck, Robert Strauss, Thelma Ritter, Maggie McNellis, Benny Fields, Peter Lawford.

NPA Film Division In Sharp Cutback

WASHINGTON: The National Production Authority's film division has been trimmed back drastically, effective last Wednesday. Further cutbacks are still a possibility.

The Motion Picture, Scientific and Photographic Products Division has been operating with 22 persons, under Nathan D. Golden as director. Early in June, as part of the program to liquidate the defense emergency agencies, all 22, including Mr. Golden, got dismissal notices, effective June 30. It was understood that during the month, the Administration would make more definite plans as to just what sort of set-up it would keep to service private industry, and that some of the dismissal notices just handed out would be withdrawn.

Mr. Golden anticipated he would end up with about 13 or 14 persons. But later he was informed that the NPA division would be continued for another 30 days, while the permanent set-up is considered further, and that he is to have only seven other people in his division for this 30-day period. This means his division has been cut by two-thirds.

On August 1, the NPA set-up is slated to be re-absorbed into the Commerce Department as a business Services Administration. There is a possibility that further personnel cutbacks might be ordered when this switch takes place.

Hersholt Is Reelected by Hollywood Relief Fund

HOLLYWOOD: The Motion Picture Relief Fund Tuesday reelected Jean Hersholt president for the sixteenth consecutive term. All other incumbents also were reelected. The permanent charities committee has set a 1954 campaign goal of $1,225,000. This budget committee, set up under Carl Cooper, chairman, includes representatives of the committee's 12 constituent industry groups. The budget report proposed inclusion of 17 major charitable organizations among the beneficiaries of the permanent charities committee.

HOSPITAL SEEKS $400,000 YEARLY

HONORING THE WORKERS. *Certificates honoring their valiant efforts on behalf of the fund-raising activities of the Variety Clubs—Will Rogers Hospital are presented to members of the board of directors at a luncheon at the Hospital in Saranac, N. Y. Left to right: Sam Switow, chairman of the exhibitor section of the Christmas Salute; A. Montague, president of the Hospital; R. J. O'Donnell, chairman of the board; Charles J. Feldman, chairman of distributors for the Christmas Salute; Gene Picker, accepting a certificate for Joseph Vogel, chairman of the coin box collection plan, and Herman Robbins, co-chairman of the coin box plan.*

Above. A plaque honoring the memory of Harold Rodner for his work on behalf of the Hospital is unveiled in the newly decorated lounge. Left to right: Mr. O'Donnell, Mrs. Joseph Selzer, sister of the late Mr. Rodner; Dr. Joseph Selzer, and Harry Kalmine, member of the board. Above, left, Jack Beresin, Variety International Chief Barker, presents a check for $10,000 to A. Montague, president of the Hospital, at the board of directors meeting at the Hotel Al-Bur-Norm, Schroon Lake, N. Y.

Continuation of the present avenues of fund-raising, with special emphasis on the Christmas Salute and the coin box collections, so as to achieve a minimum annual income of at least $400,000 was pledged by the board of directors of the Variety Clubs-Will Rogers Memorial Hospital last weekend.

Meeting at the Hotel Al-Bur-Norm on Schroon Lake, N. Y., after their annual visit to the hospital at Saranac, the directors were elated at the progress made in the four years since they assumed responsibility for the institution.

The rehabilitation of the building in both equipment and physical appearance was apparent.

The annual reports submitted to the board by the medical and research staffs, by S. H. Fabian, treasurer; by the fund-raising and finance chairman, Fred Schwartz; and by the executive vice-president, Charles E. Lewis, all indicated growth in both service and support.

The medical reports stressed the results achieved with the laboratory and X-ray equipment recently supplied to the hospital. The laboratory facilities are particularly important in the development of the new treatment techniques involving the anti-biotic drugs and surgery. The hospital has gained national prestige through its work in this direction and plans are now being considered for collaboration with other medical and research units engaged in the study of tuberculosis.

On the financial side, the report showed the remarkable success of the Christmas Salute idea in which contributions are solicited from every member of the motion picture industry. The 1952 collections amounted to $124,529.24, representing contributions by 101,000 individuals. Extension of this plan is considered of vital importance along with extra emphasis to be placed upon the coin box collection plan. Under this plan special coin boxes are placed in the lobbies of theatres soliciting contributions from the public. Last year the boxes returned $44,193.

With the addition of special gifts including a single contribution of $25,000 from Samuel Goldwyn over and above the $18,870 received from the benefit premiere of "Hans Christian Andersen," total receipts last year were $294,789.76. This total also included $10,000 from the Variety Clubs International approved at the recent convention in Mexico City and presented to Abe Montague, president of the hospital board at the meeting Saturday by Jack Beresin, International Chief Barker.

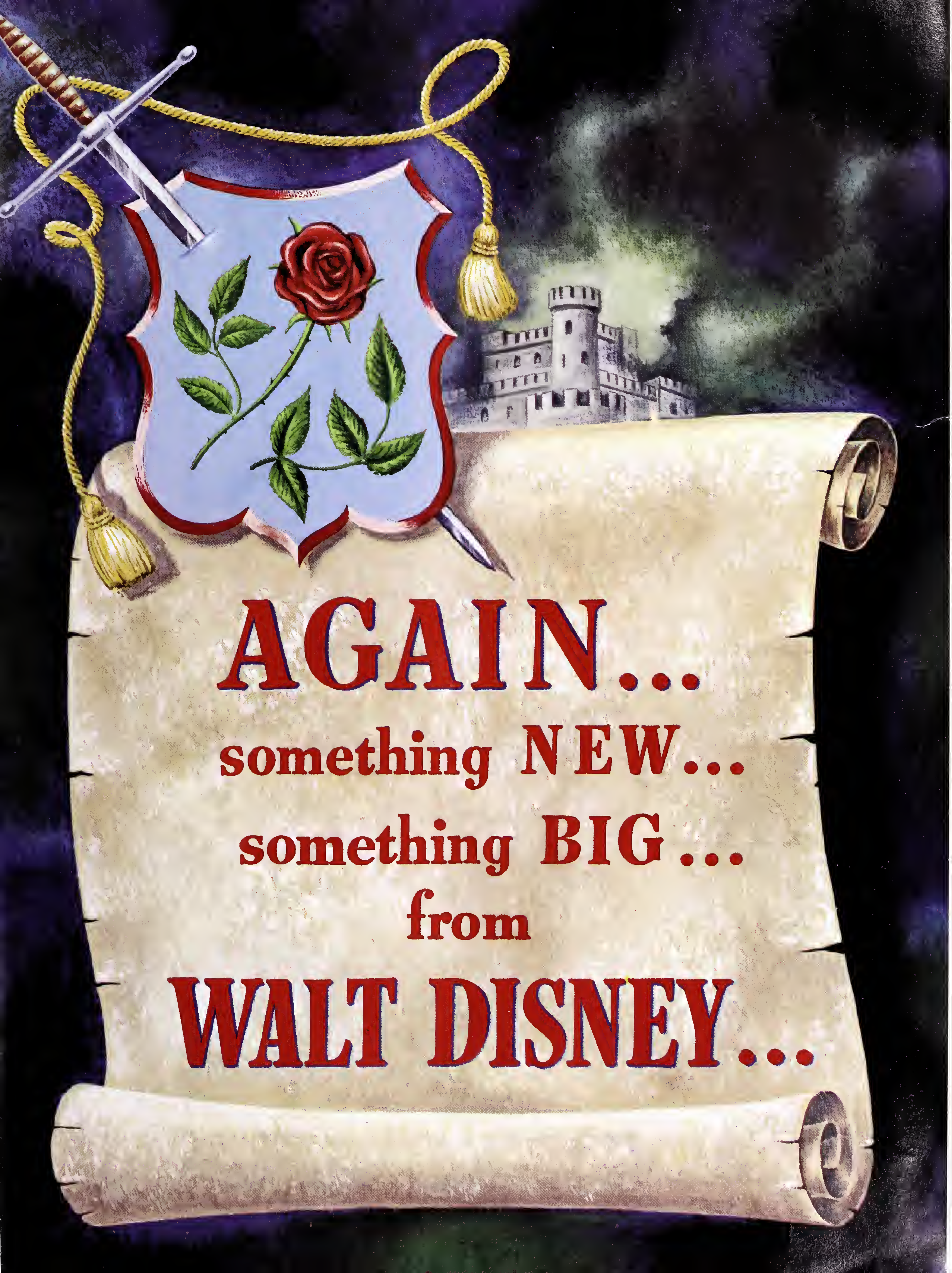
Plaques honoring their work on the Christmas Salute and the coin box collections were presented to Herman Robbins, president of National Screen Service; Sam Switow, Louisville exhibitor; Charles J. Feldman, general sales manager of Universal, and Gene Picker, Loew's Theatres executive.

Universal's 26-Week Net $1,346,632

Universal Pictures' consolidated net earnings for the 26 weeks ended May 2 totaled $1,346,632, after provision of $2,310,000 for estimated Federal income and excess profits taxes. After deducting dividends on the preferred stock, the net earnings are equivalent to $1.27 per share on the 961,698 shares of the company's common stock outstanding on May 2.

The 1953 period's net is $126,192 higher than that of the same period last year when the consolidated net was $1,220,440, after providing $1,550,000 for income and excess profits taxes; after deducting dividends on the preferred stock, the earnings in the 1952 period were equivalent to $1.14 per share on 960,498 shares of common outstanding.

The world gross of Universal increased more than $4,000,000 during the first 26 weeks of this year over the same two quarters of last year. The 1952 period showed gross earnings of $30,377,422 against $34,476,837 for the 26-week period that ended May 2.



AGAIN...

something NEW...
something BIG...
from

WALT DISNEY...

Now...Walt Disney brings a New

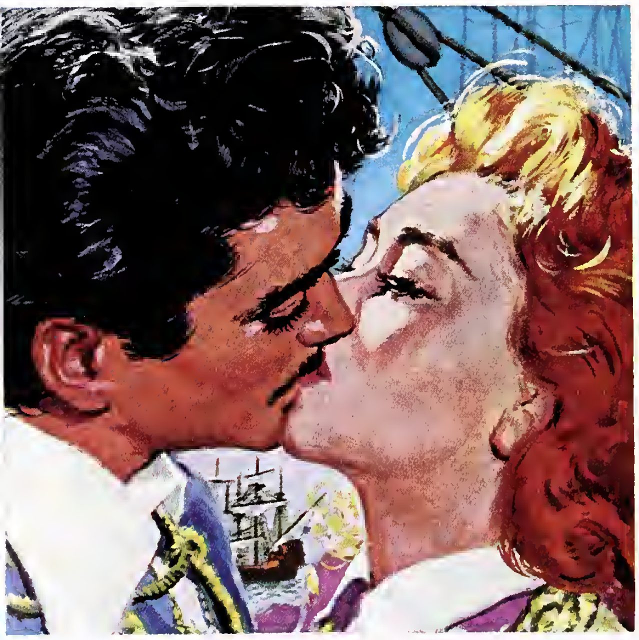
In his **FIRST ADULT LOVE STORY** . . . brilliantly played by a wonderful cast headed by a thrilling new romantic team! . . . A picture *new* in intensity of suspense . . . **New** in spectacular sweep of mighty scenes . . . **New** in approach to fiery action . . . and newest of all in **BOX OFFICE POWER!**

AVAILABLE TO SELECTED KEY RUNS EARLY IN AUGUST!

Walt Disney's
The SWORD and the ROSE

from the famed adventure novel *When Knighthood Was In Flower*

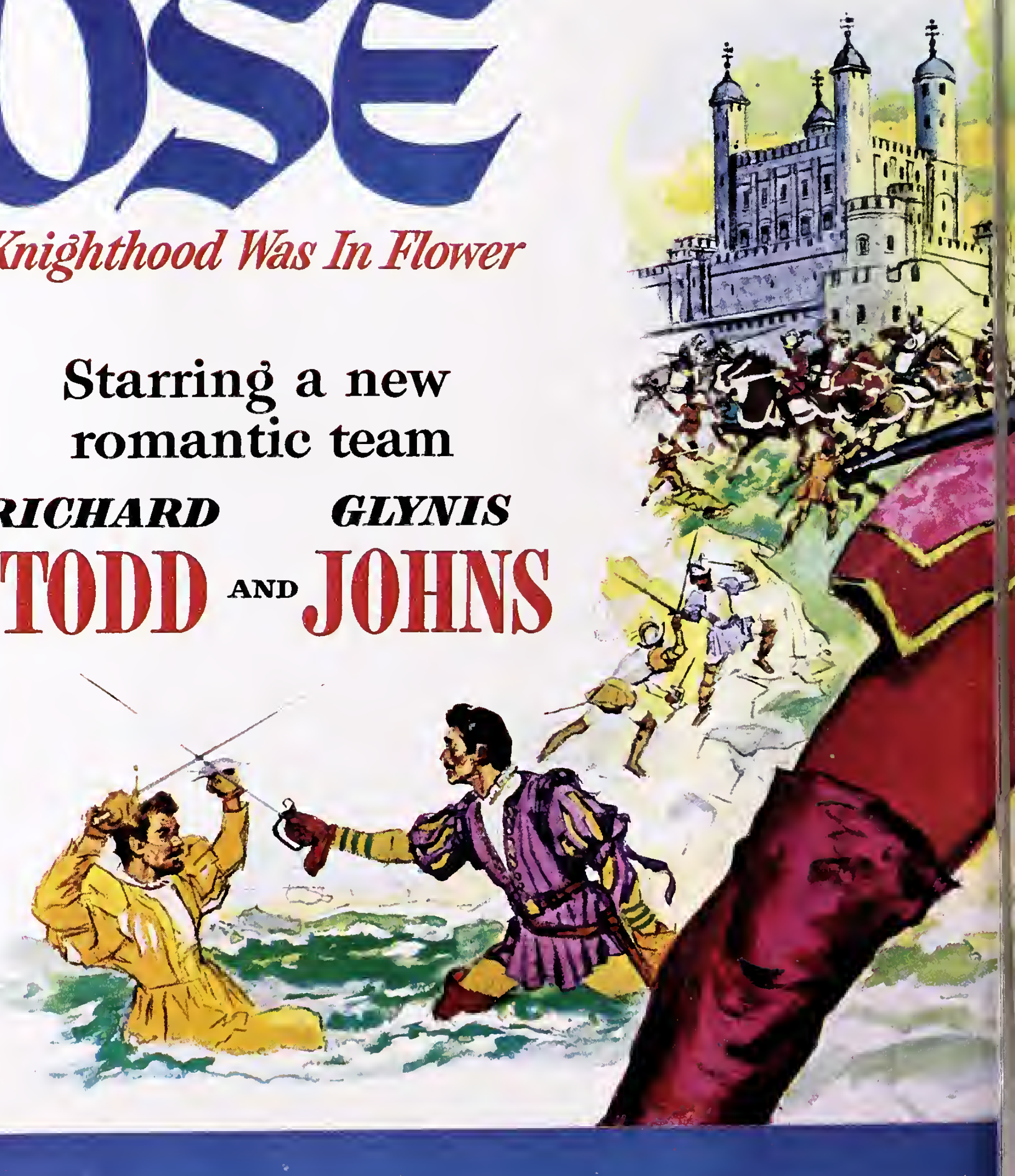
Get your copy of the big showman's press book. See all the special aids and accessories.



Mary Tudor and Charles Brandon, princess and commoner, the lovers whose romance made thrones tremble.

Starring a new romantic team

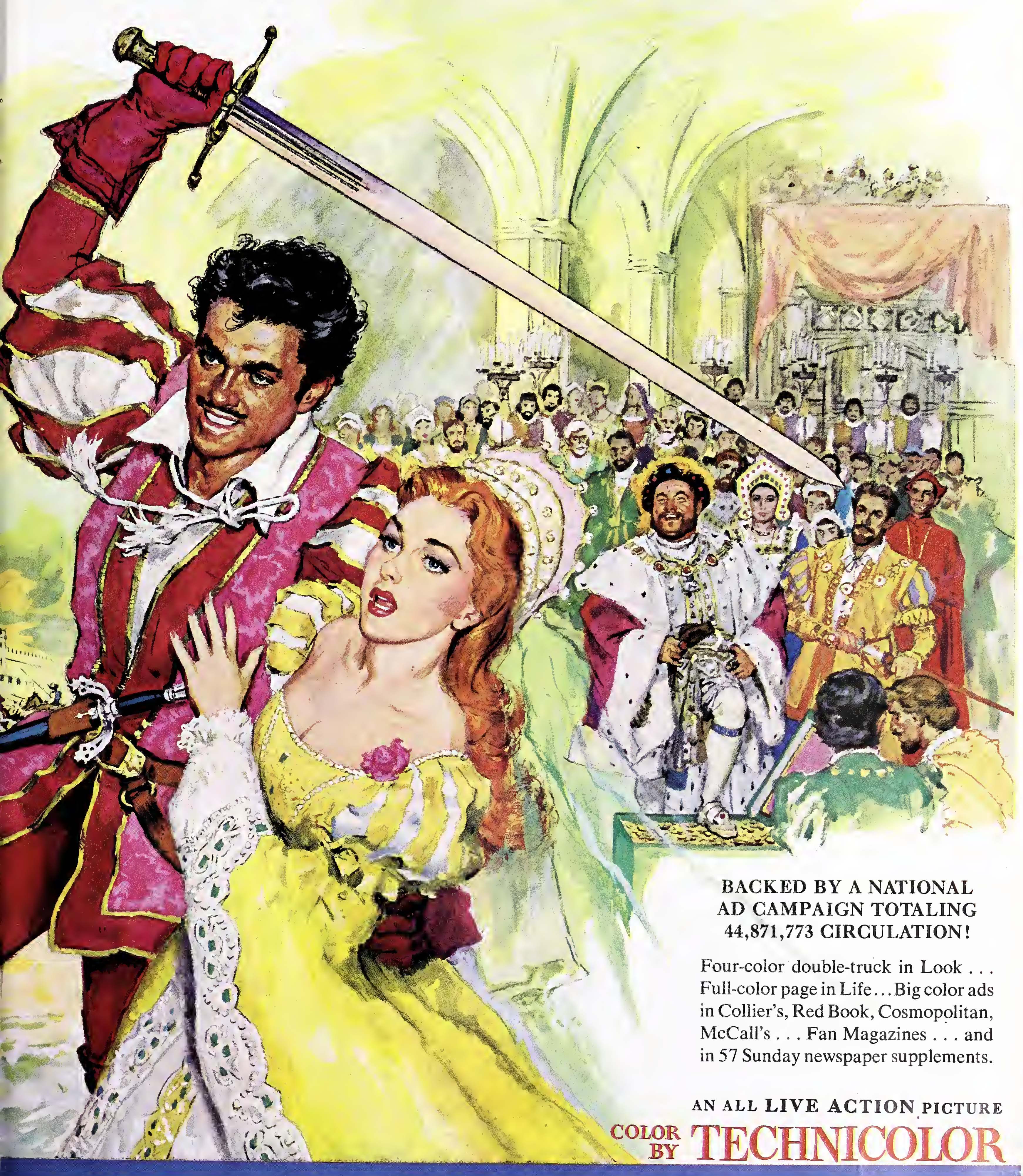
***RICHARD* TODD** AND ***GLYNIS* JOHNS**



Produced by Perce Pearce • Directed by Ken Annakin
Screenplay by Lawrence E. Watkin • Distributed by RKO Radio Pictures

COPYRIGHT, WALT DISNEY PRODUCTIONS

Measure of Excitement to Romance!

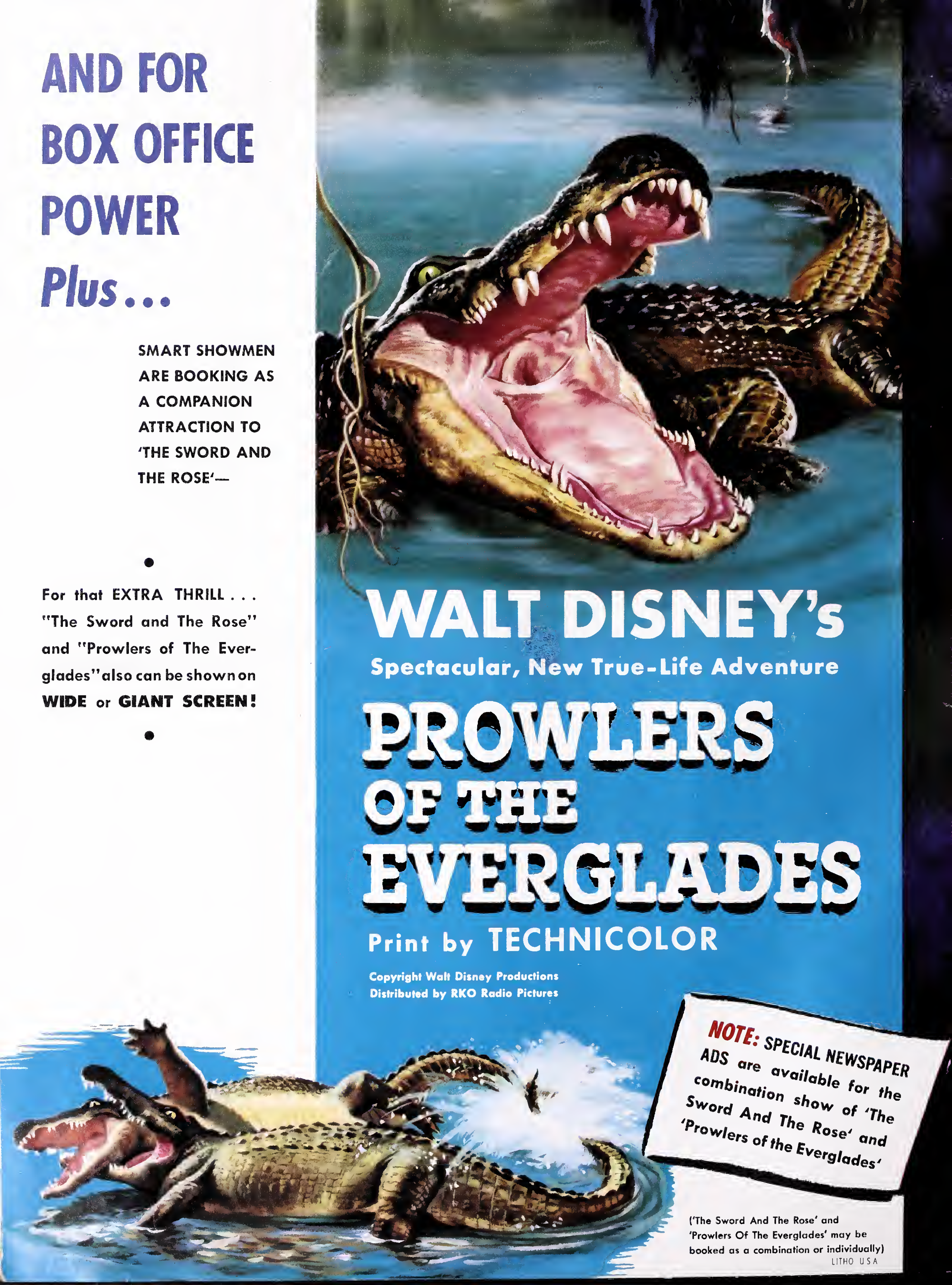


BACKED BY A NATIONAL AD CAMPAIGN TOTALING 44,871,773 CIRCULATION!

Four-color double-truck in Look . . . Full-color page in Life . . . Big color ads in Collier's, Red Book, Cosmopolitan, McCall's . . . Fan Magazines . . . and in 57 Sunday newspaper supplements.

AN ALL **LIVE ACTION** PICTURE

COLOR BY **TECHNICOLOR**



AND FOR BOX OFFICE POWER *Plus . . .*

SMART SHOWMEN
ARE BOOKING AS
A COMPANION
ATTRACTION TO
'THE SWORD AND
THE ROSE'—

●

For that EXTRA THRILL . . . "The Sword and The Rose" and "Prowlers of The Everglades" also can be shown on **WIDE** or **GIANT SCREEN!**

●

WALT DISNEY'S

Spectacular, New True-Life Adventure

PROWLERS OF THE EVERGLADES

Print by TECHNICOLOR

Copyright Walt Disney Productions
Distributed by RKO Radio Pictures

NOTE: SPECIAL NEWSPAPER ADS are available for the combination show of 'The Sword And The Rose' and 'Prowlers of the Everglades'

('The Sword And The Rose' and 'Prowlers Of The Everglades' may be booked as a combination or individually)

LITHO U.S.A.

Single Film 3-D Claimed By Norling

A single film 3-D projection system requiring about one-third or less the light requirement of single film systems utilizing the beam-splitting devices, was announced in New York Monday by its inventor, John A. Norling, president of Loucks & Norling Studios, Inc.

According to Mr. Norling, "basic research has been completed and no further invention is required to build a prototype of the new system which requires only straightforward design and development to bring it into being."

He said that his system, which requires a little more than 50 per cent reduction in film image size, still requires less than that needed in most beam-splitting systems and much less light. His system, he continued, will consist simply of an attachment which can be fitted to any projector in a matter of minutes, thus permitting a quick change to standard projection method after showing three-dimension films.

The Norling attachment will consist of two separate lenses, permitting the full aperture of each to be used, whereas the beam-splitter method uses a single lens, permitting less than half the effective aperture of the projection lens to be utilized in projection of the film image.

Another important feature, he said, is the arrangement of the left and right eye images on the film (side by side and turned at a 90 degree angle) to obtain equal illumination for corresponding areas. This, he declared, cannot be done with a beam-splitter working together with a single lens, since the beam-splitter creates an unbalanced lighting condition by putting more light on the one side and top of one image and less light on the corresponding side and bottom of the other.

Stresses Need for 3-D Glasses for Children

DALLAS: The "urgency" of providing some kind of adequate polarizing glasses for use by children was pointed out by Claude Ezell, founder of International Drive-in Theatre Owners Association, in a letter mailed to all distributing company presidents and general sales managers. Mr. Ezell suggested that regular cardboard glasses specifically designed for children, or that permanent glasses for both adults and children, be made available. "As Polaroid glasses are now made," Mr. Ezell claimed, "they will not and cannot possibly be made to fit children, and it is through the youngsters that drive-in theatres derive a great amount of business. We have made a survey of this condition and have found that parents have actually been urged by their children to leave the drive-in theatre playing 3-D and drive some distance to another theatre, or go home to see TV."

"Compatibility" Enthusiasm Is Reported by Balaban

Exhibitor enthusiasm abroad for a "compatible" wide-screen and stereophonic sound system was reported last week by Barney Balaban, president of Paramount Pictures, on his return from a 10-day visit to Europe. He said there was a feeling of optimism abroad, engendered, in part, by the new technological developments in the U. S. The "compatibility" of product for wide-screen projection is claimed by Paramount in its 1 to 1.66 aspect ratio and recently it urged the industry-wide adoption of its five-track stereophonic sound system.

Disney to Film 3 in CinemaScope

Walt Disney will make three features and a number of short subjects in the CinemaScope process it was announced in New York Tuesday by 20th Century-Fox and Walt Disney Productions. The contract for the use of the photographic lenses was negotiated by Roy O. Disney, president of Disney Productions and Al Lichtman, distribution director of 20th-Fox.

The first feature to be made in the process will be "Lady and the Tramp," a full length cartoon on which test shots have already been filmed. It is scheduled for release late in 1954. The first live action feature in the process will be Jules Verne's "20,000 Leagues Under the Sea" on which production will begin late this year. The third feature title was not announced.

Among the short subjects will be a number in the new Disney series "People and Places" including one to be filmed soon in Switzerland. One of the "Adventures in Music" series and several Donald Duck subjects are also scheduled for CinemaScope production, it was said. Under the terms of the deal with 20th-Fox the Disney company can produce an unlimited number of short subjects in the process.

3-D Discussions to Top N. J. Allied Convention

The ramifications of 3-D will be the keynote of the annual convention of the Allied Theatre Owners of New Jersey, July 8-10, in the Hotel Traymore, Atlantic City. Speakers who are authorities on the various phases of 3-D will address the group at an afternoon session, which will be devoted entirely to three-dimension discussions. A record turnout is expected.

Change RKO 3-D Showing

RKO Radio's first 3-D film, "Second Chance," will be shown to industry executives, magazine editors, and representatives of the trade and news press, at the RKO 86th Street in New York next Wednesday, July 8, instead of last Wednesday as originally announced.

Stanley Deal On Cinerama Is Approved

Cinerama Productions stockholders authorized the conclusion of the proposed deal with Stanley Warner at a special meeting held in New York last Thursday. The authorization, it was explained, allows the Cinerama Productions board of directors to execute the agreement now being prepared for signing.

The deal, which is subject to the approval of the Department of Justice, calls upon Stanley Warner, through a wholly-owned subsidiary to assume operation of present and projected Cinerama theatres as well as finance the production of future Cinerama features.

The agreement, it was learned, will not be put into effect until approval is gained from the Justice Department. Pending such approval, if no further hitches develop before signing, Stanley Warner will limit its participation in Cinerama operations to the extent of exhibiting Cinerama in Stanley Warner theatres only. It was pointed out that this would bar Stanley Warner from opening Cinerama theatres in other situations and would delay production during the interim period, while waiting for the green light from the Justice Department.

More than 890,000 out of 984,000 shares outstanding approved the deal, according to a Cinerama spokesman, granting management the necessary two-thirds vote required in a deal of this kind which calls for the transfer of assets to a new corporation. The spokesman said there was no opposition.

Under the deal, it was stated, no stock of Cinerama Productions, Corp., a closed corporation, will change hands, but the Stanley Warner Corp., will buy the 700,000 shares of Cinerama, Inc., now owned by Cinerama Productions.

Regarding the allotment of box office receipts, the deal allows the Stanley Warner Corp. to receive the larger portion of the receipts until costs are recouped, with the theatre circuit, through its subidiary, and Cinerama Productions thereafter sharing equally in proceeds from the exhibition of Cinerama films. Up to 26 additional theatres will be equipped for Cinerama in the near future under the terms of the agreement, with a goal of 50 ultimately planned throughout the world, it was stated.

Polaroid Appoints Unit To Advertise 3-D

In its first step in the campaign to sell 3-D to the public, Polaroid Corp. announced this week the appointment of Cunningham and Walsh, Inc., as agency for advertising and promoting Polaroid glasses for 3-D pictures. Leonard Spinrad continues as press representative for Polaroid Viewers. Beginning immediately, a broad-scale education program will be beamed at the public on behalf of the industry.

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

NOT many recent happenings in these parts have caused so much comment as the dissolution last weekend of Wallis-Hazen, Inc. That was the partnership of Hal B. Wallis and Joseph H. Hazen which provided the industry with the "Irma" pictures, with most of the Martin & Lewis pictures, and with other feature product of stature. It was widely and correctly regarded as one of the most successful and profitable independent-production companies in the history of the community. Nobody expected the dissolution. Nobody explained it entirely, including the principals. But nobody expects either of them to remain long withdrawn from the business that has rewarded them richly and continuously from the beginning of their association.

Have Ready Most Recent Martin and Lewis Film

The partnership has at least one piece of unfinished business that everybody in town, individual or corporation, envies them. They own the recently completed Martin & Lewis comedy, "Money from Home," and they have accepted no distributor's offer for it so far. It is, you'll recall, the first 3-D picture actually photographed in Technicolor, although certain other 3-D jobs shot in other color processes have had their prints developed by the Technicolor laboratories.

It has the Number One Money-Making Stars of the latest Quigley Publications exhibitor poll as its principals, and in all likelihood it would bring the highest price ever paid for a completed motion picture if the owners were disposed to auction it off. Of course they are not. Their announcement of dissolution said they will make a disposition of the picture for release within 90 days. You can't tell anybody around here that this state of affairs won't get the Messrs. Hazen and Wallis the choicest offers within the power of the biggest and the best companies in the business to make. They can be pretty choice.

No Rumors of Reverses Attach to This Case

The dissolution is the first in a long time untinged with rumors of reverses. The partners have prospered greatly and are known to be, in the vernacular of the community, loaded. They have in the hands of their distributor two or more completed and unreleased pictures (apart from the "Money from Home" previously mentioned) and some of their released product is still going the rounds. Money will be rolling in for a long while if the former partners just sit still, but it doesn't figure that they'll do that.

The Messrs. Hazen and Wallis will be back in business, this business, any minute now, the Hollywood professionals figure. It's reasoned they won't be permitted to quit if they try to, the shortage of profit-makers being what it is. So speculation is going on merrily as to where they'll decide to move in when ready.

Raft of Reports on Wallis-Hughes Deal

Reaching back a little on the calendar, the dopesters come up with a raft of reports about Producer Wallis and RKO's Howard Hughes having discussed a deal for the former to head production for the latter. The matter of autonomy, always a prime consideration when an appointment of that nature comes up, is said to have wrecked that project, but a good deal of time has passed and a number of important changes have transpired since then.

Better-liked generally as a possibility, however, is one of those 50-50 type deals that Universal-International has made on various important occasions, or something similar with 20th Century-Fox, now discussing a multi-picture deal with Leonard Goldstein for a kind of contributing-producership. Or with MGM, which doesn't commonly go in for this sort of thing but at the same time hasn't any hard-and-fast rules against it.

Reckoning, reasoning and speculation aside, the Wallis-Hazen dissolution is important to exhibitors intimately and right now. It closes off, however, momentarily or protractedly, a source of money product. Exhibition hasn't enough of those to afford the loss of even one. This could be the only thing the Messrs. Wallis and Hazen forgot in the considerations that led to their decision.

◆

THE week witnessed the start of seven pictures, and completion of seven others, leaving the shooting level at a moderate 29.

The most imposing of the new undertakings doubtless is "Hell and High Water," a 20th Century-Fox project going in CinemaScope and color by Technicolor with Richard Widmark, Bella Darvi, Victor Francen, Robert Adler and others in the cast. Raymond A. Klune is producing this one, but the standout fact about it is that Samuel Fuller is directing. This young man is bound to come up with half a dozen ideas for the use of CinemaScope that haven't been thought up yet, and some of them are bound to make nice news.

THIS WEEK IN PRODUCTION:

STARTED (7)

ALLIED ARTISTS
Bowery Bloodhounds

INDEPENDENT
Camel Corps (Edward Small Prod., 3-D, Eastman Color, Wide Screen, U.A. release)
Captain Scarface (Lincoln Pic., Astor release)
Return to Treasure Island (Wisberg-Pollexfen Prod., PatheColor, Wide Screen)

REPUBLIC
Geraldine

20TH CENTURY-FOX
Hell and High Water (CinemaScope, Technicolor)

UNIVERSAL-INTERNATIONAL
The Glass Web (3-D)

COMPLETED (7)

ALLIED ARTISTS
West of Texas
Mexican Quest (Lindsley Parsons Prod.)
Fighter Attack (Color)

INDEPENDENT
Riders to the Stars (Ivan Tors Prod., U.A. release, Eastman Color)

PARAMOUNT
Flight to Tangier (Technicolor, 3-D, Wide Screen)
Lost Treasure of the Amazon (Pine-Thomas Prod., 3-D, Tech., Wide Screen)

REPUBLIC
Shadows of Tombstone

SHOOTING (22)

COLUMBIA
The Nebraskan (3-D, Technicolor)
Drums of Tahiti (Esskay Pic. Co., Technicolor)
The Caine Mutiny (Kramer Co., Technicolor)
A Name for Herself

INDEPENDENT
Paris Model (American Pic., Columbia release)
Bait (Hugo Haas Prod.)
Marry Me Again (Alex Gottlieb, Wide Screen)
Hondo (Wayne-Fellows Prod., Warner release, 3-D WarnerColor, All-Media)
Carnival (King Bros., RKO release, Color, 3-D, Munich)

MGM
Rhapsody (Technicolor, Wide Screen)
The Long, Long Trailer (Technicolor)
Knights of the Round Table (Technicolor, CinemaScope, London)
The Flame and the Flesh (Technicolor, Europe)
Kiss Me Kate (3-D, Technicolor)
Crest of the Wave (London)

PARAMOUNT
Knock On Wood (Technicolor, WideScreen)
Red Garters (Wide Screen, Technicolor)

RKO RADIO
The French Line (Edmund Grainger Prod., Technicolor)
Son of Sinbad (3-D, Color)

20TH CENTURY-FOX
Story of Demetrius (CinemaScope, Technicolor)

UNIVERSAL-INTERNATIONAL
Border River (Technicolor)
The Glenn Miller Story (Technicolor)

Universal-International's Albert J. Cohen began shooting "The Glass Web," a 3-D venture in the prosperous wake of the profitable "It Came from Outer Space." This

(Continued on opposite page, column 2)

Theatre TV Frequencies Allocated

WASHINGTON: The Federal Communications Commission declared last Thursday that common carriers transmitting only theatre television programs should be permitted to use the frequencies currently allocated to other common carriers.

An FCC order on the question, however, also stated that the Commission will pass separately on the merits of each application it receives for "authority to use common carrier frequencies to render solely a theatre television service." Industry theatre television spokesmen said it probably would be some time before any application to set up a theatre television common carrier is sent to the commission.

Closes Theatre TV Hearing

The FCC order, which declared the theatre television hearings officially closed, bypassed the industry's request for an FCC policy statement asking other common carriers to cooperate in the resolution of frequency conflicts and to provide interconnection facilities where necessary.

"In reaching the conclusion that theatre television should operate as a common carrier on frequencies allocated for such services," the FCC said, "We of course expect that there will be cooperation among common carriers in resolving frequency conflicts." If frequency conflicts and interconnection questions should come up, the commission went on, they may be more appropriately resolved "if and when they might arise upon specific petitions."

The FCC report recognized theatre television "as an existing service which will continue to expand or not depending upon public acceptance and support thereof." The FCC report did not pass upon the adequacy of existing common carriers to transmit theatre television programs. "If the proponents of theatre television feel that existing common carriers cannot supply them with the service they desire," the FCC said, "they are free to take the necessary steps to establish a separate carrier to supply such a service or to require existing carriers to render a reasonable service."

Consider Several Points

The commission said that in passing upon applications for special theatre television common carriers, it would consider, among other points, whether the limited use proposed constitutes an efficient, economical and otherwise sound utilization of radio frequencies; whether service on such a limited basis to users will be adequate efficient and rendered at reasonable cost; public need and demand for the service; whether existing radio and wire facilities are adequate to meet the public demand.

Commissioner Doerfer did not participate. Commissioner Hennock dissented, saying the FCC had opened up the common carrier frequencies to a limited theatre television common carrier "by a process akin to default." She also maintained that the theatre television hearings should be completed by "requiring the theatre television proponents to establish affirmatively public interest justification for the service."

The FCC order answered an industry "compromise petition" filed last February in an effort to answer FCC questions about the industry's original proposal to assign special frequencies for theatre television transmission.

Box Office Champions For June, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

FORT TI

(Columbia) (3-D)

Produced by Sam Katzman. Directed by William Castle. Written by Robert E. Kent. Technicolor. Cast: George Montgomery, Joan Vohs.

IT CAME FROM OUTER SPACE

(Universal-International) (3-D)

Produced by William Alland. Directed by Jack Arnold. Written by Harry Essex. Cast: Richard Carlson, Barbara Rush, Charles Drake.

YOUNG BESS

(Metro-Goldwyn-Mayer)

Produced by Sidney Franklin. Directed by George Sidney. Written by Jan Lustig and Arthur Wimperis. Technicolor. Cast: Jean Simmons, Stewart Granger, Deborah Kerr, Charles Laughton, Kay Walsh, Guy Rolfe.

A QUEEN IS CROWNED

(Universal-International-Rank)

Produced by Castleton Knight. Written by Christopher Fry. Technicolor. Narrated by Sir Laurence Olivier.

SCARED STIFF

(Paramount-Wallis)

Produced by Hal B. Wallis. Directed by George Marshall. Written by Herbert Baker and Walter De Leon. Cast: Dean Martin, Jerry Lewis, Lizabeth Scott, Carmen Miranda, George Dolenz, Dorothy Malone.

SHANE

(Paramount)

Produced and directed by George Stevens. Written by A. B. Guthrie, Jr. Technicolor. Cast: Alan Ladd, Jean Arthur, Van Heflin, Brandon De Wilde, Jack Palance.

HOLLYWOOD SCENE

(Continued from opposite page)

one has Edward G. Robinson, John Forsythe, Marcia Henderson and Kathleen Hughes, and is being directed by Jack Arnold.

Edward Small went to work on a 3-D production in Eastman color and for wide-screen, titled "Camel Corps." This one is for United Artists release. Ray Nazarro is directing a cast headed by Rod Cameron, Joanne Dru and John Ireland.

Hal Roach, Jr., and Carroll Case are co-producers of "Captain Scarface" which they are making independently as a Lincoln Pictures production for Astor release. Paul Guilfoyle is directing a cast that includes Barton MacLane, Leif Erickson, Virginia Grey and Rudolph Anders.

Allied Artists' Ben Schwalb launched "Bowery Bloodhounds," with Leo Gorcey, Huntz Hall and the other regulars, and with Edward Bernds giving the project his skilled direction.

"Return to Treasure Island," co-produced by Aubrey Wisberg and Jack Pollexfen (who really ought to adopt a pseudonym that people can spell, pronounce and remember) with E. A. DuPont directing Tab Hunter, Dawn Addams, Porter Hall, Lane Chandler and others. It's going in Pathe color and for wide-screen as well as standard.

United Artists Schedules Five August Releases

Topped by S. P. Eagle's color by Technicolor musical, "Melba," starring Patrice Munsel, five major productions will be released in August by United Artists, it has been announced by William Heineman, vice-president in charge of distribution. "I, The Jury," the Mickey Spillane best-seller produced in 3-D, starring Biff Elliot, also will be distributed in August.

"Melba," filmed for wide screen and stereophonic sound exhibition, will be released August 7. "Captain Scarlett," an adventure thriller in color by Technicolor, starring Richard Greene and Leonora Amar, will be released on August 12. On August 14, "I, The Jury" will be released.

Burgess Meredith and Jean-Pierre Aumont star in "The Gay Adventure," a romantic comedy, which is set for distribution August 21. The final UA film to be distributed during the month will be "War Paint," starring Robert Stack, Joan Taylor and Charles McGraw, set for August 28.

THEY'VE SCALED MOUNT EVEREST...BUT NOBODY HAS TOPPED

Paramount Pictures

HOUDINI

Tony Curtis and Janet Leigh • Technicolor

The hot one for July Fourth because as Life says, it's "A fantastic career, screened by George Pal, Hollywood's expert in the amazing."

STALAG 17

William Holden • Don Taylor • Otto Preminger

This week at New York's Astor on the giant screen! Followed next week by West Coast Premiere at Warner's Beverly, Los Angeles...

GEORGE STEVENS'

SHANE

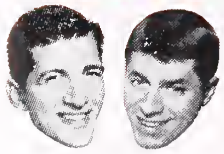
Alan Ladd • Jean Arthur • Van Heflin • Technicolor

The proven hit that has smashed records on the giant screen and will do the same on any screen! Word-of-mouth wonder of '53...

HAL WALLIS'

SCARED STIFF

Dean Martin and Jerry Lewis



Business is big—the fun's gigantic! It's the first for the boys on the giant screen, their first with stereophonic sound...

PARAMOUNT

THE COMPANY WITH THE TOP PICTURES TODAY!

3-DIMENSION TOPPERS FROM PARAMOUNT

INCLUDE:

SANGAREE

Fernando Lamas • Arlene Dahl • Patricia Medina • Technicolor

Performing big wherever it has opened to date! Fifth week of strong business at Broadway's Victoria now...

THOSE REDHEADS FROM SEATTLE

COMING:

Rhonda Fleming • Gene Barry • Teresa Brewer • Guy Mitchell • Technicolor

Big-scope 3-D musical—sparkling with stars and scored with hit songs...

ARROWHEAD

Charlton Heston • Jack Palance • Katy Jurado • Technicolor

Plan now for this outstanding outdoor picture! Heston's best—and another stand-out role for Jack Palance of "Shane" fame...

CECIL B. DEMILLE'S

THE GREATEST SHOW ON EARTH

Technicolor. Academy Award Best Picture of the Year

Most fabulous boxoffice attraction in history is making history all over again in its Academy Award release...

WILLIAM WYLER'S

ROMAN HOLIDAY

COMING:

Gregory Peck and Audrey Hepburn

The electrifying debut of a new star, Audrey Hepburn—and Peck's sensational switch to comedy—make exciting marquee news...

CINEMASCOPE IS HIT IN LONDON

Skouras Shows Process, Sees All British Houses Equipped in 2 Years

by PETER BURNUP

LONDON: Spyros Skouras, president of 20th Century-Fox, unveiled his new CinemaScope process here Monday before an eager, over-flow audience at the 2,572-seat Rank-controlled Tottenham Court Road Odeon theatre.

The audience, one of the most remarkable ever assembled for a similar occasion, consisting of leading film and newspaper executives, members of Parliament, bankers and businessmen, was impressed but cautious in initial comments. Shown, on a screen imported from the United States, were clips from "The Robe," "How to Marry a Millionaire" and panoramic shots of New York, Paris and the recent Coronation.

Chretien Guest of Honor

The guest of honor at the initial showing was Professor Henri Chretien, inventor of the system. In his address to the audience, Mr. Skouras frankly admitted that the process represented the "biggest gamble" of his life but, he added, never before had he been on such an assured bet. James Pattinson, 20th-Fox sales director here, also spoke to the assemblage. Shortly after the first showing ,the company claimed to have received 400 installation enquiries.

In a press conference preceding the CinemaScope show, Mr. Skouras predicted that within the next two years, the normal period for a picture's amortization, every worthwhile theatre in Britain would be equipped for CinemaScope.

Mr. Skouras said that both he and Earl Sponable, 20th-Fox director of research, who sat in on the conference, were heavily impressed by the standardization of processes upon which British exhibitors, led by Dr. Leslie Knopp, were insisting. Both Mr. Skouras and Mr. Sponable insisted that whatever standards of aspect ratio and the like are determined, their screen and lenses will meet the need.

Decline to Talk Cost

Each of them declined to be drawn, except in general terms, on the cost of the CinemaScope process to exhibitors. Twentieth-Fox having abandoned its original plan of an equipment package deal, cost were a matter for manufacturers and their customers. Mr. Skouras said that his enquiries showed that costs would be lower in Europe, particularly in Britain and Germany, than in the U. S. He ventured the view that larger theatres here could fully equip themselves for as little as £4,000 with relatively lower costs for smaller houses.

The shrewd point was put to Mr. Skouras that exhibitors here ruefully recall the losses many of them suffered when they rushed heedlessly into sound systems which rapidly became obsolete. After all, it was said to the 20th-Fox chief, he had had the new gadget in his hands only six months. Mr. Skouras derided this attitude as pusillanimous and petty and reiterated his view that CinemaScope would meet any standards generally imposed by the industry in the future.

In any event, he fervently proclaimed: "In a short six months, my company, with its CinemaScope, has set folks talking again about my films. . . . We are staking $30,000,000 on a program of 13 CinemaScope feature. Isn't that proof of our own faith?"

Mr. Skouras also claimed, on the authority of Darryl F. Zanuck, that CinemaScope would reduce production costs by at least 25 per cent. High praise was given Westrex engineers for the stereophonic sound system with which they equipped the theatre for the demonstration.

U-I Shows New Shorts

A special trade press screening of the new Universal-International short subject series. "U-I Color Parade" was held at the home office projection room Monday.

Running approximately 10 minutes each, the subjects are in color by Technicolor and will range over the entire field of human interest. Approximately eight a year will be turned out in the series.

Two of the series were shown to the press this week, "King of the Sky" and "Fiesta Frolics." The former, produced by Joseph O'Brien and Tom Mead, is a fascinating subject. It treats of the training of a powerful American eagle to the point where the bird goes out to capture a giant lizard. The background is in Mexico.

The second subject, "Fiesta Frolics," captures the gay and festive side of Mexico's character. Shown are flowers, fireworks, and dances. Tom Mead produced.—M. H.

Stanley Warner Requests Divestiture Extension

WASHINGTON: The Justice Department has received a request from the Stanley Warner circuit for an extension of its July 4 divestiture deadline. "An appreciable amount" of additional time was requested to dispose of approximately two dozen theatres, officials of the Department said. The Justice officials currently have the matter under advisement.

British TV Facing New Problems

LONDON: Some of the first fine rapture has departed from the hopes for sponsored television. The Government holds to its intention of authorizing a sponsored system but the licenses will be found to be so hedged with restrictions that some potential sponsors have become uneasy about their chances in the new field.

Encouraged by that circumstance, the sedate BBC takes on more courage. The Corporation's director-general Sir Ian Jacob announced this week an immense, 10-year plan which calls for the establishment of 36 transmitters and will in due course offer a choice of two separate programmes for the nation's viewers.

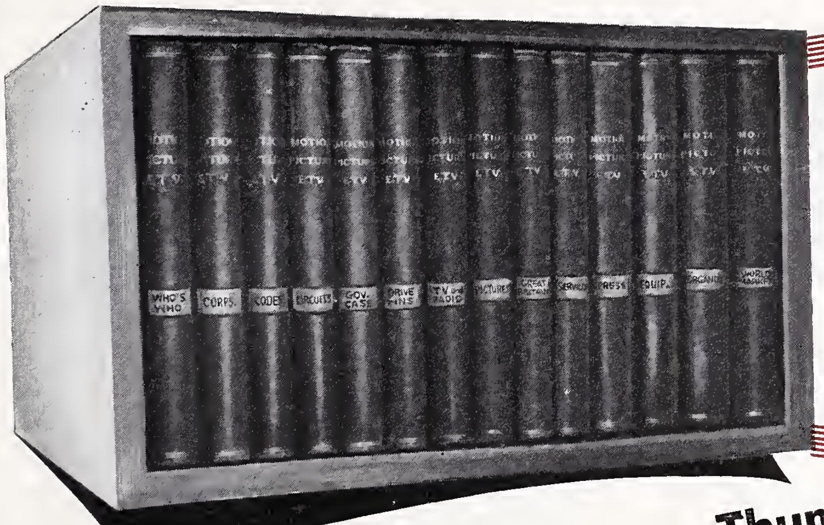
Fulfilment of the plan, admitted Sir Ian, depends on financial help from the Government. BBC's financial reserves are running perilously low. Last year they stood at £3,500,000 but have fallen now to £1,700,000. In 1954, they are likely to be exhausted. Sir Ian asks for an additional annual Government grant of £1,000,000. He also has in mind increasing the fee of domestic licenses from £2 to £3 per annum in an effort to increase funds.

Meanwhile, behind-the-scenes planning is in progress for film industry transmissions to its own theatres as soon as the Government issues the necessary licenses. The powerful Associated British group has come down heavily against sponsored TV but it is difficult to see how it can stand aside if its rival enter the field.

Sidney Bernstein's Granada Circuit with its 55 choicer theatres is the first overtly to announce its plans. It has publicly stated that it will welcome approaches from advertisers who wish to use the Granada TV service.

Export Association Signs New Norwegian Pact

Eric Johnston, president of the Motion Picture Export Association, has announced the signing of a new Norwegian pact, replacing the old agreement, which expired Wednesday. Mr. Johnston cabled from Berlin, where he is attending a film festival, announcing he had received confirmation from Oslo of the new agreement from Griffith Johnston, MPEA Scandinavian representative, and George Weltner, president of Paramount International Films. A boost of from 30 to 40 per cent in the basic film rental is provided in the new pact, which is termed an "indefinite agreement," running initially to August 31, 1954. Additional terms provide that five special films may be withheld for special rentals and increased admission prices; and independent producers releasing through MPEA member companies retain the right to approve exhibition contracts for release in Norway.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The National Spotlight

ALBANY

Increased prices at the Strand and Palace in Albany and at the Troy and Proctor's in Troy and the presentation of 3-D and other special pictures at advanced scales, have fanned the flames of discussion on the subject in area industry circles. Higher film charges and operating costs are given as the reasons for the upscaling. The soundness of this explanation is generally accepted. The debate hinges on the timing and timeliness of the increases. . . . Warner zone manager Charles A. Smakwitz held out hope for a world premiere of the "Moby Dick" remake, in Albany, where Herman Melville lived from the age of 10 to 20. . . . Phil Baroudi, North Creek exhibitor, has returned from Florida. . . . A new drive-in, the Border, has been opened at Chazy, three miles north of Plattsburgh. . . . Le Grand Voudry, one-time musician and later assistant manager of the Strand and Ritz, died at his local home recently, June 16, of a heart seizure.

ATLANTA

President William Richardson, Astor Pictures of Georgia, back at his desk after a spell of illness. . . . Don Hassler, office manager same company, back after a sales meeting of the Modern Talking Pictures in St. Louis. . . . Louis Fletcher, for many years with the Wilby-Kincey Theatres, died at her home here June 20. . . . George M. Jones, sales manager, Universal, back at his desk after a vacation spent in Florida. . . . Also back is John W. Mangham, president of Realart Pictures, and Leonard Burch, of United World Films. . . . Hal Macon and family, owners of the State theatre, Statesboro, Ga., back after a vacation spent in Savannah Beach. . . . Paula Bird is the new secretary to Arthur C. Bromberg, Monogram Southern Exchanges. . . . The Umatilla theatre, Eustis, Fla., has closed for the summer. . . . J. E. Adams was appointed manager of the Turner theatre, Ashburn, Ga. He replaces D. A. Luke who has resigned that position after 17 years.

BOSTON

Tom Dowd, who resigned as manager of the Beacon Hill theatre to assume the managerial duties at the Avon Cinema in Providence, has returned to the Beacon Hill after a month in the Rhode Island spot. One of his first acts on his return was to hire Bob Holland as his assistant. . . . Dianne Isaacs, daughter of the Irving A. Isaacs, president of Independent Exhibitors, Inc. was married June 28 to Thomas A. Weil of New York. . . . Arthur Lockwood, his wife, two sons and a daughter have started off in a specially built station wagon for a summer's tour through this country and Canada, making the west Coast one of their important destinations. They will return Labor Day. . . . Placing the blame on the 20 per cent admission tax and the high cost of booth operation, Ted Limberis, owner-operator of the Olympia theatre, Bangor, Maine, has had to shutter the house for the first time in the 35 years of its existence.

BUFFALO

Elmer F. Lux, president of Elmart Theatres and head of the local Common Council, was general chairman of the annual family outing of the Knights of Columbus last Sunday at the Auto Club's country home in Clarence. . . . Ardis Smith, former drama editor of the Buffalo Evening News and who in recent years has been associated with Pathe and with air force films department, is now back at the News and specializing on drama. . . . Richard Kemper, Dipson theatres zone manager, and Mrs. Kemper, attended the recent Atlantic City pow-wow of the Saints and Sinners, when Buffalo was selected as the convention city for 1954. . . . Chairman Jack Goldstein hopes to attract a record crowd at the annual Gold Tournament and Outing of Tent 7, Variety club of Buffalo, July 13 at the Westwood Country Club. . . . Leonard Satz of Raytone Screen, N. Y., was in for a looksee at the Center where one of his company's wide screens is about to be installed. . . . Frank Lindcamp will introduce 3-D and stereophonic sound July 8 at the Palace in Rochester, when the attraction will be "It Came from Outer Space." . . . Buffalo's new UHF station, WBUF-TV, will start telecasting its test pattern the first week in August.

CHICAGO

Jim Gorman of the Telenews is in Estes Park on vacation. . . . Eleanor Lebovitz has joined the office staff of I.F.E. pictures here. . . . L. B Sittler, assistant to James E Coston, has had a heart attack and is in Wesley Memorial Hospital. . . . United Artists branch manager Harry Goldman heads for Banff with his wife July 10. . . . S. J. Gregory, Pete Panagos, and Lou Harris of the Alliance Circuit left for the state of Washington to supervise the opening of two new drive-ins to be operated by their west coast subsidiary, Mid-States. . . . Theatres here have started to use National Screen's new service—3-D trailers. . . . Eight Sioux Indians were brought off the reservation to Chicago for the world premiere of "Great Sioux Uprising." . . . After this coming week, activity in the Federal Courts here is expected to slacken off, with only emergency cases to be heard until after Labor Day.

WHEN AND WHERE

July 8-10: 34th Anniversary convention, Allied Theatre Owners of New Jersey, Traymore Hotel, Atlantic City.

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28 - 30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

CINCINNATI

On petition of the Greater Cincinnati Independent Theatre Owners Association, the city council has exempted collection of the municipal three per cent tax on all admissions of 50 cents and under, with an estimated annual loss to the city of $60,000. In repealing this portion of the ordinance, some council members emphasized the poor business conditions of the subsequent run theatres, 27 of which have been forced to close in the last 18 months. . . . Herb Shriner was here recently exploiting his picture, "From Main Street to Broadway," to be shown here soon. . . . The Twin drive-in, the only outdoor theatre within the city limits, presented a stage show inducting 44 men into the military service, including 19 local recruits, and also exhibiting the latest military equipment, plus local drum corps, the event being given June 25, to commemorate the third anniversary of the start of the Korean War. . . . The annual Variety Club golf tournament is set now to be held in August at the Summit Hills Country Club.

CLEVELAND

"A Queen Is Crowned" did such big business in two weeks at the Tower theatre that it was held over a third week. . . . CinemaScope was unveiled at the Hippodrome Thursday in a demonstration showing. . . . Ted Barker, Loew theatre publicity director, is on vacation in the west. . . . Sid Newman, Warner contact department, has resumed his usual activities having recovered from a two-month illness. . . . Dick Wright, Warner theatre district manager, and Nat Wolff, former Warner Ohio zone manager, attended the funeral of Frank Phelps in Columbus. . . . Heights theatre, 1600-seat neighborhood house located in Cleveland Heights, closed June 30 when the present lessee, Associated Circuit, failed to renew its lease. . . . Mark Goldman, IFE district manager, has appointed Murray Baker, former Northio buyer-booker, as

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sales representative covering Indianapolis and Cincinnati territories. . . . Carole Koberna, Imperial Pictures secretary, has announced her engagement to Bill Kuralak. . . . Sam Gerace, manager of the Capitol theatre, announces a Tornado Relief show on July 14 with all proceeds turned over to the Red Cross Tornado Relief Fund.

COLUMBUS

"The Beast from 20,000 Fathoms" moved to RKO Grand after a big first week at RKO Palace, marking the first time in several months that a film has moved from the Palace to the Grand. . . . Loew's Ohio did good business with the 3-D Western, "Arena," sparked by the local visit of Polly Bergen. . . . "A Queen Is Crowned" went into a third week at the World. . . . The 14 neighborhood theatres co-operating in June Dairy Month celebration include the Avondale, Westmont, Beechwold, Boulevard, Ritz, Clinton, Cleve, Livingston, Markham, Eastern, Cameo, Garden, Esquire and Linden. . . . Loew's Ohio had the new improved-design Polaroid viewers for its showing of "Arena." . . . Phil Bradford, former program manager of WCOL and well known in local semi-professional theatre groups, has joined the travel department of City National Bank.

DENVER

Forrest Litzey, assistant manager of the Chief, Greeley, Colo., was knocked out by a blow on his head after he frustrated a would-be holdup. . . . The Centennial race track (horses) was granted a zoning application to build a twin drive-in on their track at Littleton, Colo. The theatre will be leased to Television Theatres, with Tom Bailey, Lippert Pictures franchise owner, as president. . . . The Wolfberg Theatres officially opened their new 1,000-car Valley drive-in southeast of Denver, and will operate it first run day and date with the North drive-in and the downtown Paramount. . . . The Fox Inter-Mountain division of National Theatres is holding its summer convention here July 7-9, including a CinemaScope demonstration. Several meetings will be held in various theatres. . . . Bus Amato, 20th-Fox booker, father of new daughter, Virginia Lynn. . . . Ernie Zeigler, Universal auditor, New York, and Miss Donna Raphael, former RKO secretary here, to be married in Denver July 11.

DES MOINES

Byron Shapiro, Columbia branch manager, has taken over as chief barker for Variety club here. He replaces Bob Conn who is now managing the Fox exchange in Indianapolis. Fellow barkers gave a farewell party for Conn at the Standard club and presented him with a gift. . . . Bonnie Lee Draisey, of the Corral theatre in Perry was married recently to William I. Parker of the Navy who is stationed aboard the USS Merrick. . . . Many exhibitors cancelled their regular trips to Film Row because of the extreme heat last week. . . . The Schaller theatre at Schaller has been closed and the building and business are for sale by Mrs. Abbie Feldhans, owner, who has been in poor health for some time. . . . The Rocket theatre in downtown Des Moines has ceased operations. Manager S. A. Vogl is turning the theatre back to Tri-States, which has made no decision on what to do with the house. . . . Clayton (Jack) Neary, 47, of Bettendorf, former manager of the Orpheum theatre in Davenport, died in St. Luke's hospital, Davenport, after a long illness. . . . Dwight Hanson, of Eddyville, has leased the theatre at Rockwell City.

DETROIT

"Bright Road" was previewed at the Broadway Capitol with Hollywood-size fanfare. Proceeds to charity. . . . Krim, in suburban Highland Park, is conducting an essay contest. Winners to get all-expense trip to the Stratford (Ontario) Shakespearian Festival. . . . Going into a fourth week is "A Queen Is Crowned," at the Telenews. Norman Wheaton reports visitors from remote sections of Ontario. This is the first to ever pass two weeks. . . . Michigan theatre was dark one day for installation of its new "Futuramic" screen. . . . Crowley's department store tied in with "Robe" promotion showing originals of Dean Cornwell's illustrations for the Lloyd Douglas book. . . . In spite of wire stories, there were no deaths at the Flint Drive-in hit by tornado. The crowd was dispersed before the storm hit and damage to the Drive-In was less than first reported. Other Flint theatres were missed entirely.

HARTFORD

Loew's Poli-New England Theatres Circuit has started Friday-Saturday vaudeville policy at the first-run Loew's Poli, Waterbury, Conn. . . . I. J. Hoffman of New Haven, B&Q Theatres executive, and Mrs. Hoffman, have returned from an extended tour of Europe. . . . Atty. J. W. Shulman of the Shulman Theatres, Hartford, and his wife, Pauline, will return from Europe about Aug. 1. . . . Sam Harris, partner, State theatre, Hartford, and Mrs. Harris, are returning late in July from Europe. . . . Manny Cassanaras, formerly assistant manager at the Stanley Warner Circuit's Warner theatre, Bridgeport, Conn., has been named acting manager of the circuit's Palace, South Norwalk. . . . George Hudak, formerly house manager, E. M. Loew's, Hartford, has been named assistant manager at the circuit's Hartford drive-in, Newington, Conn. . . . The Strand Amusement Circuit has started Wednesday matinee children's programs at the State, Torrington.

INDIANAPOLIS

William Hames, UA branch manager here, has been transferred to Dallas. He will be succeeded by Ed Bigley, who arrived Sunday from Detroit. Bill Keith, formerly 20th-Fox branch manager here, also were transferred to Dallas two weeks ago. . . . The Variety Club will hold its annual golf tournament at the Indianapolis Country Club Aug. 24. Claude McKean is general chairman. . . . Russell Bleeke, formerly with U-I, has succeeded Mary Jane Larsen as booker at Allied Artists. Miss Larson resigned to join Affiliated Theatres. . . . Mrs. Marjorie Ryan has succeeded Mrs. Catherine Miller, who retired, as secretary to U-I branch manager Sam Oshry. . . . Ken Collins has resigned as Republic salesman because of personal business. . . . Earl Cunningham, general manager of the Fountain Square, and Trueman Rembusch, president of the Allied Theatre Owners of Indiana, have returned from Florida vacations.

JACKSONVILLE

The Five Points will roadshow "Three Loves" in July. . . . Paramount's former head shipper, O. O. Ray, Sr., has returned from retirement to substitute for Ed Tanney, who is recovering from an operation. . . . The Florida theatre gave children matinee patrons a combined stage marionette show and cartoon carnival. . . . Johnny Tomlinson, Warner salesman, returned from the Miami area. . . . Mike Serabo, Warner booker, relaxed at home during his vacation. . . . M. A. Baugh, head Fox shipper, went home to Ellijay, Ga., during his annual leave. . . . Gleena Adams, Florida State Theatres, left for a tour of Hollywood studios. . . . Bob Corbett, former Birmingham, Ala., exhibitor, visited here prior to taking over management of the Roxy theatre, Orlando. . . . The Roosevelt theatre has become the second Negro-patronized house in Florida to set up for a 3-D showing of "House of Wax." First was the Carver in Orlando. . . . Arthur R. Johnson has resigned from Benton Brothers film express. . . . Mrs. Evelyn Carter, Fox booker, has returned from a Canadian sight-seeing trip.

KANSAS CITY

TV services are expanding rapidly in Greater Kansas City. . . . The Electric, downtown theatre in Kansas City, Kansas, is now showing 3-D; its first was "House of Wax." It's the first Kansas City, Kansas, theatre to be 3-D equipped. . . . Fox Midwest's program of Wednesday morning, "Vacation Movies" for children, is reported successful. In cooperation with the PTA, the Catholic PTA, and other groups, tickets are sold in advance. . . . Wheat harvest in Kansas approaches completion—with high average quality but low volume yields. Hot weather and drought have damaged many farm crops, including wheat. . . . Dickinson circuit's new drive-in, the Leawood, opened June 26 with fireworks, prizes, gifts to children. . . . The Midland follows its first 3-D presentation, "Arena," with another, "Man in the Dark."

LOS ANGELES

Arnold Shaack, Ramona theatre, is off to Chicago to spend a month's vacation with his daughter and grandchildren. . . . Tom Muchmore, operator of the Canoga theatre, Canoga Park, raised over $1,200 for the Catholic Foundation with a benefit show in his theatre June 17 with such stars on the stage as Desi Arnez and Lucille Ball. . . . The most recent "proud pappa" to pass out cigars on the Row was Jack Sonenshine, Embassy Pictures, whose wife, Harriet, presented him with a five pound daughter named Bonita Rose. . . . Jack Jacobs, National Screen Service, is in the Midway Hospital recuperating from an eye operation. . . . Charles P. Skouras and his wife returned from a five-week vacation in Hawaii. . . . Lois Wirthwein, daughter of Allied Artists western sales manager, Harold Wirthwein, was married to Jed L. Riddell, a technician at station KLAC.

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MEMPHIS

New Daisy theatre, operated by Paul Zerilla on Beale Street in Memphis exclusively for Negroes, this week installed a new 30 by 20-foot wide-screen, the fifth in Memphis. The other four theatres now using wide-screens are Malco, Luciann, Lamar and Bristol. . . . A large number of mid-south drive-in operators have made reservations for a luncheon July 7 at Hotel Gayoso to hear Claude Ezell, Ezell & Associates, drive-in operators in Texas, discuss drive-in operations. . . . Most Memphis branch managers and Mississippi salesmen attended Mississippi Theatre Owners convention June 28, 29 and 30 at Biloxi. . . . W. & M. Film Service, which inspects and ships film for Colonial Studios, Memphis, had a fire which destroyed some valuable film last week. Origin was undetermined and damage was not estimated. . . . Twin Oakes drive-in, Montecello, Ark., owned by Russell J. Baxter, opens within the next few days following its completion. . . . Jimmie Thornton, owner Bruce theatre, Bruce, Miss., is in Philadelphia attending a Methodist meeting to which he is a delegate from his church.

MIAMI

The Variety Club, Tent 33's dinner on June 28 at the Saxony Hotel, where the first "Good Samaritan" Award was to be presented, was to be the town's "plushiest event," according to Maurey L. Ashmann, committee chairman. Col. Bill McCraw was expected as toastmaster and the formal presentation was to be made by chairman Ashmann and chief barker, Ed Melniker. Awardee was Robert Pentland, trustee on the board of directors of Variety Childrens Hospital and leader in most of the community's worthy projects. . . . Bill Dock, of Florida State Theatres, is back from a vacation. . . . With the showing of "The Beast from 20,000 Fathoms," the lobbies of the Beach and Florida had mechanical dragons belching steam. . . . Vacationers included Earl Rowlands, manager Boulevard; Keith Hendee, manager Gateway; Bill Russell, manager Florida in Ft. Lauderdale; Bill Goller, manager Tower; Dick Treccase, manager Surf with his wife, Janie, from Wometco's accounting department.

MILWAUKEE

At the time of this writing a big meeting of COMPO was set for June 30 here in the Warner screening room. . . . The board of directors of the Allied Independent Theatre Owners of Wisconsin will hold their next board meeting at Trampe's summer home on Phantom Lake. Wives are also invited. . . . New drive-ins opened recently are Harry Melcher's at Kaukauna, and John O'Connor's at Platteville. . . . The Park theatre here, owned by Tony La Porte, recently closed. . . . To promote "The Great Sioux Uprising," which opened at the Fox-Wisconsin last week, the Fox-Wisconsin Amusement Corp. invited eight Indians, who appeared in the picture, from the Rosebud Reservation in So. Dakota, to participate in exploitation here.

MINNEAPOLIS

Business is reported to be up in loop houses with mid-week grosses definitely above average. . . . Harry Rasmussen, booker at Warners, was married to Ruth Fenske. . . . Otto Burggraf and Wilfred Liebl have opened their new 350-car Paul Bunyon drive-in at Bemidji, Minn. A contetst was conducted to select a name for the ozoner. . . . North Central Allied has scheduled four regional meetings with the first one to be held August 3 at Fargo, N. D. Other meetings are set for Minot, N. D., and Marshall and Duluth, Minn. . . . Harry Weiss, RKO Theatres district manager, visited RKO situations in Iowa. . . . The four drive-ins operated by Minnesota Entertainment Enterprises in the Twin Cities are admitting children under 12 free. . . . Stuart Murray, Jr., former manager of the Virginia theatre at Virginia, Minn., has been transferred to Grand Forks, N. D., by Minnesota Amusement Co. . . . State officials including Gov. Sigurd Anderson were on hand for the opening of Leo Peterson and Bert Johnson's new State at Pierre, South Dakota. House replaces one destroyed by a fire which took place in January, 1952.

NEW ORLEANS

Wm. Keith, formerly with U.A. and 20th Century-Fox here, and for the past year or so 20th-Fox Indianapolis branch manager, returned for a brief visit, enroute to his new post: sales manager in Dallas branch. . . . Masterpiece Pictures president, Milton Dureau, upon his return from St. Louis, where he attended Modern Talking Pictures meet, advised that he has taken over their short subject productions for this territory. . . . Warner Bros. division manager, John Kirby, and district manager, W. O. Williamson, Jr., were here to confer with branch manager, Lucas Conner and staff. . . . Lonnie Davis is the new booker for Pike Booking Co., a subsidiary of N. Solomon Theatres, McComb, Miss. Harry E. Thomas, who formerly held the post, has been advanced to assistant to T. G. "Teddy" Solomon, head of the circuit. . . . The building which houses Tob McElroy's, Tem in Monroe, La., has been sold to outside interests. However, the theatre will remain in operation until late in fall when the new owner will convert it into a mercantile establishment. . . . Chas. Waterall, Jr., in charge of Waterall's Richton, Miss., theatre, is on the mend after several weeks' hospitalization for stomach trouble. . . . Carolyn, New Hebron, Mississippi, has closed its doors for the season, with reopening scheduled for the early part of September.

OKLAHOMA CITY

Billy Robinson has assumed his new post as assistant manager for Video Theatres in Shawnee. He was assistant manager at Seminole, prior to being promoted to his new job in Shawnee. . . . Stein Enterprises, Inc., Baxter Springs, Kan., has been granted a charter to operate indoor and drive-in theatres. Louis E. Stein, Parsons, Kan., has been named resident agent. . . . A two-man art exhibit was staged in the lobby of the Frontier theatre during the showing of "The Titan," a film based on the life of Michelangelo. The two artists are Robert C. Newberry, and Robert C. McKinney. . . .

"The Beast from 20,000 Fathoms" started at the Midwest theatre Friday. The picture will be shown at 14 theatres in various Oklahoma towns during the months of June and July.

OMAHA

Mabel Mitchell, secretary to R. D. Goldberg of the Goldberg Theatre Corp., relieved Don Cook, manager of the Avenue theatre while he was vacationing and is now subbing for George Hollander, manager of the Ames. . . . James Schlatter, manager of the Town theatre, announced his daughter is home following her graduation from North High School in Des Moines. . . . "Good Night Ladies" had a poor five-day run on the stage at the Omaha. . . . E. A. Schmidt, who runs the Lorraine theatre at Armour, S. D., has been ill at Mayo Clinic. . . . Don McLucas, United Artists branch manager, stopped at the Belair motor court at Denver on a trip to the mountains. He discovered the owner was one of his old accounts, Carl Knudsen, ex-Seward, Neb., theatre owner. And at Gunnison, Colo., he stayed at a place owned by Karl Howe, former RKO branch manager. . . . Herman Gould of Lincoln, pioneer drive-in operator, has opened a new outdoor theatre on Omaha's West Center Street, with his associates U. S. Representative Roman Hruska of Omaha and Lancaster County Commissioner Russell Brehm.

PHILADELPHIA

Stanley Warner closed down the Felton after a try at week-end operations, and at the same time places the Keystone on a week-end schedule. . . . Irving Coopersmith left the booking and buying department of the Allied Motion Picture Theatre Service. . . . Vito Gerard, student manager at the Capitol, Scranton, Pa., left to join the armed forces. . . . Theatre men in Reading, Pa., are cooperating to help halt the wave of vandalism among youth. . . . E. M. Scott, Jr., reopened the Milton, Milton, Del., with the house, originally built 14 years ago, completely new and ultra-modern. . . . Barney Goodkin resigned as assistant manager of William Goldman's Randolph. . . . Joseph Phillips, of the Comerford Theatres advertising department, Scranton, Pa., was named chairman of the Better Business Bureau's Advertising Board of Review. . . . Jack Greenberg and Jack Engel, who operate the Screen Guild exchange, were awarded exclusive area franchise by the Ballantyne Company, including the 3-D equipment package. . . . Harry C. Bondurant is selling his Caldonia drive-in near Gettysburg, Pa. . . . The Perkins Panoramascope made its bow here at William Goldman's Randolph with the showing of "Fort-Ti." . . . In Delaware, Muriel Schwartz opened her Kent drive-in at Dover, and Bill Derrickson opened his Midway drive-in near Rehoboth Beach.

PITTSBURGH

A large crowd of state and city dignitaries attended the opening of the Variety Club Tent No. 1 Camp O'Connell for the 1953 season. More than 2,000 youngsters will be cared for during the eight weeks. The new $25,000 dormitory was officially opened at the affair. . . . The club raised $52,000 at its all-night telethon giving it $125,000 towards the $750,000 to build a wing to the St. Rosalia Foundling Home. . . . Carl Doser, chief barker of the Variety Club, is making slow progress in the Presbyterian Hospital. . . . Stan Harner, purchasing agent for the Stanley Warner Company, entertained a large crowd of film folks at the Golden Wedding anniversary celebration of

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his parents. . . . "The Crowning of a Queen" queues were the order of things at the suburban Squirrel Hill theatre. . . . "The Beast from 20,000 Fathoms" did well in the Stanley, mainly because of an excellent buildup campaign staged by Henry Burger and Phil Katz.

PORTLAND

Business is good at nearly all first run theatres. Evergreen's 3,400-seat Paramount is getting the rep of being the 3-D house with four already shown and plenty more lined up. . . . Paramount field man Walter Hoffman in town for a few days. . . . MGM field man Allan Wieder and Columbia's Sammy Siegel also here. . . . Orpheum manager Kenny Hughes off on vacation. . . . Guild manager Marty Foster off to Seattle on business. . . Jack Matlack, now in the promotion ness, is handling all Universal-International publicity in this area. He just returned from a trip to Kansas City. . . . Will O'Connor, Hamrick executive vice-president, was here visiting city manager Marvin Fox. . . . Bill Breeze, Liberty manager, off on two-week vacation. . . . Paramount branch manager Wayne Theriot off to Salt Lake City for annual vacation. . . . Walter Tebbetts, ace neighborhood operator, has installed a large curved screen in the Laurelhurst.

PROVIDENCE

For the first time in over 20 years, this city faces the position of having only four first run movie houses operating. With the closing of the Metropolitan theatre for the summer, local movie-fans have only Loew's State, the Majestic, Strand and RKO Albee, in the downtown area, to satisfy their desire to see first run films. . . . Add to this the Avon Cinema, a small art theatre in the East side section, and that's the sum total of the houses to choose from. . . . Hurried installations of 3-D equipment at some open-air theatres indicates that full advantage of the current situation is not being overlooked by them. . . . Surrounding members of the "straw-hat" stock circuit, will bid for patronage during the next two months by presenting Hollywood stars in person. . . . During the screening of "Salome" at the Cranston Auto theatre, a full hour of Bugs Bunny cartoons were offered.

SAN FRANCISCO

Theatres closed were El Camino, San Rafael (Blumenfeld), to be dismantled and replaced by Penney's Department Store; and Broadway, Burlingame (Fox West Coast). . . . Gladys Beaupre, veteran guardian of the reception desk and switchboard at Paramount Exchange, will vacation at Pismo and in Southern California, starting July 13. . . . Earl Long, United Paramount district manager, celebrated the installation of large screen with stereophonic sound at the Paramount by bringing "Shane" to the city in Hollywood-style premiere. . . . Pete Vigna, Fox West Coast manager of the Parkside, took his place as a leader in the community when he aided the "Clothes for Korea" drive with a kiddie matinee and set the admission as any article of clothing for Korean war orphans. . . . Joseph Patrick Hanley, son of Warner's office manager, Joe Hanley, graduated Magna Cum Laude from St. Joseph's College at Mountain View. He is studying for the priesthood. . . . New father on the street is Ed Knudsen, with the birth of his first child, a daughter.

ST. LOUIS

A general meeting of all motion picture theatre owners of St. Louis film trade territory was called by Edward B. Arthur, exhibitor chairman for COMPO in the St. Louis territory. Meeting was called at request of the Council of Motion Picture Organizations. . . . The Bloomer Amusement Co. of Belleville, Illinois, has announced the purchase of a 25-acre tract near the city limits. Site will be used for 750-car drive-in. . . . Officers and directors of the MPTO of St. Louis, Southern Illinois and Eastern Missouri held a meeting here last week to discuss plans for 1953 meeting of the organization. . . . Edward Goodrick, Warner Bros. shipping clerk, is now in convalescence at home following his recent operation. . . . Frank and Mrs. Plumlee of Farmington, Missouri, back home after a New England vacation. . . . Ben Kalmenson, general sales manager for Warner Bros., and Roy Haines, western sales manager, were in town recently for a visit. . . . Recent wind storms forced temporary closing of drive-ins in southern Illinois.

TORONTO

Loew's Uptown held two showings on a Saturday night sneak-previewing "All I Desire." . . . Wife of Tom Daley, manager, University, passed away. Mr. Daley was on holiday when the death occurred. . . . Fred Trebilcock is relief manager at the University while manager Tom Daley is on a holiday. Astor, Toronto, is no longer a part of the Twentieth Century Theatres booking scheme. The theatre is now being operated by Ben and Sam Ulster. . . . Janet Krendel, daughter of Dan, was married. Dan is Ontario supervisor for Famous Players. . . . Michael Hirsch, father of Arthur, president of Consolidated Theatres, Montreal, died in Montreal. He also leaves a brother, Marcus, manager of the Eglinton, Toronto. . . . First to install stereophonic sound in the city will be Loew's Uptown. It will play U-I's "It Came from Outer Space." . . . The Maritimes Allied Exhibitors Association was successful in preventing further bingo games in Saint John, N. B. . . . Archie Cohen has been named Montreal branch manager for Warner Bros., succeeding Grattan Kiely, manager, who resigned. Kiely was manager for eight years.

VANCOUVER

Art Grayburn, Plaza manager, is on vacation in Calgary. . . . Edna Merrick, of the Hastings in Portland, and Ed Marshall, of the Capitol, are in New York on holidays. . . . Betty Goodyer, JARO secretary, resigned to return to her native England. . . . Wilf Little, Fraser projectionist, was hospitalized for a major operation. . . . Mary Lou Le Sage, Sovereign films secretary, has retired from business to await a visit from the stork. She has been replaced by Gloria Jackson. . . . The Avon theatre, home of the debated "Tobacco Road" show, is now closed. . . . Irene Holowach, a member of the Studio staff since it opened, has resigned to join her husband at Prince Rupert, northern B. C. She was replaced by Francis Sugerman, formerly of the Orpheum as secretary. . . . Wally Woolridge, of the Strand, and his wife Bessie of the Colonial, who were in London for the coronation, report a fine time was had and that they will visit Paris before returning. . . . Public spirited citizens of Enderby in the B. C. interior have undertaken construction of a $40,000, 350-car drive-in theatre as a community enterprise. The structure is on an 11-acre tract less than 8 miles from the city.

WASHINGTON

The Variety Club Golf Tournament and Dinner Dance will be held October 2 at the Woodmont Country Club in Rockville, Md. Co-chairmen for the affair are Sam Galanty, George Crouch and Albert W. Lewitt. Vice-chairmen are James H. Simon, Keith Lewis and Lewis Jacobs. . . . Dr. Edward Cafritz, a member of Tent No. 11, was honored at Providence Hospital, where he has served for 30 years as a surgeon. . . . Herbert Doherty, RKO booker, has resigned. He will make his home in California. . . . Ross and Sam Wheeler have taken over the Kay Film Exchange. They will operate it at 920 New Jersey Ave. N. W., along with their Wheeler Film Exchange. . . . The Variety Club Board of Governors meeting was scheduled for July 13. . . . The Variety Club's annual dinner dance will be held this year November 21, at the Statler Hotel.

MPAA to Consider Bid For New York Shooting

The Motion Picture Association is planning to take under consideration the New York Department of Commerce project to seek to get Hollywood producers to allot five per cent of their yearly production programs to activity in New York. It was reported recently that an MPAA spokesman told the Department that Eric Johnston, president of the MPAA, probably would assign someone from the Association to confer with the Department while Mr. Johnston is on his current European tour. Mr. Johnston was unable to meet with Department officials last week due to the pressure of business before his departure for a business tour of Europe.

AB-Paramount Sues Fanchon and Marco

HOLLYWOOD: American Broadcasting-Paramount Theatres Corporation has filed a suit here in Superior Court against Fanchon and Marco Corporation asking $140,000 for breach of its lease contract on the downtown Paramount theatre. The corporation was said to have been negligent in maintaining proper conditions during its 10-year tenancy and in making proper accounting of profits under the contract terms, which allegedly called for equal distribution. Also named as a defendant in the suit was the Partmar Corporation.

Set "Paradise" Premiere

"Return to Paradise, the color by Technicolor production by Aspen Pictures starring Gary Cooper, will have its world premiere July 23 at the State-Lake theatre, Chicago, it has been announced by William J. Heineman, vice-president in charge of distribution for United Artists, which is releasing the film.

People in The News

Milton R. Rackmil, president of Universal Pictures, and Alfred E. Daff, executive vice-president, are on the coast for a series of meetings with studio executives. Accompanying Mr. Daff on the trip was David A. Lipton, vice-president in charge of advertising and publicity.

William C. Hames, United Artists branch manager in Indianapolis, has been promoted to branch manager in Dallas, replacing T. E. Laird, resigned, it has been announced by B. G. Kranze, general sales manager. Ed Bigley, city salesman in Detroit, replaces Mr. Hames. Mannie Brown, formerly of the Buffalo exchange, will take over Mr. Bigley's position.

Dr. Herbert T. Kalmus, president of Technicolor, Inc., has accepted an invitation to serve on the Stanford Research Institute board, it has been announced by Dr. J. E. Wallace Sterling, president of Stanford University.

Walter Reade, Jr., president of Walter Reade Theatres, has been reelected to the board of directors of the Monmouth Council of the Boy Scouts of America, Monmouth, N. J.

Walt Disney has arrived in New York on his way to Scotland, where he will complete production of his live-action film, "Rob Roy."

Robert J. Corkery, executive in the international department of the Motion Picture Association of America, is in Rio de Janeiro attempting to clarify the position of American film distributors in Brazil's new approach to liquidating the indebtedness of all U. S. exporters under the U. S. Export Bank's $300,000,000 loan to Brazil.

Jay Bonafield, executive producer for RKO-Pathe, has been awarded one of the top 16mm. awards of the annual Cleveland Film Festival for his production of "Second Sight," an RKO-Pathe Special.

Robert Conn, former 20th Century-Fox branch manager in Des Moines, has been appointed head of the company's Indianapolis branch, replacing William Keith, who has returned to Dallas as a salesman. Dave Gold, previously a sales assistant in the Kansas City Exchange, has been manager of the Des Moines office.

Wallis Hazen Dissolved

HOLLYWOOD: Wallis-Hazen, Inc., has been dissolved, effective July 26, and all its employees have been released. Formed in 1948, the corporation recently completed a five-year production-distribution deal with Paramount Pictures.

Hal B. Wallis and Joseph H. Hazen, partners in the dissolved company, announced the release channel for the recently completed "Money from Home," a Dean Martin-Jerry Lewis comedy in 3-D with color by Technicolor, would be made known within 90 days.

Downing Heads Industry Yeshiva Fund Drive

Russell V. Downing, president and managing director of Radio City Music Hall, has been appointed chairman of the Motion Picture Industry Scholarship Fund at Yeshiva University, New York, it has been announced by Samuel Belkin, president of the University. The committee raises funds to enable students to receive an education at the first American University under Jewish auspices. Many distribution and circuit leaders throughout the area especially are also members of the industry branch of the Yeshiva University committee.

Firestone Named Unity National Sales Head

Len Firestone, eastern division sales manager of Unity Television, has been promoted to the newly created post of national sales manager, it has been announced by Archie Mayers, president. He will leave soon on an extended trip to look over new sites for Unity branch officers. Before joining Unity, Mr. Firestone had served as a station representative and worked for several agencies.

Name Vallance and Thorp Directors of Universal

Samuel H. Vallance and Harold I. Thorp were elected to the board of directors of Universal Pictures, at a meeting Monday in New York. Mr. Vallance and Mr. Thorp are members of the board of Decca Records, Inc., which owns a substantial interest in Universal. The board of directors of the film company declared a quarterly dividend of $1.06¼ per share on the 4¼ per cent cumulative preferred stock, payable September 1 to holders of record on August 15.

Approve Drive-In Zoning

Nick Kounaris and Paul Tolis, Connecticut exhibitors, have had their application for zoning to build a 700-car drive-in on the Meriden-Wallingford, Conn., town line, approved by the Meriden Zoning Board of Appeals.

Zukor Sees Rebirth of Industry

SCRANTON: Forecasting a resurgence of the industry, Adolph Zukor, chairman of the board of Paramount Pictures, last Thursday told 125 managers of Comerford Theatres, Inc., "We are on our way back." Representatives of Warner, Columbia, United Artists, Universal, 20th Century-Fox, Republic, MGM and RKO were also present at the circuit's convention at the Hotel Casey here.

Mr. Zukor was introduced by Frank C. Walker, chairman of the board of Comerford, who described the speaker as an intimate friend of the late M. E. Comerford, founder of the circuit. The Paramount executive then paid tribute to Mr. Comerford, whom he described as a man "who understood the movie industry."

After reviewing the history of the industry, Mr. Zukor said "the future of the movies is brighter now than it was 40 to 50 years ago. Recent progress makes me believe that the next 50 years will offer more to you men in the industry now than we had to look forward to 50 years ago."

The pioneer said television "had taken away our business" but Cinerama "was the beginning of the rebirth of the picture business." Once again, Mr. Zukor called for good stories and direction and said stars are the key to success.

J. J. O'Leary, Comerford president, and Mr. Walker were in charge of the convention, which devoted much of its time to a discussion of the latest technical developments in the industry.

Speakers at the morning session included S. F. Seadler, director of MGM advertising; Alfred Schwalberg, president of Paramount Film Distributing Corporation; Frank Cahill, director of projection and sound for Warner Brothers, and Ray Moon, assistant domestic sales director for Universal.

Other industry leaders who addressed the convention were William Brumberg, manager of field service for Warner Brothers; Rube Jackter, assistant general sales manager for Columbia; James O'Gara, eastern sales manager for Republic; George Schaefer, independent distributor; Edward Walton, executive assistant to the president of RKO, and William Gehring, executive assistant general sales manager for 20th Century-Fox.

Master Gets "Catherine"

Master Films, Inc., has acquired the Western Hemisphere distribution rights to the Spanish film production, "Catherine of England."

Form Dubbing Company

A new firm, the American Dubbing Company, Inc., New York, has been formed to dub foreign feature films.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Metro-Goldwyn-Mayer

BECAUSE YOU'RE MINE: Mario Lanza, Doretta Morrow—Doubled with "Zanzibar". We liked the picture but the terms were outrageous considering the B. O. Weather wasn't bad. Played Tuesday, Wednesday, April 21, 22.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

CALLING BULLDOG DRUMMOND: Walter Pidgeon, Margaret Leighton—I liked this one, but the patrons didn't care much for it. Business was poor. I think Pidgeon's talent was wasted on this one.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

GLORY ALLEY: Leslie Caron, Ralph Meeker—Doubled this with Republic's "Rookies on Parade". Cold weather didn't help and we took a beating at the B. O. Played Thursday, Friday, April 16, 17.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

LONE STAR, THE: Clark Gable, Ava Gardner—My patrons enjoyed this one from M-G-M. Although the weather was extremely warm and there was competition, the picture drew nicely. I hope M-G-M will make more like this. Played Friday, Saturday, June 12, 13.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—A million dollar picture. All of our Esther Williams' fans certainly went away happy after this one. The story was a lot better than some of her previous vehicles, and the Technicolor with the typical M-G-M spectacles went over with a bang. Business was very good and weather was very mild. Played Saturday, Monday, Tuesday, May 30, June 1, 2.—Robert Harvey, Capitol Theatre, North Bay, Ont.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—Excellent holiday entertainment which has everything, color, romance, ballet and super water displays by Esther and a chorus of swimmers. Yet it failed to draw here, and did no more than average business. Played Monday, Tuesday, June 1, 2.—Lew Young, Norgan Theater, Palmerston, Ont., Canada.

MY MAN AND I: Shelley Winters, Wendell Corey—Played this on a double bill and the second day we couldn't survive the rain and died—but good. Played Tuesday, Wednesday, April 14, 15.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

PRIDE AND PREJUDICE: Greer Garson, Laurence Olivier—This reissue is still tops in entertainment. Play it. Played Wednesday, Thursday, June 3, 4.—Lee Brewerton, Capitol Theater, Raymond, Alta., Canada.

PRISONER OF ZENDA: Stewart Granger, Deborah Kerr—A good picture with good cast and good color, but the same old story that has been told too many times on the screen. The color added a little to it, but it was a flop at the box office and business was below average. I don't think it is a small town picture. Played Sunday, Monday, June 7, 8.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

PRISONER OF ZENDA: Stewart Granger, Deborah Kerr—Box office picked up as Fridays do, and the picture was good. It was worth the price, but the box office didn't pay off. Doubled with "Frontier Bad Men". Played Thursday, Friday, April 30, May 1.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

PLYMOUTH ADVENTURE: Spencer Tracy, Gene Tierney—We went out and worked on this one. Rained opening night, and the price was too high. This was a case where percentage would have been better than any other terms. Played on double bill. Played Wednesday, Thursday, April 28, 29.— R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

SKY FULL OF MOON: Carleton Carpenter, Jan Sterling—Strictly second feature entertainment which we made the mistake of playing as the feature. Would suit lower half of weekend bill. Business off. Played Friday, Saturday, June 12, 13.—Lew Young, Norgan Theater, Palmerston, Ont., Canada.

Paramount

COME BACK LITTLE SHEBA: Burt Lancaster, Shirley Booth—Can only say "brilliant entertainment." Saw this in Los Angeles in March and was anxious to date same on arrival home. Played Friday, Saturday, May 29, 30.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

OFF LIMITS: Bob Hope, Marilyn Maxwell—Think it's Hope's best, and Marilyn is a dilly, but business off. Played Friday, Saturday, June 5, 6.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

OFF LIMITS: Bob Hope, Marilyn Maxwell—Ran this with Paramount news of Coronation. This gives us a diversified audience and everyone went out happy. Business was up considerably. The Coronation picture drew the business, but the feature was good and the patrons enjoyed it. Played Thursday, Friday, Saturday, June 4, 5, 6.—J. M. Gow, Capitol Theatre, Nanaimo, B. C., Canada.

SAVAGE, THE: Charlton Heston, Susan Morrow—Very good outdoor action picture of Red-White relations, but somehow it didn't have a big drawing power, and we played it first run. Guess they've seen too many like it before, although the previous ones might not have been as good. Business fair. Played Saturday, May 30.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SCARED STIFF: Dean Martin, Jerry Lewis—It's the "Ghost Breakers" back with this dizzy pair. Screwy but good. Played Friday, Saturday, June 12, 13.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

SON OF PALEFACE: Bob Hope, Jane Russell—This picture drew well because of Roy Rogers and Trigger. Usually my patrons don't care for Bob Hope, but the other stars drew the business.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

RKO Radio

CLASH BY NIGHT: Barbara Stanwyck, Paul Douglas—Sunday business was good, with Monday egging it, as usual. Played on a double bill Sunday, Monday, May 10, 11.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

TARZAN AND THE SLAVE GIRL: Lex Barker, Vanessa Brown—The local Legion sponsored this feature for the children. They seemed to think it was all right, but the adults didn't care for it. Played Tuesday, June 2.— H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

Twentieth Century-Fox

BLOODHOUNDS OF BROADWAY: Mitzi Gaynor, Scott Brady—The best Gaynor picture we have played yet. It appealed greatly to our small town audience who particularly liked the little girl who danced as Mitzi's sister. Business good. Played Thursday, Friday, May 28, 29.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

DESERT RATS: Richard Burton, James Mason—A war picture depicting the courageous stand that the British and Australian forces made during the siege of Tobruk. Once again James Mason plays the part of Rommel, but his role is secondary to that of Richard Burton. There are no women in the cast, and the shells explode thick and fast. It's not quite up to par with "The Desert Fox" (Fox), but will make a good account of itself. Business was good for this time of the year. Played Sunday, Monday, Tuesday, June 7, 8, 9.—Mel Edelstein, Lybba, Hibbing, Minn.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—This picture pleased young and old. A baseball picture in this situation always seems to draw the business. Comments good, business good. Played Friday, Saturday, June 5, 6.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

Universal

REDHEAD FROM WYOMING: Maureen O'Hara, Alex Nicol—Just a fair Technicolor action picture. Maureen O'Hara always appears on the screen as though she's in a style show. The story is a little different from the usual westerns, and if your fans like this type of picture, it should do all right. I thought the title might lure the female customers, but it didn't to any great extent. Business was below average. Played Tuesday, Wednesday, June 2, 3.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

REDHEAD FROM WYOMING: Maureen O'Hara, Alex Nicol—The distributor cancelled our first booking on it and let us have it too late to make any money on it. We also paid too much money for it. A good picture and good color, but business was below average at the box office. Played Thursday, Friday, June 11, 12.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

SEMINOLE: Rock Hudson, Barbara Hale—A good Army vs. Indians action picture filmed in Technicolor. This time the story has to do with Osceola, the leader of the Seminole Indians and the efforts of the Army to get the Seminoles to move from their land and go to a reservation. Rock Hudson and Richard Carlson are the Army officers, while Anthony Quinn plays the part of "Osceola." There is action, suspense and good Technicolor. Don't be afraid of this one. Played Wednesday, Thursday, Friday, Saturday, May 27, 28, 29, 30.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Warner Bros.

BIG JIM McLAIN: John Wayne, Nancy Olson—Here is a picture we need not have double billed. It could have stood on its own, despite the disappointing ending so many exhibitors have complained about. Evidently our small town audience wasn't so critical, as all comments were good. Business good. Played Monday, Tuesday, June 8, 9.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

I CONFESS: Montgomery Clift, Anne Baxter—A good story, well played by the stars, but it failed to bring them in. Had a few comments from those who came to see it. Business below average at the box office and we paid too much for it. Played Tuesday, Wednesday, June 9, 10.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

STOP, YOU'RE KILLING ME: Broderick Crawford, Claire Trevor—Here is another case of the old saying, "Get them in and they'll really like the picture." It seems as though people just don't care for Damon Runyon stories in the small towns. This picture is very good, the laughs are many, the WarnerColor is good, Broderick Crawford is cast well as the racketeer who tries to go legitimate and there are a few musical numbers thrown in for good measure. Box office results were fair. Would not recommend it for small situations. If you have to play it, book it in mid-week. Played Tuesday, Wednesday, May 19, 20.—Mel Edelstein, Lybba, Hibbing, Minn.

Ask FCC to Approve RCA Color

WASHINGTON: Claiming Federal Communications Commission standards had been met, the Radio Corporation of America and the National Broadcasting System last Thursday asked the FCC to approve their compatible color television system. Under this system color signals can be received not only on color sets but also in black-and-white on black-and-white sets.

The Commission already has approved the Columbia Broadcasting Company's non-compatible color system, in which color signals cannot be received in viewable fashion on black-and-white sets. RCA and NBC told the FCC that the CBS standards were "sterile and their continuance is not in the public interest."

The petition declared that if the Commission approved the RCA-NBC standards by the end of the summer, color broadcasting would be in effect early next year. RCA would expedite production of equipment and NBC would do the early color telecasting if the system is approved by the Commission.

Spokesmen for RCA announced that early color sets might cost as much as $800 to $1,000 but prices would drop once the companies began mass production. RCA and NBC are prepared to spend as much as $15,000,000 during color TV's first year, it has been announced by David Sarnoff, RCA chairman.

It is now up to the Commission to decide whether or not to hold hearings on the petition. A number of Congressmen and RCA officials have suggested that the new standards be approved without any hearings but thus far the FCC officials have indicated a desire to hold hearings.

FCC Awards Aladdin Denver TV License

WASHINGTON: The Federal Communications Commission has upheld an examiner's recommendation and awarded a Denver television channel to Aladdin Radio & Television Company. The main stockholders in Aladdin are Frank H. Ricketson, Jr., president of Fox Intermountain Theatres; Harry Huffman, former Fox Intermountain city manager, and Ted Gamble.

RCA to Hold Color Tube Television Symposium

The Radio Corporation of America will hold a technical symposium July 15 in New York on its tri-color television tube for use in its compatible color TV system, it has been announced by Dr. C. B. Jolliffe, vice-president and technical director. The symposium will be held primarily for radio and television manufacturers in order to explain some of the company's developments in the tri-color tube.

Promotion Planned for Cowan's "Main Street"

Thousands of actors and producers in summer theatres all over the country have been sent special letters by Arthur Schwartz, president of the Council of the Living Theatre, enlisting their active participation via word-of-mouth and window card planting for "Main Street to Broadway," scheduled to open in more than 250 theatres the end of July, according to Lester Cowan, producer of the MGM release.

It is figured by the Council that the performers and producers and others instrumental in developing barn theatres during the summer can be a "powerful agency for publicizing and advertising the all-star picture when it comes to areas either immediate to or surrounding the summer theatres, said MGM.

The Council of the Living Theatre will receive a portion of the proceeds from the picture to be used to further stimulate theatre-going on a subscription plan basis all over the country. Many stars, directors and writers of the Theatre Guild have contributed their services in the making of "Main Street to Broadway."

Issue Eight Subpoenas In Howard Hughes Case

LOS ANGELES: The issuance of eight subpoenas for individuals formerly connected with RKO has been ordered by the Los Angeles County Clerk for use in a trial brought in Nevada by minority stockholders against Howard Hughes and others. The action was brought by Ely and Marion Castleman and Louis Fuerman. The subpoenas were issued for Dore Schary, N. Peter Rathvon, Jerry Wald, Norman Krasna, Sid Rogell, Sam Bischoff, Frank Ross and Jack Skirball.

Attorney-General Asks Anti-Trust Review

WASHINGTON: Herbert Brownell, United States Attorney-General, called for an all-inclusive review of the nation's anti-trust laws in a recent speech to judges' conference at White Sulphur Springs, W. Va. Mr. Brownell proposed the establishment of a group of lawyers and other experts to be known as the "Attorney General's National Committee to study the Anti-Trust Laws," which he hopes to set up in August.

Coronation Short Big

"The Coronation," two-reel black-and-white short produced by British Paramount News, has achieved 1,000 bookings in the United States during the past two weeks, it has been announced by Oscar A. Morgan, Paramount short subjects sales manager.

"The Village" Wins Award

The David O. Selznick Silver Laurel Award for the film making the greatest contribution to mutual understanding between nations has been awarded to Lazar Wechsler for his production "The Village," which will be released by United Artists.

Joint Appeal Sets a Goal Of $100,000

A $100,000 goal was set last Friday by the amusements division of the Joint Defense Appeal at a luncheon at the Hotel Astor in New York. William German, chairman of the JDA division, presided.

The industry-wide drive will be started at a dinner in October at which a prominent industry personality will be guest of honor.

Chairmen for the individual companies were announced at the luncheon. They are Morey Goldstein, Allied Artists; Leo Jaffe, Columbia; Leopold Friedman, Loew's; Arthur De Bra, MPAA; William Brenner, National Screen Service; Arthur Israel, Paramount; Charles Boasberg, RKO Pictures; James O'Gara, Republic; Harry Goldberg, Stanley Warner; Al Lichtman, 20th Century-Fox; Max Youngstein, United Artists; A. W. Schwalberg, Paramount; Leon Goldberg and Adolph Schimel, Universal; Samuel Schneider, Warner Brothers; Harry Mandel, RKO Theatres; Emanuel Frisch, exhibitor organizations, and Martin Quigley, trade press.

Labor Law Revision Seen Effecting Film Workers

WASHINGTON: Political observers believe that the Administration's draft of its recommendations for revision of the Taft-Hartley legislation probably will include a provision long sought by Hollywood unions. This provision would cut from the present 30 days to seven the period during which actors and other employees can work on a film without joining the union in question. Even though the administration is currently working on this recommendation, it is unlikely that it will be submitted to Congress this year.

"Helen of Troy" Starts Camera Work in July

"Helen of Troy" will go into production before July 20, it has been announced by Jack L. Warner, Warner Brothers executive producer. Current plans call for the film to be shot in three-dimension, using WarnerColor, WarnerPhonic sound and a wide-screen process. Samuel Bischoff has been assigned to produce the picture and Gordon Douglas will direct.

Promote News, Shorts In Paramount Booklet

Paramount has sent booklets to exhibitors which stress the importance of newsreels and shorts to round out a theatre program. "The whole show," the booket emphasizes, "is the most effective inducement for patronage." The booklet describes Paramount's 1953-54 lineup of 60 shorts and lists 104 issues of Paramount News.

MANAGERS' ROUND TABLE

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

An International Association of Motion Picture Showmen—Walter Brooks, Director

Irving Mack Conducts Survey of Showmanship

MARTIN G. SMITH, out in Toledo, calls our attention to an editorial in Irving Mack's *Inspiration* which is doubly interesting since we are reminded of it by such a good showman. Irving has been doing some quiet research, and he reports the results to our complete satisfaction, or, at least, we knew it all the time.

He says, "We made a survey, and did we find out things! We checked exploitation stunts and we checked winners in showmanship drives, and here's what we found. . . . In one circuit, ten managers who lead the field won prizes of $100 each. The next five won $50 each, the next five, $25 each . . . and the remaining 80 managers were absolutely dormant. In other words, *contenders were in there hitting,* the rest were sitting back, waiting for something to happen."

Then, he says, he checked the special trailer business with this same circuit. Group 1, who lead their contest, ordered special trailers on an average of once or twice a week. Runners-up ordered trailers once or twice a month, but the sitters-back didn't order trailers oftener than once or twice in a year! He says this proves that contenders are promotion-minded.

He went a step further and visited two small towns in Illinois. (Irving is always on the road, looking things over!) He stopped to ask local managers why they hadn't been buying any special trailers, and he learned they didn't need to, business was so bad. In fact, one manager explained that certain evenings, he might as well close up, because the Masonic lodge gave a dinner at the church, and everybody went to it. Irving says the store windows on Main Street, and the newspapers, were plastered with ads for the Masonic dinners, but there wasn't any particular plug for the movies. The Lodge was doing capacity business, because they were exploiting their attraction, while the movie man waited. They *promoted* their business, while the manager blamed everything and everybody but himself, for lack of patronage.

NOW IS THE TIME

It's summer, and again the season when the short subjects are announced and sold, for a full year ahead. Once upon a time, in fond memory, this was a prevalent policy throughout film industry, and the new feature product, announced in exciting brochures and trade-press inserts, provided a stir in showmanship, the length and breadth of the land. Ah, those were the good old days.

But the short subjects makers persist in their old policy of making, and selling, a whole year's product on a single contract, and in our mail today is evidence from Paramount that building a show requires brick-solid entertainment of the first quality. Sixty one-reelers, they announce, and 104 issues of "Paramount News," just like it used to be, in those other, better days, so long ago. Oscar Morgan has even saved that worthy slogan, "If it's a Paramount Picture—it's the best show in town." And he has 3-D to offer, to bring it up-to-the-minute.

There's also a letter in the mail, from Jules White, on the Coast, who has made hundreds of sustaining slapstick comedies, released by Columbia, and the kind that pull dull shows up out of routine, and make the paying patrons laugh out loud. Jules says The Three Stooges have added 3-D to slapstick, and now it's pies that come right out of the screen and hit you! Put on your polaroid glasses, and a bib-napkin!

We've known for a very long time that only about 20% of the managers really work at showmanship, and the other 80% wait for infrequent inspiration or ambition to stimulate their efforts. Contests bring out the best, whether it be circuit contests for cash prizes, or the Quigley Awards competition for national honors. Showbusiness is good for those who make it good, and that's evident in our Round Table mail.

¶ We read "The Sea Around Us" when Rachel Carson's book was first issued and obtained it from a circulating library, as a potential best seller. Since that time, it has topped all lists for non-fiction books, and we liked it so well that we bought a copy for our own library shelf, well worth $3.50 as an investment in entertainment. When the picture was first announced we anticipated something quite unusual, and we are still awaiting the chance to see it.

Now, the film is to open next week at the Trans-Lux 60th Street theatre in New York, and at the Fine Arts theatre, in Los Angeles. And RKO have set up an exploitation program in each city, which will reach the kind and class of people most interested in this fine documentary subject. Pictorial Events, producers of visual education aids, will provide a promotion package to 6,000 schools, which will establish contact with more than four million school children. In New York, a special preview for 500 members of the Federation of Women's Clubs.

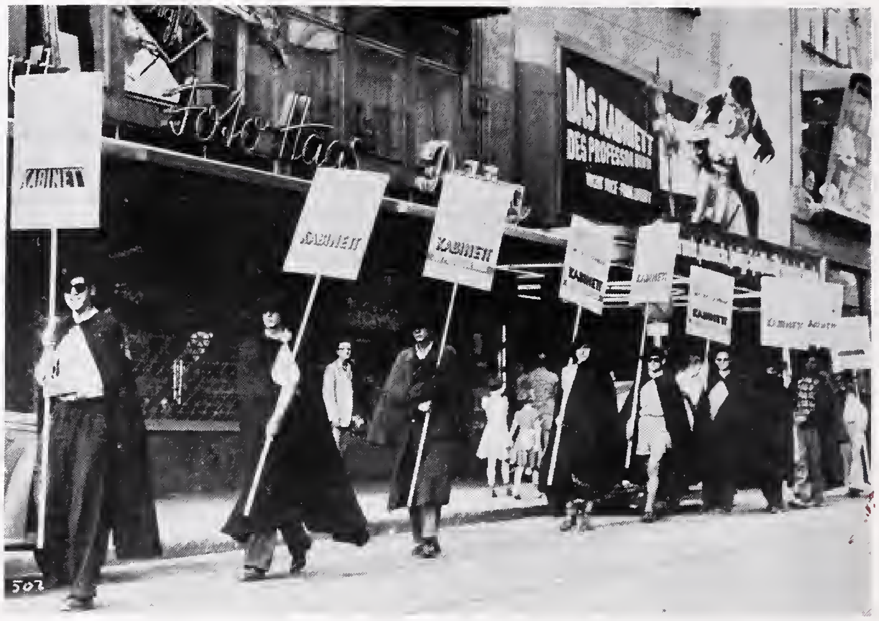
* * *

¶ When Stirling Silliphant started production on "The Joe Louis Story" we talked about dual bookings as a basis for his special releasing policy. At that time, it was obvious to us that such a picture as "Lydia Bailey"—for instance, should have been played in two houses simultaneously in New York. At the Rivoli, on Times Square, and in Harlem, for a dual run, which might have gone six weeks or more, in contrast to the two weeks the picture had in the Roxy. Stirling told us of another instance, in his memory, where the neighborhood theatre far outgrossed the downtown first-run, in a similar day-and-date engagement, but with both theatres profiting by the double exploitation. Now, when "The Joe Louis Story" breaks, we hope for a Chicago booking, in the Loop, first-run, and at the friendly Louis theatre, on the South Side, which Hugh Borland boasts is "last run in Chicago"—but where his showmanship would make this a perfect engagement. —*Walter Brooks*

"House Of Wax"—the World Over

THREE DIMENSIONAL SHOWMANSHIP, inspired by a truly entertaining picture and translated into many languages, all saying the same thing in their different ways. A selection of varied styles from east and west, around the world.

For instance, costumed placard bearers provide street ballyhoo for "Das Kabinet des Professor Bondi" at the Metro In Schwan theatre, In Frankfurt, Germany.


DAS KABINETT DES PROFESSOR BONDI
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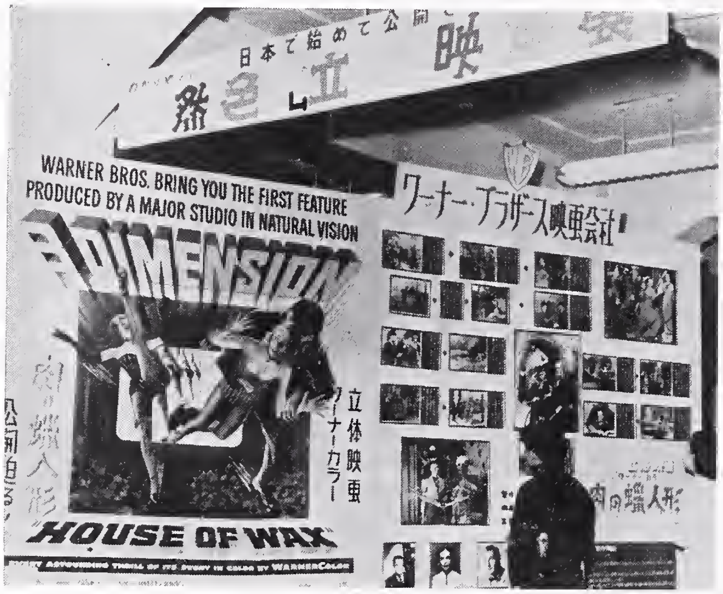
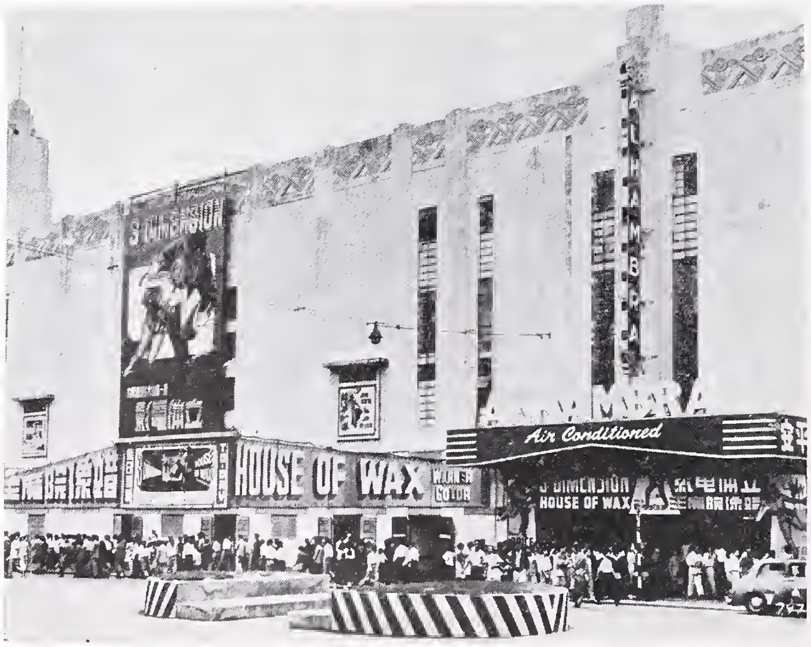
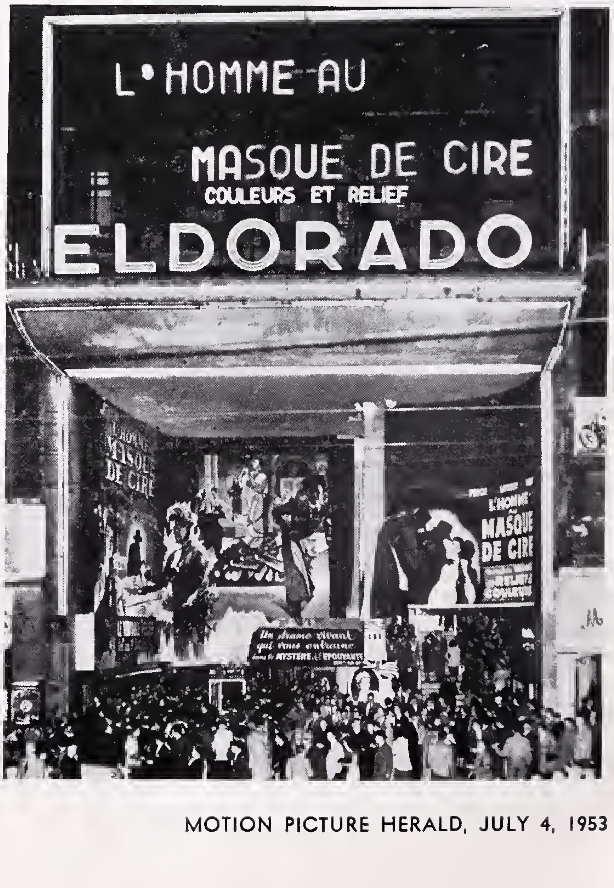

日本で始めて公開
WARNER BROS. BRING YOU THE FIRST FEATURE PRODUCED BY A MAJOR STUDIO IN NATURAL VISION
3 DIMENSION
ワーナー・ブラザース映画会社
立体映画
ワーナーカラー
肉の蝋人形
HOUSE OF WAX

3D
COLOR BY WARNERCOLOR
NATURAL VISION
3 DIMENSION

Youngsters are attracted as third-dimension captures their interest on the streets of Singapore. At left, a lobby display that leaps as characteristically in Japanese, for the first-run in Tokyo. And below, a fine front display for "L'Homme Au Masque de Cire" at the Eldorado theatre, in Brussels.


3 DIMENSION
HOUSE OF WAX
WARNER COLOR
ALHAMBRA
Air Conditioned
3 DIMENSION HOUSE OF WAX

Dual opening at the Alhambra and Queen's theatres, in Hongkong where the picture did well in both houses.


L'HOMME AU MASQUE DE CIRE
COULEURS ET RELIEF
ELDORADO
L'HOMME AU MASQUE DE CIRE
Un drame vivant qui vous entraine dans le MYSTERE et l'EPOUVANTE

Mel Gow Is A Contender In Nanaimo

J. Mel Gow, manager of the Capitol theatre, Nanaimo, B. C., is another of our Capitol showmen from Famous Players-Canadian whose campaigns swell that growing list of superior showmanship on the other side of the friendly border. Mel works with Ernie Cary, manager of the local Strand theatre, in cooperative endeavors with the newspapers and with various organizations and drives. The B. C. Cancer Society is beneficiary of their joint efforts, and one of the campaigns submitted in this quarter for the Quigley Awards is a compact and comprehensive handling for the cancer drive, of which Mel Gow is publicity chairman for the committee.

Another interesting feature of their local campaigns is a special issue of the *Nanaimo Free Press*—"not an issue missed in the last eighty years"—which was conceived and written by the two theatre managers as a joint tribute to their fine newspaper. This event very obviously became a community affair, with stage program and wining-and-dining for local celebrities. We can see and applaud a grand public relations job.

And there is just one other thing that we've learned from these campaigns. Mel talked about "Larry Bearg's Western Round Up" and we thought, "another rodeo playing up thataway"—until we saw the books. Now, we understand, Larry Bearg is doing in the far west what Dan Krendel is doing in Ontario, with different stage effects, but he's not another cowboy, even though he's riding the range, for showmanship. Nobody tells us these things!

Mel says in an attached letter that he came first in his group of twelve theatres, and his total points for the current period was 17,214, with the three months' prize being $100. We begin to note the similarity—and the differences—between Ballyhoo in the "B" District and a "Round Up" in the Far West, with Larry Bearg and Dan Krendel both driving! The campaigns submitted will add up in the Quigley Awards.

Sonny Shepherd, Wometco Theatres managing director, John Payne, star of "Raiders of the Seven Seas," Gordon Spradley, manager of the Lincoln theatre and Marty Wucher, manager of the Towne theatre, pose in a news picture for the Miami papers.

SHOWMEN IN ACTION

Warner Brothers are holding the world premiere of "The Charge at Feather River" at the New Plaza theatre, Vernon, Texas, with four regional openings to follow. The New Plaza is announced as "the first theatre built for 3-D."

▼

Elaine George sends a current batch of her chatty, friendly film bulletins and typical advertising for the Star theatre, Heppner, Oregon, with special attention to the new graduates, in local high schools.

▼

Bob Carney has launched a new vaudaville policy at Loew's Poli theatre, Waterbury, Conn., under the direct supervision of Harry F. Shaw, division manager, and Lou Brown, advertising-publicity chief for Loew's New England theatres.

▼

Frank McQueeney, manager of the Pine Drive-In, at Waterbury, Conn., offers free fire engine rides for youngsters—and says "You'll enjoy the movies fine, at the Pine."

▼

Lou Cohen, manager, and his assistant Norm Levinson, at Loew's Poli theatre, Hartford, got some 3-D publicity photos in the newspapers on "Arena"—with actors leaping from the screen.

▼

Mrs. Fred Greenway, wife of our Round Table member at Loew's Poli-Palace theatre, Hartford, is responsible for a published poem, in the *Sunday Herald,* entitled, "Please Don't 3-Dimension It."

▼

Sal Adorno, Jr., manager of the M&D theatres, in Middletown, Conn., urging attendance at early evening shows, starting at 7, at the circuit's Middlesex theatre.

▼

Matt L. Saunders planted a unique eight-column spread of publicity pictures on "Arena" showing patrons "what happens to you" in the first 3-dimension western, at Loew's Poli theatre, Bridgeport, Conn.

▼

Russ Barrett, manager of the Capitol theatre, Willimantic, arranged a "community spread" cooperative page with free tickets for "Titanic" in the advertising copy.

▼

Joe Miklos had a rare co-op ad for "The Lady Wants Mink," playing at the Staley-Warner Embassy theatre, New Britain, Conn., from a sponsor who had the minks the lady wants.

▼

Lou Cohen, manager of Loew's Poli, Hartford, put out hundreds of flash window cards reading "Watch for 3-D Day!" as an advance build-up for MGM's three-dimensional "Arena."

▼

Al Floersheimer, Jr., advertising and publicity director for Walter Reade Theatres, arranged a midnight preview of "Tonight at 8:30" at the Baronet theatre for people of the legitimate theatre—and had 500 professionals present—the house seats 432!

Filmack has special audience instruction trailers to tell patrons how and why they wear their glasses for 3-D, and also to explain the necessity for changeover intermissions.

▼

Barney Regan, manager of the Victoria theatre, Vancouver, proud of his Silver Anniversary program with "The Greatest Show on Earth" as an attraction, but delighted with a wire of congratulations from Cecil B. DeMille.

▼

H. S. Wilson, manager of the Capitol theatre, Chatham, Ont., attached cards to parking meters reading "Your meter read 'One Minute to Zero,' so we have given you 12 extra minutes through the courtesy of the Capitol Theatre"—where this picture is playing.

▼

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, sends us more of those excellent program heralds, for "Father's Day" and a special show for Mother, too, which should be available to other theatres, if the process and styling is on the market.

▼

Mel Gaitskill, manager of Schine's Paris theatre, Paris, Kentucky, got some swell support with roadside signs from co-op advertisers on "Trouble Along the Way"—and a tie-up which gave him posters in local Catholic churches.

▼

Lee Willis, manager of Schine's Piqua theatre, Piqua, Ohio, had his first break with posters in local high schools for "Ivanhoe"—following a tip in Seymour Morris's "Reel Notes" from Gloversville. He also has a good radio show running, two hours a day, which costs nothing but his effort in providing material.

▼

Toby Ross, manager of the Palace theatre, Corning, N. Y., had a big benefit all set for "Hills of Ireland" with three Catholic parishes participating in advance ticket sales.

▼

Art Cauley, manager of the Paramount theatre, Petersborough, Ont., cooperates with the local Police Department in the support of School Safety Patrols, and ran a contest for 300 young members of the school traffic control units.

▼

Joe Real's entries for the second quarter in the Quigley Awards competition show much showmanship activity at his Midwest theatre, in Oklahoma City.

▼

Lester Pollock is back on the job at Loew's theatre in Rochester, after a stint at Loew's Warfield in San Francisco, while Boyd Sparrow was in the hospital. While on the Coast, Lester planted some good publicity pictures over his by-line in the Rochester papers, telling about Hollywood.

What Goes On At the 'Sky'

Bob Tuttle, manager of the Sky drive-in theatre, at Adrian, Michigan, writes an interesting outline of what he does to bring the folks as regular patrons for movies, out-of-doors. His oldest stunt is the regular distribution of cards of welcome to new babies, from published lists in county papers, to tell them they are admitted free until age 13, and that when they are very young, they can have their milk warmed, while their parents relax, without the necessity of a baby-sitter.

He also uses several kinds of passes to attract new patrons, through factories and business places, some for an entire car and all passengers, and one kind that just admits the driver, free. This takes care of two different situations, and builds up regular patronage. Bus loads of school children are admitted free as a climax to their annual picnic. There is a "Cash for Courtesy" quiz, with contenders trying for jackpot prizes, every Friday.

Judicious free admissions fairly swamp the concession counters with customers. Just before closing every night, there is a fast "sale" of hot dogs, 5c off regular price, and they knock themselves out, getting the bargain. On rainy nights, lucky ticket coupons are good for free gas at a nearby service station. His "map for topflight entertainment" shows where the Sky is located between Adrian and Palmyra.

Herbert Solomon, co-manager of the Findlay Drive-In theatre, Findlay, Ohio, submits an outline of his promotion on "Plymouth Adventure"—with free admission for every Plymouth driver, by invitation of the local dealer, who also displayed a new Plymouth car on the premises, as part of the deal. About 40% of the customers drove Plymouths.

Celebrities Open Campaign To Launch "Melba" Here

Fifteen hundred celebrities attended the premiere performance of "Melba" at the Capitol theatre on Broadway last week in New York, which signalled the launching of a campaign, via the American Broadcasting System's radio and television networks, that will reach millions, from coast to coast. Backed with a national advertising budget of $500,000 and aided by a further music promotion budget of $50,000 additionally, the United Artists picture will get off to a flying start, promotion-wise and with the nation-wide advertising and publicity campaign well planned to get the widest distribution in the shortest time to the greatest number.

"The Robe" Paintings On Extended Tour

Dean Cornwell's fine paintings, based on "The Robe" and among the best Biblical pictures of the generation, are still on tour during the summer, and will continue in leading department stores around the nation. Stix, Baer & Fuller, St. Louis, will show the paintings July 2-10; Edwards and Co., Syracuse, July 15-21; J. N. Adams & Co., Buffalo, July 24-30. The canvasses will be on view at Kaufman's in Pittsburgh, August 10-15; and Bullock's, in Los Angeles, Aug. 18, to Sept. 4th. Approximately 1,500,000 persons have seen the exhibit to date.

Harry Wilson Says— It's Hot in Canada

And to prove it, he sends in some clever throwaway heralds—labeled "Scorching Adventure"—for "Tropic Zone" and "The Savage" on a double bill, and these small sheets are really scorched around the edges, burned brown, to show how hot the show is! It's slightly warm in New York, around 90° —but showmanship is still hotter, at the Capitol theatre, Chatham, Ontario.

P. E. McCoy On the Job

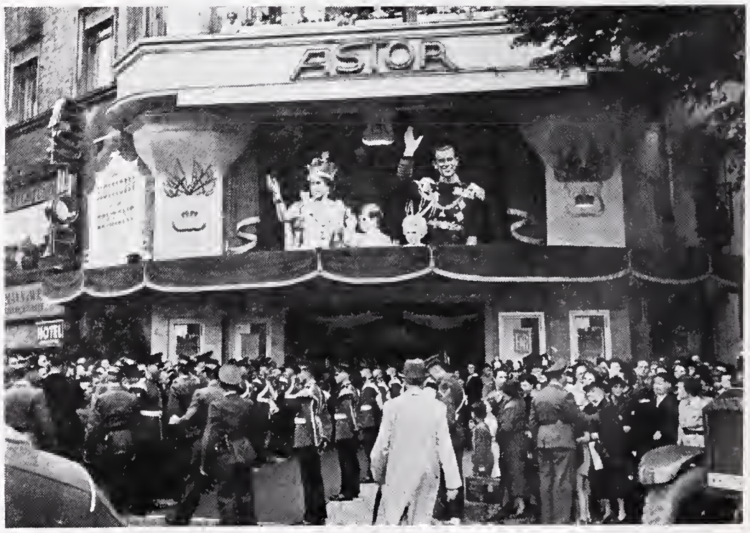
Pierce E. McCoy, manager of the Miller theatre, Augusta, Ga., is back on the job again, after a vacation visit to New York, attending the Quigley Grand Award Winners' Reunion and the graduation ceremonies at West Point. His new campaigns show a fine, patriotic and typical McCoy flourish with "Torpedo Alley" for Armed Services Day in Augusta, and a Rita Hayworth Beauty Contest for "Salome" which was sponsored by a local store.

But, best of all, is his promotion for "Shoot the Works"—a local kiddie revue—put on with the cooperation of the Fred Astaire Dance Studios, which resulted in news pictures in the *Augusta Chronicle* and the *Augusta Herald*. These are so very, very good that we've sent for prints, so we can show you a layout of cute pictures of things you can do in towns where there are Fred Astaire studios under local management that will cooperate.

"Exploitation Is Like Good Wine"—It Improves

"With age, that is"—according to Bob Retzer, manager of the Solano theatre, Fairfield, Calif., who has used some really old stunts with remarkably good news at the box office. Said he tried everything old with his showing of the newest 3-D picture—"Fort Ti"—and got results. For a small rural theatre, seating only 580, he had to hold down his advertising, so depended on the tried and true, and broke all house records! But he likes to put a bright new wrapping on the old stunts, and that's probably what makes all the difference in the world. The local paper gave him free coverage on the new 3-D and he used standard 3 and 6-sheets for front display. The entire advertising budget was just $20.44.

John E. Lake, manager of the Savoy cinema, Luton, is a salty character, much admired in the British Round Table, for his superior showmanship. Here you see him, at far right, receiving his Scroll of Honor in the First Quarter Quigley Awards for 1953, from Councillor J. S. Devey, of Luton. The excellent color photograph of Queen Elizabeth is a prized possession, in the theatre lobby.



THIS IS BERLIN! The gala premiere of "Eine Königin vird Gekrönt" at the Astor cinema, where J. Arthur Rank's fine color film of the Coronation had this most interesting front display. Crowds have stormed the Kurfürstendamm since the opening and all attendance records have been broken. The excellent cut-out figures are full-color photographs and appear uncannily realistic.

QUIGLEY WINNERS
What They're Doing Now

Jack Matlack became known to every member of the Round Table throughout the world when he started winning War Showmanship Awards in 1942, and in 1943, when he won both the War Showmanship Award and the Quigley Grand Award for the same year. And in 1944, he did it again. So his reputation as a master showman was made.

This year, Jack resigned as general manager of the J. J. Parker Theatres in Portland, Oregon, and the story was that he was going to build a drive-in, of his own. But the thought of being in business for himself was percolating, and before he had gone far in the direction indicated, he came out with the announcement of his own public relations and publicity business, thus holding to the line he knows best.

Now, his letterhead reads, "This is Jack Matlack Promotions"—located at 407 Times Building, Portand 4, Ore. His slogan is "Two Thirds of promotion is motion"—and he is obviously in motion, all the time. He says it's a great feeling—owning your own company—and he already has two men working for him. He has a dozen local and national accounts lined up, among them Universal-International. When he wrote us, he was just back from Denver and leaving for Kansas City on new assignments. He is handling the 100th Anniversary Celebration at Vancouver, Washington, U. S. A., and thus may get to meet those other Quigley Grand Award winners in Vancouver, B. C., Canada, within hailing distance, across the border.

Jack Matlack was Portland's Junior First Citizen, and Portland Chairman for the Crusade for Freedom. He is a past-president of the Portland Ad Club, a director of the Portland Retail Trade Bureau, and has been active in many Oregon tourist and business promotions. His many friends in the Round Table wish him the success he so richly deserves.

Selling Approach

THE 5000 FINGERS OF DR. T—Columbia Pictures. "The First Wonderama in color by Technicolor. A new kind of wonder musical, and a picture that every manager should see in advance of his exploitation and advertising campaign. You may find that this is altogether different from anything you have ever seen before, or that you expect to see, from preliminary announcements. There is much that is so very unusual, and so intriguing, that you do yourself and the picture an injustice, if you don't arrange a preview. "T" for Tremendous, "T" for Terrifying, "T" for Terpsichore, "T" for Terrific Merchandising, and of course, "T" for Dr. Terwilliker, whose 500 pupils provides those 5,000 fingers. A fantasy to end all fantasies—a fascinating, fast, furious, bit of film foolishness. 24-sheet and other posters provide cut-out material, and this is a subject that needs good front display, keyed to the picture your audience is to see. If you don't prepare 'em as you sell 'em, they won't know how to "take" this satirical comedy on the screen. Newspaper ads, especially in large sizes, have the idea of the film well presented, and you'll need both publicity and ad mats to put over the idea of the giant piano keyboard which is the advertising slant that explains the picture. The composite campaign mat at 35c from National Screen has sufficient ads and mats to supply small theatres at low cost, but you'll need some smash ads to properly sell this attraction. When you get the idea of it, you'll see music tieups and school tieups and kid tieups galore, for even the kids will have to be told and sold in advance.

"The Greatest Merchandising Campaign Ever Prepared for Showmen" is a pressbook supplement for "The 5000 Fingers of Dr. T."—and with that, we can agree. But all the tieups are conditional on the success of the picture to attract youngsters, and that is your problem. The accessories are well-planned and well-executed, but the matter is in abeyance, whether these are accessories before or after the fact of pre-selling and ticket-selling at the box office. One novelty, a "beanie" cap with a five-finger glove attached to the crown, will attract any yuongster because it is so freakish, but they won't understand until they see the picture, just why the figners are there, or what they mean. Perhaps, that isn't very important to kids. And, in this truly impressive merchandising catalogue, there are many other items that have merit, for retail stores and theatre distribution, IF the purchasers understand why. Lots of excellent musical instrument tieups, which should provide theatre managers with many give-away ideas for months to come. Plenty of interesting things for both girls and boys, in the line of scarves and suspenders, handkerchiefs and shirts, roller skates and costume jewelry.

SHANE—Paramount. In color by Technicolor. "There never was a man like Shane. There never was a story like Shane. There never was a picture like Shane. A man unlike all others, proud of his eye, swift of gun, who wins the devotion of a boy, and the love of a land, forever." "Shane"—from Paramount—enjoys some of the most distinguished advertising accessories and styles that it has ever been our privilege to praise under "Selling Approach." If you don't find this unusual in your theatre lobby, or on your amusement pages, we will ask **you** why, for the pressbook has everything that's new and different. 24-sheet and all posters, large display and other newspaper ads, in a style that you have never seen before, which will be immediately noticeable to your patrons, in their search for newer, better things. "There never was an advertising campaign like Shane's." Advance teaser ads, and the complete campaign mat, at 35c from National Screen, all contain this element of newness, of broad-scale width and depth, as big as all out-of-doors. Folder herald keys the campaign in the same style for many situations. You will even find scope in these advertising styles in the very smallest sizes.

IT CAME FROM OUTER SPACE—Universal-International. Since the dawn of time, man has never seen such sights, nor trembled in such terror. 3-Dimension excitement that can almost touch you. Xenomorphs invade our world, the night the Earth can never forget. Nothing larger than the 6-sheet, and here is a job that needs colossal cut-outs to sell the monsters that invade our planet. Nothing like this ever happened before. Many very large newspaper ads, too big for any but first-run, key-city theatres, including a special supplement of ads slanted to emphasize the shock elements of this 3-D science fiction story. One ad mat, No. 401, has most of the best in reasonable space for subsequent run theatres. Bargain composite mat, at 35c contains enough to supply small theatres, eight mats in all, at National Screen. Utility mat for large theatres, where a composing room will handle it professionally. Plenty of small teaser ads will set the stage in your advertising pages. A good herald keys the campaign for a majority of situations everywhere.

FILMACK ... Has Always Led The Field For Top Quality Special TRAILERS
SEND US YOUR NEXT ORDER AND FIND OUT WHY!
CHICAGO 5
1327 S. WABASH AVE.
NEW YORK 36
630 NINTH AVENUE

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

3-D MAGAZINES, 25-INCH SET OF 4. ONLY $185. S-D EQUIPMENT CO., P. O. Box 11, Cincinnati 30, Ohio.

MASONITE MARQUEE LETTERS 4″—35c; 8″—50c; 10″—60c· 12″—85c; 14″—$1.25; 16″—$1.50; any color. Fits Wagner, Adler, Bevelite Signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

GET SET FOR 3-D! INTERLOCKS $150; Metallic screen 90c sq. ft.; 24″ magazines for $302; Porthole filters $47.50 pair. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19

USED EQUIPMENT

STAR SAVES YOU MONEY! 3-D EQUIPMENT at low prices, write us; Imperial 50 amp. Rectifiers, 8 tubes, with fans, $195 pair; Strong 1 kw Lamphouses and Rectifiers, excellent, $495; Automatic Rewinder, $44.50, Film Cabinets $1 section. Mon-Arc Lamphouses, late model, 14″ Reflectors, excellent $375 pair. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

1 KW EQUIPMENT AT LOWEST PRICES! Strong, Simplex 1 kw arcs and rectifiers, excellent condition, $575; Peerless Magnarcs, rebuilt like new $600 pair; 60 amp. Rectifiers w/new tubes $475. S. O. S. CINEMA SUPPLY CORP, 604 W. 52nd St, New York 19.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX DRIVE-IN OUTFIT FOR 500 cars $3,495, others from $1,595. (Send for lists). Incar Speakers w/4″ cones $15.50 pair w/junction box; underground cable $65M. Time payments available. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

SEATING & UPHOLSTERY FABRIC

LEATHERETTE SQUARES. WONDERFUL VALues up to 28″. State size. Guaranteed to fit all seats. All colors, 40c each. 25 or more. Check with order. Satisfaction guaranteed or money refunded. CROWN MOTION PICTURE SUPPLIES CORP., 354 West 44th St., New York 36, N. Y.

S. O. S. — SAVE ON SEATS! REBUILT THEAtre chairs from $4.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BUSINESS OPPORTUNITY

BUSINESS OPPORTUNITY WITH UNLIMITED future. Proven successful for the past eleven years. Located in two of Eastern Arkansas' most stable growing county seats. Towns only fifty miles from Memphis, these include—in Forrest City, the Harlem theatre leasehold and equipment, also well located business property and a modern residence near schools. In Marianna, the Blue Heaven theatre and real estate. Will sell as a whole or separately. All offers given thorough consideration and held strictly confidential. Shown by appointment only. Address inquiries to P. O. BOX 470, Forrest City, Ark.

STUDIO EQUIPMENT

BECOME A PICTURE PRODUCER. SHOOT local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

WANTED TO BUY

WANTED TO BUY TWO USED R-4 WESTREX push-pull soundheads with pre-amplifiers. Box 2728, MOTION PICTURE HERALD.

THEATRES

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FOR SALE—THEATRE—500 SEATS, SPLENDID condition, RCA sound, Brenkert machines, $25,000 cash required. Owners will take balance on mortgage. COLONNADE THEATRE, Millersburg, Pa. Wm. U. Bethell, owner. Phone 86.

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Legion Approves Six Of Seven New Films

The National Legion of Decency this week reviewed seven pictures, placing four in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; and one in Class B, morally objectionable in part for all. In Section I were "Dangerous Crossing," "Column South," "Loose in London" and "The Yellow Haired Kid." In Section II were "Journey to Love" and "Ride, Vaquero." In Class B was "Let's Do It Again" because it "reflects the acceptability of divorce; suggestive situations, dialogue and costuming."

Register Paramount Unit

Paramount Inter-American Films, Inc., has registered with the Secretary of State, Albany, N. Y., to conduct a theatrical business in New York.

Bonney Powell Dies; Was Navy Still Film Chief

WASHINGTON: Navy Captain Bonney M. Powell, 49, one-time newsreel cameraman, producer and editor and more recently chief of the still pictures section of the Navy and assistant chief of the newsreel section in the Defense Department, died here June 24. Capt. Powell had served as Paris editor and Far Eastern director of Movietone News. During the past war he covered Pacific fleet operations for the Navy, which were released as "Fury in the Pacific."

Leo Peterson, Founder of Blackhills Circuit in Dakota, 60

Leo Peterson, 60, one of the founders of the Blackhills Amusement Company, died June 30 in Rapid City, S. D., after an extended illness. Mr. Peterson, who sold his interest in the corporation in 1940, owned theatres in Brookings, Pierre and Redfield, S. D., at the time of his death. Survivors include his wife and son, Dan, general manager of the theatres.

Marion Pearce

Marion Pearce, 78, motion picture theatre pioneer and co-operator of the first film and vaudeville house in Baltimore, died of a heart ailment June 24 at his home in Baltimore. Mr. Pearce had operated theatres in Baltimore, Washington, Virginia and West Virginia. He is survived by his widow and two sons.

Chris-Pin Martin

Chris-Pin Martin, 59, veteran actor, died June 28 at his home in Hollywood. Best known for his role as Pancho in the "Cisco Kid" series, Mr. Martin also appeared in "Stagecoach," "Suspense," "The Lady from Texas" and "Gallant Journey."

FILM BUYERS RATING

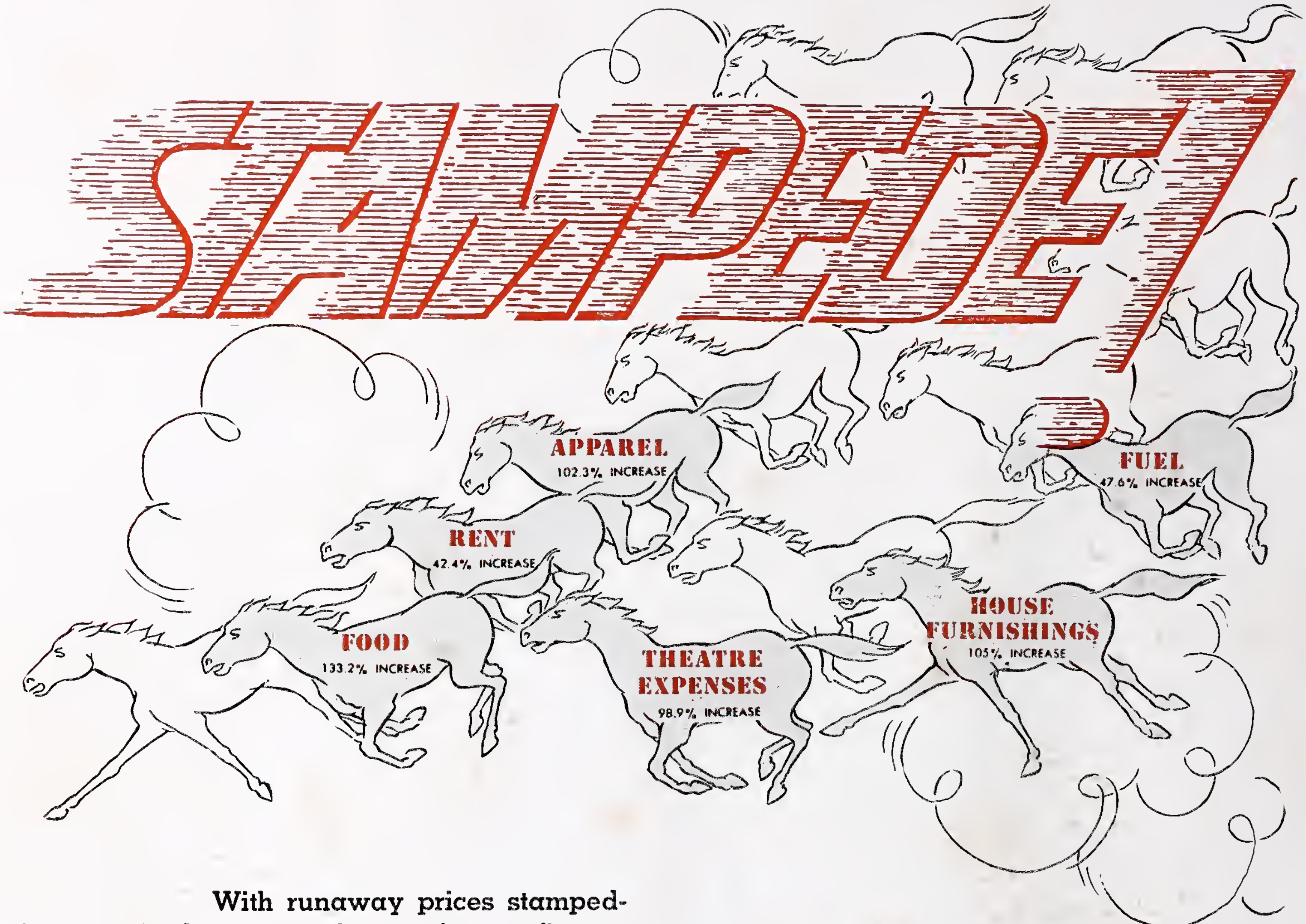
Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 130 attractions, 6,472 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go To Mars (Univ.)	–	7	24	16	3
Above and Beyond (MGM)	14	60	32	2	1
Against All Flags (Univ.)	–	5	31	30	22
All Ashore (Col.)	1	5	26	17	3
Androcles and the Lion (RKO)	1	2	8	11	2
Angel Face (RKO)	–	2	26	18	5
Anna (IFE)	6	7	5	4	1
April in Paris (WB)	4	20	30	34	11
Bad and the Beautiful (MGM)	2	27	37	46	5
Battle Circus (MGM)	–	7	58	21	11
*Blackbeard, the Pirate	–	9	29	24	13
Blazing Forest (Para.)	–	2	22	44	3
Blue Gardenia, The (WB)	–	–	1	8	3
Breaking the Sound Barrier (UA)	3	3	3	8	11
Bwana Devil (UA)	18	13	4	5	1
By the Light of the Silvery Moon (WB)	–	14	36	6	3
Call Me Madam (20th-Fox)	3	24	32	27	19
*Cattle Town (WB)	–	3	12	22	19
City Beneath the Sea (Univ.)	2	1	15	16	9
*Cleopatra (Para.)	–	3	1	5	9
Clown, The (MGM)	4	37	51	19	3
†Code Two (MGM)	–	2	3	–	1
Column South (Univ.)	–	1	1	3	1
Come Back, Little Sheba (Para.)	12	35	21	6	1
Confidentially Connie (MGM)	–	1	19	22	11
Count the Hours (RKO)	–	–	3	1	7
†Cry of the Hunted (MGM)	–	–	7	–	–
Desert Legion (Univ.)	–	6	18	31	1
Desert Rats, The (20th-Fox)	–	2	5	3	1
Desert Song, The (WB)	–	–	3	3	–
Desperate Search, The (MGM)	–	1	23	5	4
Destination Gobi (20th-Fox)	–	4	21	29	5
Down Among the Sheltering Palms (20th-Fox)	–	1	13	15	4
Eight Iron Men (Col.)	1	1	15	24	4
Fair Wind to Java (Rep.)	–	–	2	5	2
Fort Ti (Col.)	1	4	5	–	–
Four Poster, The (Col.)	4	2	2	5	6
Girl Next Door, The (20th-Fox)	–	2	6	1	–
Girl Who Had Everything (MGM)	–	–	15	7	–
Girls In the Night (Univ.)	–	9	13	–	3
Girls of Pleasure Island (Para.)	2	5	18	12	1
Glass Wall, The (Col.)	–	2	1	3	1
Gunsmoke (Univ.)	1	18	23	22	1
Hans Christian Andersen (RKO)	16	15	2	1	1
Happy Time, The (Col.)	4	1	5	16	24
Hiawatha (AA)	1	4	26	9	1
Hitch-Hiker, The (RKO)	–	2	3	4	–
*Hour of 13, The (MGM)	–	7	1	3	3
House of Wax (WB)	41	10	4	1	–
I Confess (WB)	–	9	12	28	10
I Don't Care Girl, The (20th-Fox)	–	9	33	33	7
I Love Melvin (MGM)	–	7	40	38	9
I'll Get You (Lippert)	5	1	–	1	–
Invaders from Mars (20th-Fox)	–	4	5	6	3
Invasion U.S.A. (Col.)	2	4	9	10	11
†It Happens Every Thursday (Univ.)	–	1	1	4	–
Ivanhoe (MGM)	28	43	35	19	3
Jack McCall, Desperado (Col.)	–	–	6	8	3
Jalopy (AA)	2	4	8	–	4
Jazz Singer, The (WB)	–	–	21	20	43
Jeopardy (MGM)	9	23	14	16	8
Jungle Girl (AA)	–	1	5	4	1
Kansas City Confidential (UA)	–	5	9	5	7
Kansas Pacific (AA)	–	–	2	4	5
Lady Wants Mink (Rep.)	–	–	–	2	6
Last of the Comanches (Col.)	–	1	16	34	4
Law and Order (Univ.)	–	3	4	21	–
Lawless Breed (Univ.)	2	18	40	10	2
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	7	21	11	–
Ma and Pa Kettle On Vacation (Univ.)	39	29	24	11	–
Man Behind the Gun (WB)	3	12	31	15	1
Man in the Dark (Col.)	4	9	6	3	1
Man on a Tightrope (20th-Fox)	–	–	1	9	1
Meet Me At the Fair (Univ.)	–	11	33	26	12
Member of the Wedding (Col.)	3	1	3	2	3
Million Dollar Mermaid (MGM)	21	72	34	1	–
Mississippi Gambler (Univ.)	21	57	30	5	2
Moulin Rouge (UA)	8	21	8	6	–
My Cousin Rachel (20th-Fox)	–	7	16	27	12
My Pal Gus (20th-Fox)	4	24	38	36	4
Naked Spur, The (MGM)	7	56	54	10	3
Never Let Me Go (MGM)	–	1	20	20	1
Never Wave at a Wac (RKO)	3	33	42	7	7
Niagara (20th-Fox)	6	46	43	14	10
Off Limits (Para.)	2	16	29	21	–
Pathfinder, The (Col.)	–	3	21	17	6
Peter Pan (RKO)	32	7	1	–	–
Pickup on South Street (UA)	–	6	1	1	–
Pony Express (Para.)	–	16	16	5	–
Powder River (20th-Fox)	–	3	3	15	–
President's Lady, The (20th-Fox)	11	19	42	14	7
Prince of Pirates (Col.)	–	–	3	6	–
Quo Vadis (MGM)	38	32	1	4	–
*Raiders, The (Univ.)	1	4	17	29	9
Redhead from Wyoming (Univ.)	–	5	37	16	3
Remains to be Seen (MGM)	–	–	10	1	1
Ride the Man Down (Rep.)	1	8	14	15	6
Road to Bali (Para.)	37	63	30	4	–
Rogue's March (MGM)	–	–	9	8	5
Ruby Gentry (20th-Fox)	10	36	26	27	5
Salome (Col.)	7	22	9	–	–
Scared Stiff (Para.)	2	8	2	2	–
Seminole (Univ.)	–	18	22	12	3
Serpent of the Nile (Col.)	–	–	1	8	–
She's Back on Broadway (WB)	1	9	30	40	10
Silver Whip (20th-Fox)	–	–	26	16	5
*Sky Full of Moon (MGM)	–	3	2	24	8
Small Town Girl (MGM)	–	8	16	43	3
Snows of Kilimanjaro (20th-Fox)	28	52	12	3	1
Sombrero (MGM)	1	4	13	40	1
Split Second (RKO)	–	–	7	7	1
Star, the (20th-Fox)	–	–	15	14	29
Stars and Stripes Forever (20th-Fox)	24	67	36	12	1
Stars are Singing, The (Para.)	–	3	23	25	9
Stooge, The (Para.)	31	41	34	7	1
Stop, You're Killing Me (WB)	–	–	13	40	31
†Take Me To Town (Univ.)	–	3	2	3	–
Tall Texan, The (Lippert)	5	2	2	3	1
Taxi (20th-Fox)	–	4	12	15	14
Thief of Venice (20th-Fox)	–	2	8	7	13
Thunder in the East (Para.)	–	8	30	33	7
Titanic (20th-Fox)	1	20	15	9	1
Tonight We Sing (20th-Fox)	–	8	2	3	8
Torpedo Alley (AA)	–	2	10	6	3
Treasure of Golden Condor (20th-Fox)	–	7	37	41	5
Tropic Zone (Para.)	–	6	19	23	6
Trouble Along the Way (WB)	1	8	19	44	5
Woman They Almost Lynched (Rep.)	–	4	3	1	–
Young Bess (MGM)	1	7	6	6	2

STAMPEDE!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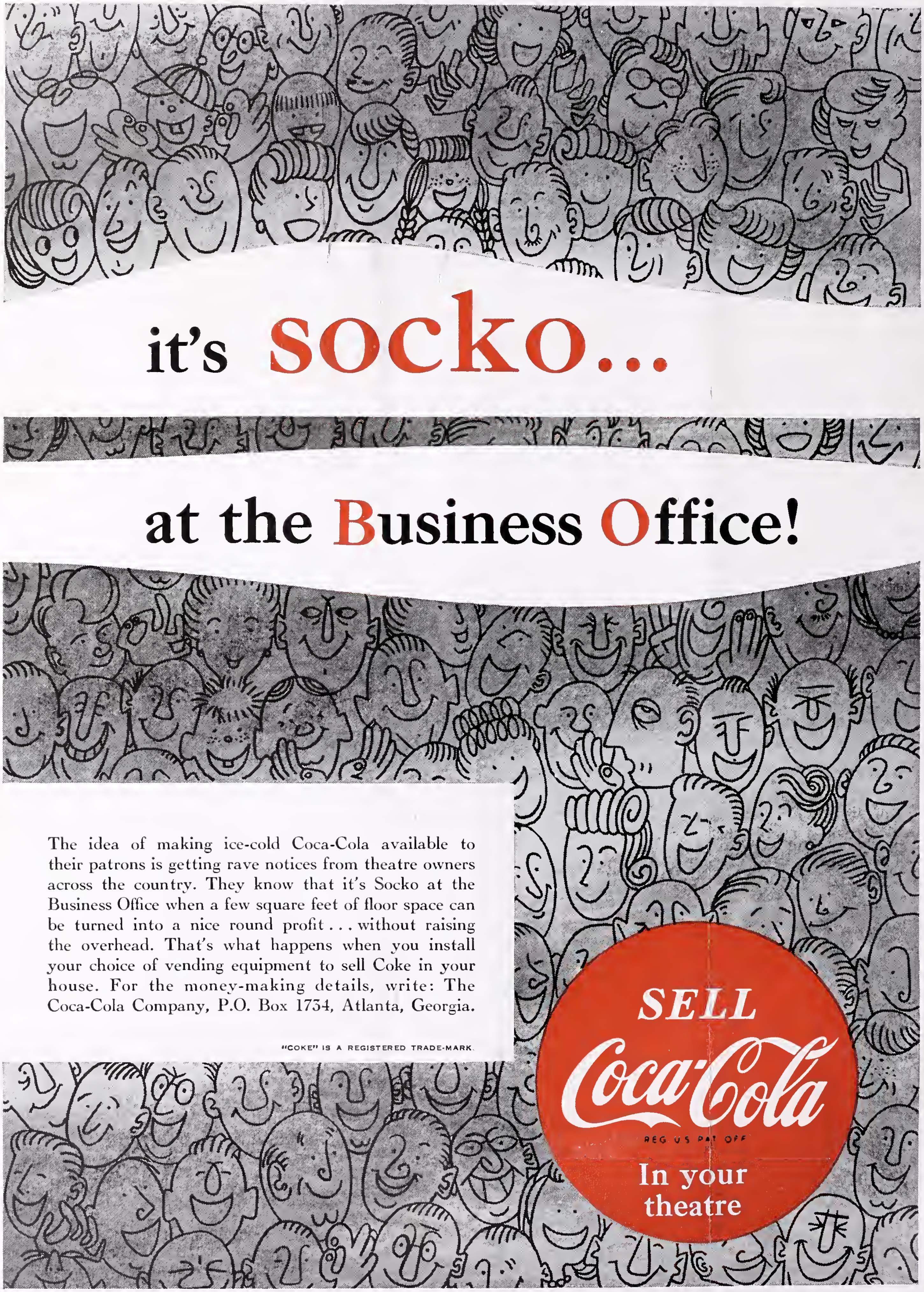
What's a Drive-In's Snack Bar "Potential"?

- **Framing and Shutter Synchronization with 3-D**

"One Thing an Exhibitor's Got—Complaints"
says Charlie Jones

JULY ISSUE: Section 2 of Motion Picture Herald of July 4, 1953



it's socko...

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The idea of making ice-cold Coca-Cola available to their patrons is getting rave notices from theatre owners across the country. They know that it's Socko at the Business Office when a few square feet of floor space can be turned into a nice round profit . . . without raising the overhead. That's what happens when you install your choice of vending equipment to sell Coke in your house. For the money-making details, write: The Coca-Cola Company, P.O. Box 1734, Atlanta, Georgia.

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Whether the process is of the wide-screen type which demands the ultimate in screen illumination, or of the polaroid 3-D spectacle-type which requires two to three times the normal light together with an extended arc-burning time of an hour, you need Strong-Made Projection Arc Lamps—the only lamps designed to meet **ALL** the requirements of 3-D projection.

Going Polaroid 3-D?

THEN YOU CAN'T ARGUE WITH THE CLOCK!

Strong-Made Lamps are the only reflector arc lamps which accommodate a full 20-inch positive carbon which burns continuously for the full hour as required by the new 5000-foot reels, and projects 20% more illumination than lamps that will feed only 14 inches of carbon without retrimming. Lamps which feed only 14-inch carbons can operate at the same amperage no longer than 48 minutes without retrimming. Strong-Made 3-D lamps project the increased volume of light made necessary by the 50% light loss at the screen resulting from the use of polaroid filters, and the further loss to the viewer caused by the use of polaroid spectacles.

The Strong lamp automatically maintains a screen light that in intensity and color value is constant and identical to that of the associated lamp which is burning simultaneously, as required by the fact that each eye sees only one of the two projected images.

Once the arc has been struck, the position of the positive arc crater at the exact focal point of the reflector and the correct gap length are automatically maintained, without manual adjustment of the controls by means of the exclusive Lightronic Crater-positioning system. The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. A stream of air directed just above the arc stabilizes its burning.

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Actual tests by impartial exhibitors prove that when burning the same trim of any combination of carbons at the same amperage and under the same set of conditions, Strong-Made Lamps consistently deliver a higher level of screen illumination than any other make lamps. This increased illumination is gained by plus factors, such as the reduction of light loss caused by carbon holders, etc., which are built into Strong lamps.

Foot candle meters have repeatedly proved that Strong Lamps are the most powerful lamps; that they project the tremendously increased volume of light required by the larger-size screens.

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You've read about in the Trade Press. Here it is! . . .

- **1 PR. WIDE ANGLE LENSES**
  Focal length as required, f.2 speed, full resolution, complete definition, matched for stereoscopic use, includes mounting.
- **1 WIDE ANGLE SCREEN**
  2:1 ratio designed for maximum return of reflected light. Greater brilliance than any current screen. Excellent retention of polarization. Curved on 90′ radius. Standard sizes: 11′ x 22′, 15′ x 30′, 20′ x 40′, 25′ x 50′ and 30′ x 60′. Ballantyne can furnish any screen size and any ratio including 2.66:1. The 2:1 ratio is standard because it is felt that longer screens will not have enough height for smaller theatres.
- **2 SETS APERTURE PLATES**
  In ratios 2:1 and 1.85:1. Additional aperture sets in ratios 1.75:1 and 1.66:1 available at slight additional cost. Holders furnished where required.
- **COMPLETE STEREOPHONIC SOUND**
  This includes stereophonic, magnetic 3-track sound reproducer, 3 pre-amplifiers, 3 power amplifiers, 1 booth monitor, 1 stereophonic sound mixer, 3 2-way horn systems, auditorium speakers as required. Interlock for synchronizing sound with projection.
- **3-D EQUIPMENT**
  Complete Interlocks for two projectors. Polaroid porthole filters and holders. Polaroid brush, projection alignment equipment etc. Will serve all modern sound systems and projectors.
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Here's what ALLIED STATES officials had to say:

ALLIED STATES ASSOCIATION OF MOTION PICTURES EXHIBITORS
1131 DuPONT CIRCLE BUILDING
WASHINGTON, D.C.

May 19, 1953

Wilbur Snaper, President of Allied said:

"Allied's board of directors meeting in Milwaukee adopted a resolution directing the committee on television and third dimension to explore the possibility of increasing the supply of 3-D and wide screen equipment . . . thereby bringing the price within the means of the smaller independent theatre. Truman T. Rembusch, chairman of the committee . . . contacted the Ballantyne Co. . . . asked them to produce a package deal that would include 3-D, wide screen and stereophonic sound for the projection of pictures produced by most if not all of the methods now used at the lowest possible price.

"It is enough for me to point out . . . the prices for this package deal are lower priced by thousands of dollars than the total price for comparable items purchased elsewhere."

Truman T. Rembusch, Chairman of the Committee on Television and 3-D said:

"I believe the package deal offered by Ballantyne includes the necessary equipment for . . . 85 to 90% of the 3-D and wide screen productions that will be available for the next eighteen months or two years. Only a change in lenses is required to make the equipment adaptable to *all* systems.

"Not the least attractive feature of this is the advise and assistance to be rendered by the Ballantyne Co. . . . the financing plan appears to be liberal and should be helpful to many theatres."

Abram Myers, Chairman of the Allied Board and General Counsel said:

"What pleases me is that a high degree of order emerges from confusion. The arrangement worked out between Ballantyne and ourselves achieves this measure of standardization."

— ☑
— ☑
— ☑
— ☑
— ☑
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— ☑ OPTIONAL * *
— ☑ OPTIONAL * * *

* Optional because many theatres prefer to build their own wood screen frames on the job.

* * Optional because most theatres already have them or can buy them locally at attractive prices.

* * * Will be available in 6-8 months and dependent upon demand at that time.

* **15x30 screen**

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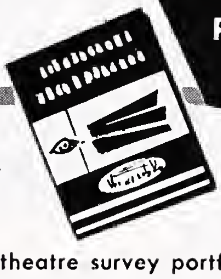

The Ballantyne Co.
1712 Jackson Street
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Send me the special theatre survey portfolio that make it easy for me to give Ballantyne engineers full technical data on my theatre.

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For list of authorized dealers see next page

"Where To Buy It"

BALLANTYNE DEALERS
for the all-system equipment package advertised on the preceding two pages:

ALABAMA
BIRMINGHAM: Queen Feature Service Co., Inc.
ARKANSAS
LITTLE ROCK: Arkansas Theatre Supply Co.
CALIFORNIA
LOS ANGELES: B. F. Shearer Co.
SAN FRANCISCO: B. F. Shearer Co.
DISTRICT OF COLUMBIA
WASHINGTON: R & S Theatre Supply Co.
FLORIDA
MIAMI: United Theatre Supply Co.
TAMPA: United Theatre Supply Co.
GEORGIA
ALBANY: Dixie Theatre Service & Supply
SAVANNAH: Rhodes Sound and Projection Service
ILLINOIS
CHICAGO: Ed Mikkelsen
KENTUCKY
LOUISVILLE: Hadden Theatre Supply Co.
LOUISIANA
NEW ORLEANS: Johnson Theatre Service
MASSACHUSETTS
BOSTON: Independent Theatre Supply Co., Inc.
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LINCOLN PARK: Theatre Sound Engineering
MISSOURI
ST. LOUIS: McCarty Theatre Supply Co.
NEW YORK
ALBANY: Albany Theatre Supply Co.
BUFFALO: Perkins Theatre Supply Co.
NEW YORK: Joe Hornstein, Inc.
NORTH CAROLINA
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OHIO
CLEVELAND: Ohio Theatre Equipment Co.
COLUMBUS: American Theatre Equipment Co.
TOLEDO: Theatre Equipment Co.
OREGON
PORTLAND: B. F. Shearer Co.
PENNSYLVANIA
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PHILADELPHIA: Superior Theatre Equipment Co.
SOUTH DAKOTA
SIOUX FALLS: American Theatre Supply
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DALLAS: Hardin Theatre Supply Co.
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SALT LAKE CITY: Service Theatre Supply Co.
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SEATTLE: B. F. Shearer Co.
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EXCLUSIVE EXPORT
Streuber & LaChicotte, Inc., 1819 Broadway, New York 23, N. Y.

Teda States View of the New Systems

COMMENDING to exhibitors generally the views recently expressed by the Theatre Equipment Dealers Association on the equipping of theatres for 3-D, wide-screen and stereophonic sound, Joe Cifre, Boston dealer, urges theatre operators to "make a thorough study of the problem to the end that a reasonable decision may be reached, then do business with the best dealer, or the dealer who represents a manufacturer with a national reputation gained by past experience."

Prepared by J. Eldon Peek of the Oklahoma Theatre Supply Company, the statement issued by Teda summarized the technical developments which call for substantial changes in projection, sound and screen equipment, and pointed out factors which should be considered in planning installations.

With reference to 3-D, the statement said, "the chief flaws in this type of projection are the undesirable window effect from a small screen, and inadequate lighting. Since the boundary of the picture appears as a window in stereoscopic vision, the smaller the screen the more difficult is the scene to view. Also, since only approximately one-third of the light that is normally viewed on 2-D will be observed on 3-D, it is obvious that present lighting is inadequate.

"By using screens of at least twice the present width, and lighting systems of at least twice that normally employed, a technically correct 3-D picture will have popular appeal to the public. All theatres, including large and small, in order to obtain the most satisfactory projection of 3-D pictures, would do well to increase the size of the screen to at least twice its present width with height to correspond to the correct aspect ratio.

"It follows, since there is such a great loss of light due to the polaroid filter action, that in order to maintain present high standards of illumination, additional facilities must be acquired for maximum light."

•

Much of the statement dealt with the problems of equipping for the new techniques with development of them still incomplete. It said:

"One of the major problems facing the industry is what to do during the transition period. Many millions of dollars of film has been produced and is in the process of production, using the familiar 2-D form. The intial installations of the CinemaScope type of projection with stereophonic sound, as well as the extremely large screen and suitable lighting equipment for 3-D projection and stereophonic sound, will be made by the larger metropolitan theatres. They will obviously have the initial advantage in utilizing these new techniques.

"Smaller theatres are rapidly installing the necessary equipment additions to satisfactorily show the 3-D films and at moderate cost. Furthermore, techniques are being devised by many Hollywood studios where the present films in 2-D can be shown on much larger screens with the preferred increased aspect ratio. This point is very important as it will give present equipped small theatres and the majority of drive-in theatres an opportunity to improve their projection from an audience viewpoint to partially keep pace with the entirely new processes."

•

Declaring that ratios of 1.66-to-1 have been "termed satisfactory, and in some cases 1.85-to-1, still utilizing the present type of available film," the statement continued:

"In all probability, what will happen in view of the complexity of the problem is that the transition from 'present' to 'future' will be spanned by the installation of a screen that is of absolute maximum width allowed by the physical structure of the auditorium, and a height that will be proportionate to the 2.5-to-1 ratio. This screen will be compatible with all types of releases on new product.

"Since 3-D requires a metallic surface screen, the new screen will be by necessity a silver type. It will then be left to the individual operation to have available lenses of proper design and focal length so that pictures of the various techniques can be projected at will."

In such installations, stereophonic sound will be necessary, the statement asserted, adding: "All theatres do not lend themselves because of their physical dimensions to the maximum utilization of this type of sound. In a small 25- or 30-foot wide building, which usually has about 130-foot length, the binaural effect of sound across the screen will be almost completely lost and only those included in the auditorium will be fully effective. On the other hand, a wide building of short length with good acoustics will obtain the maximum effect dramatically of stereophonic sound."

•

As to the problem of drive-ins, the statement submitted that "there is no reason why, with the necessary modification of the screen surface and obtaining adequate light, present releases of 3-D cannot be satisfactorily shown in drive-in theatres."

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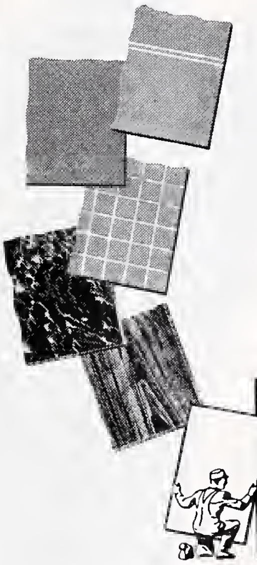

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Better Theatres

for JULY 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

* * *

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, Financial 6-3074; URBEN FARLEY & COMPANY, Midwest Representatives. LOS ANGELES: 3038 Beverly Blvd., DUnkirk 8-0163, KERR & GILLMANN, Western Representatives.

A Drive-in Designed for 3-D and W-S

The drive-in is such a special medium of motion picture exhibition it is difficult to measure on paper, at least very conclusively, the problems that have been presented to it by 3-D and wide-screen. What is needed is a drive-in designed at the outset for these techniques. And it is good news that one is soon to come. Ben Poblocki and Jack Yeo, who now operate the indoor Plaza theatre at Burlington, Wis., have announced plans to build a drive-in specifically for 3-D and wide-screen just outside that small city.

Mr. Poblocki heads Ben Poblocki & Sons of Milwaukee, manufacturers for many years of various kinds of theatre equipment. Last year the company introduced porcelain-finished steel plates for drive-in screens, and it now has in development a similarly permanent material for 3-D projection. It is planned also to make the screen panoramic, using the proportions of 2.55-to-1; these are those of CinemaScope, but presumably the smaller ratios that have been proposed would be accommodated by masking the sides.

..To reduce the problem of light at the sides of the picture, ramps will be kept within a smaller angle than that of the conventional parking area. Loss in capacity that this would ordinarily produce will be minimized by placement of the main building behind the last ramp.

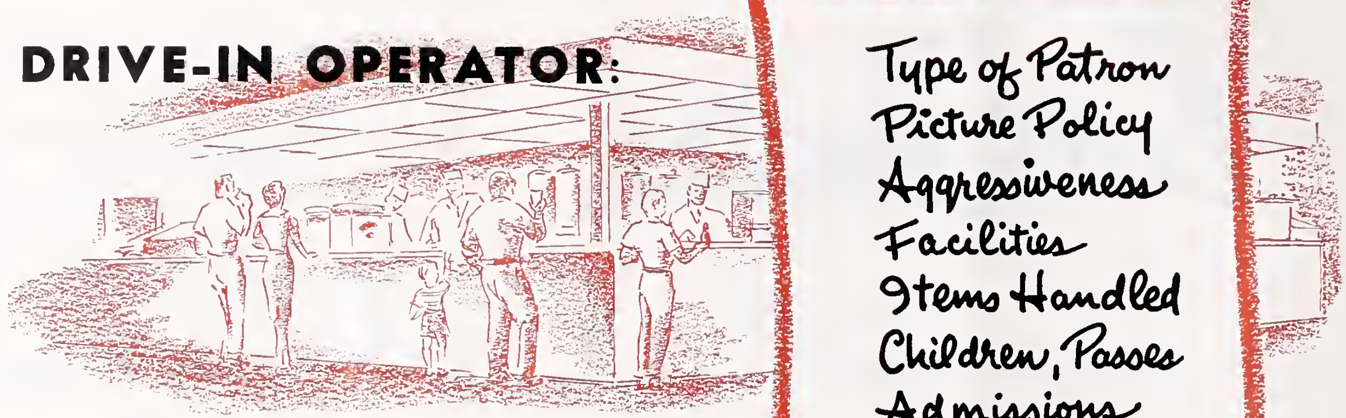
Introduced here is another special feature of the plan (although it is not exactly an innovation in all respects). The projection booth will be housed on the roof of the refreshment building, and a gallery equipped with theatre chairs is to be installed on each side of it; or, it is indicated, the building may have an enclosed floor, with the booth at the middle and the gallery sections enclosed.

•

Any consideration of the new techniques in relation to drive-ins inevitably brings up "stereophonic" sound. We wonder, however, how critical that is. At indoor theatres, sound has seemed to come from the right places in the picture. At drive-ins they don't. Perhaps the panoramic picture makes no new demand that they do.

—G. S.

MR. DRIVE-IN OPERATOR:



Type of Patron
Picture Policy
Aggressiveness
Facilities
Items Handled
Children, Passes
Admissions
Weather

In Refreshment Sales What Is Your Potential?

A way to find the answer is offered in this analysis of seven basic factors . . .

By PHILIP L. LOWE
Boston Drive-In Owner and Concessionaire

A GREAT many drive-in theatre operators and concessionaires act as though there were absolutely no limit to the amount of business they can do at their refreshment stands. An equally great number act as if they couldn't possibly add to their present grosses and "that's that!" In the middle is a larger number who very frankly are completely confused, and I can't say that I blame them.

From these simple statements of fact arise the problems under discussion. Just how do we determine what our *real potential* is? In search of an answer, let's examine the factors which govern potentials. These are:

(1) *Type of patron,* (2) *Picture policy,* (3) *Aggressiveness,* (4) *Facilities,* (5) *Items handled,* (6) *Number of children and passes,* (7) *Admissions* (per car and price), (8) *Weather.*

Before we look at these factors in detail, let's discard our old bugaboo (about which too much has already been said)—the use of percentage figures to show the relation between concession grosses and box-office income. A lengthy survey was printed last year showing that exhibitors did from X% to Y%. The survey was interesting but, in all honesty, misleading. It *did* show that a very large number of refreshment stands did a pitifully small amount of business, no matter how it happened to be figured.

Let me clarify this: *Theatre A* does 55% of its box-office at the stand; *Theatre B* does 60%; and *Theatre C* does 65%. At first glance, *C* does best, *B* second, and *A* third. Actually *A* does best, *C* is second, and *B* is third! How come? Simple. *A* charges 70c, less tax, or 58c net; 55% of 58c is 31.9c. *C* charges 60c, or 50c net, and 60% of 50c is 30c. *B's* admission is 50c, or 42c net, and 65% of 42c is 27.3c. And so I'm not interested in percentages. I will confine my remarks to *cents per person*—meaning cents per adult admission.

1. TYPE OF PATRONS

Obviously there are certain areas where people eat more than others. Women generally eat less than men between meals, and children have no limit (except money). In West Virginia and Pennsylvania we find people much heavier eaters than in, say, Maine, New Hampshire, or Vermont. Mill workers out-eat office workers, so drive-ins in industrial areas have a greater potential rating under this category than a drive-in would have in Grosse Point, Mich, or Sewickley, Pa., or any other similar "class location."

2. PICTURE POLICY

Single-feature theatres will never have the potential of theatres playing two features with an intermission. And here is a good place to pause a moment and tell the surprising number of operators who play double bills with *no* intermission, that they really are as big darned fools as their competitors and brother exhibitors think they are! If only for reasons of personal hygiene, an intermission is a necessity at a drive-in.

Wake up, boys, you can have an intermission without being labeled a money-grabber. If you have a single feature policy, you will rate low here no matter how many costs you put in the field, and no matter how high a score you get on the other factors. If you run double-features with an intermission you are high. If you run first feature, intermission, second feature, intermission, first feature, you are as high in this category as you can go.

3. AGGRESSIVENESS

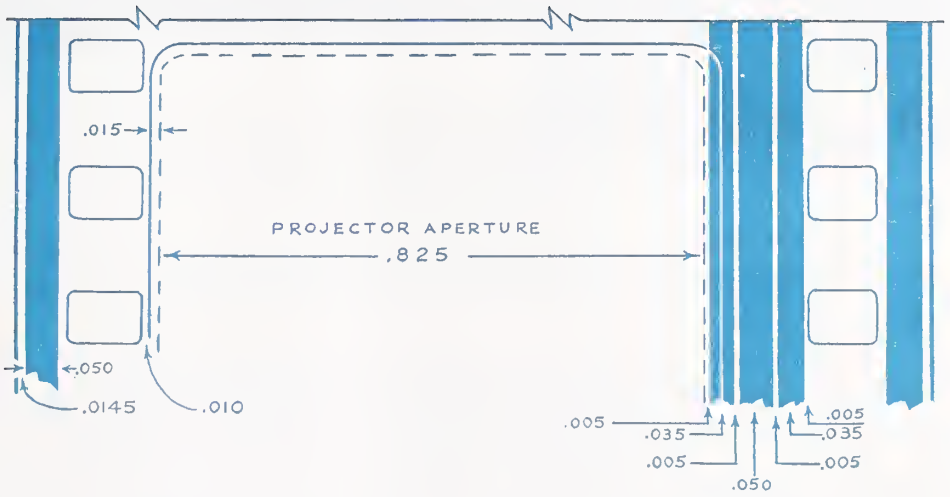
This category is a little difficult to tie down as concretely as the others, but it has to do with *merchandising*—that most nebulous of words, so overworked and terribly abused. What sins are committed in its name! I refer to the *attitude* toward selling, rather than the mechanics. The operators who have no intermission because they are afraid it offends the public are on the low end of this totem pole. Those who check their concession figures daily, who are concerned about quality, appearance, courtesy, inventory and all the other factors which make for good stand operation will rate high.

And the fellow who runs four trailers about his food, and *one* about his *pictures*

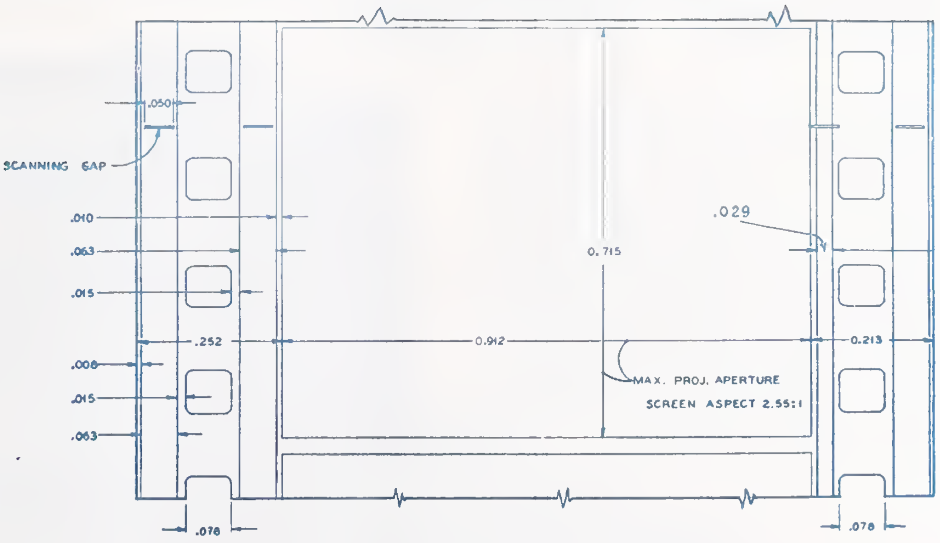
(*Continued on page* 24)

Crisis in Sound, 1953

How the CinemaScope system and Paramount proposal demonstrate the need for prompt standardization of stereophonic sound if single film advantages are to be preserved.



Film specifications proposed by Paramount (above) and adopted by 20th Century-Fox for CinemaScope prints (below) to accommodate "stereophonic" sound tracks on the picture film. Solid stripes in drawings indicate the tracks. Paramount proposes two 35-mil and one 50-mil screen-sound tracks adjoining (and slightly invading) frame area; and two "effects" tracks outside sprocket holes, which are of standard width. In the CinemaScope scheme, screen-sound tracks, all scanned at 50-mils, adjoin sprocket holes on one side, and fall outside them on the other, with an effects-control track of 29 mils inside perforations on the latter side. CinemaScope prints would have sprocket holes reduced in width to 78 mils.



HOWEVER valid arguments may be against standardization relative to the wider screen image, similar latitude does not apply to multiple-track sound on the picture film. Whether theatres are to be equipped with reproducers for four or five tracks, and where these are to be located, and their scanning widths, present questions of far-reaching importance, to theatre operators and to the manufacturers who supply the equipment.

For CinemaScope productions, 20th Century-Fox has already adopted a four-track system. Now Paramount has submitted a five-track system for consideration of the Research Council as a method for all American producers. (*See accompanying drawings.*)

SIMILARITIES IN SYSTEMS

Both systems of course call for magnetic tracks, and they further agree in placement of the oxide stripes on the non-emulsion side and in location of the magnetic reproducer between the *upper* magazine and the projection mechanism, leaving a photo-track reproducer in its established position. Beyond those points of conformity the two methods differ radically in ways fundamentally affecting reproducer design.

With 20th Century-Fox proceeding energetically with preparations for at least hundreds of installations of CinemaScope for exhibition within a few months of "The Robe," that producer's four-track scheme no longer has the possibly tentative character that it had when it was first announced. The Paramount proposal, developed by the studio's research department under the direction of Loren L. Ryder, has been submitted as a means, in the words of Y. Frank Freeman, studio head, of bringing "an end to all the confusion with respect to stereophonic sound" and of giving "the industry a practical basis on which to proceed, preventing an otherwise huge economic waste."

As affirmed in a manual on CinemaScope issued last month, the 20th Century-Fox method places two of three screen-sound tracks on either side of the left-hand sprocket holes (seen from non-emulsion, or track-base side), with the third track outside the right-hand sprocket holes. With the frame (which is enlarged to 0.912 x 0.715) a distance of 0.213-inch (213 mils) from this right side of the film, a narrower track is provided for "auditorium effects," or for volume control, between the frame and right-hand perforations.

Each of the screen-sound tracks is 63 mils wide, scanned at 50 mils; while the effects-volume stripe is 29 mils wide. Space for these and the image, plus space between

(*Continued on page* 13)

Why YOU MUST INSTALL A STEREOPHONIC SOUND SYSTEM!

Most of the studios have announced that on many of their 1953-1954 pictures stereophonic sound will be recorded magnetically on three sound tracks on a separate film.

Theatres which want to profit to the fullest extent from these productions must immediately purchase a stereophonic sound system with a separate magnetic sound reproducer.

Even though sound may someday be magnetically recorded on the picture film itself and reproduced with magnetic sound heads between the upper magazines and the projection mechanisms, all equipment required in stereophonic systems today (except the separate magnetic reproducer) will be necessary in any system of the future. Accordingly, most theatres will buy a stereophonic sound system now, rather than await the remote day when another form of magnetic reproducer becomes available—*if* another ever is developed.

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are designed for use in any size theatre capable of installing three loud-speaker systems. The five systems vary in the amount of power output of the three power amplifiers, the size of the speaker systems, and the number of speakers. Prices range from $5000 for the smallest theatre to a basic price of less than $10,000 for the largest system.

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(*Continued from page* 11)

them, has been acquired by reducing the width of the sprocket holes to 78 mils (from the standard 110 mils). Thus CinemaScope sound not only calls for a reproducer of distinct design, but requires changes in all sprocket wheels and idlers of existing projectors.

Leaving sprocket perforations as they are, the Paramount scheme provides for five tracks—all of them signal stripes, volume control not being contemplated—by making those for the side screen speakers relatively narrow (35 mils compared with 50 mils for the central horns), by utilizing some of the frame area and displacing the projector aperture (as indicated in accompanying drawing), and by reducing inter-track spacing to a minimum (assuming that it is a practicable minimum).

Although two of the screen-sound stripes are 35 mils, there are two "effects" tracks, each of 50 mils. These are outside the sprocket holes, while the screen-sound signals are grouped inside the perforations on the side where the striping enters the frame area. Allowance of only 35 mils for the two "secondary" screen-sound tracks is thus explained by Mr. Ryder:

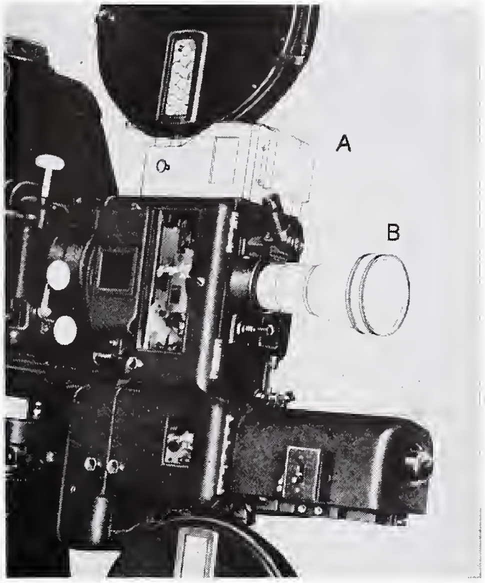
"We believe that a volume range satisfactory for theatre reproduction can be obtained from these narrow sound tracks without the use of additional control equipment. However, if others in the industry feel that it is advisable, each sound track reproducer can be equipped with a special control exciter so as to have low-gain, except during periods of sound reproduction." He points out that a track made for control operation will also play on non-controlled equipment.

TRACK INCREASE ALLOWED

The proposal allows, however, for increase in width of the side speaker tracks if others believe that it is necessary. For this purpose Mr. Ryder thinks the picture could be moved "at least another 5 to 10 mils." Change of aperture in any case is the only modification of the projector involved.

"We feel that there is merit in the 20th Century-Fox-Eastman proposal to diminish the sprocket hole width," Mr. Ryder acknowledges; "however, such a move will be expensive and confusing, in addition to causing damage to release prints costing many hundreds of thousands of dollars. We desire to avoid a change to the new sprockets if at all possible."

Noting that the inter-track spacing is only 5 mils, Mr. Ryder states his belief that the sound isolation that this small amount provides should nevertheless be approximately 20 decibels, and reports that "Paramount has in construction special magnetic heads which will work at this close spacing." He adds, indeed, that "the isolation between these sound tracks can probably be as low as 10 decibels."



Magnetic reproducer drawn on photo of projector with photo-track soundhead to show location of magnetic pickup between projector head and upper magazine. The picture also shows an anamorphic lens system for CinemaScope drawn in as mounted.

"We recognize," he continues, "that these sound tracks are very close to the sprocket holes and we are hopeful that recent developments in tight loop reproducers and/or buffer-rollers will minimize trouble from this source."

Mr. Ryder has been known to be opposed to sound tracks outside sprocket holes. In describing the Paramount system, however, he submits to them as a "good compromise if used only for auditorium effects," asserting that "damage to these magnetic sound tracks should only cause cut-outs, or a drop in volume and not introduce disturbing noises in the theatre."

One aspect of both of these efforts to establish "stereophonic" sound as a regular component of the art is the indifference to track control of volume. Throughout the many years of considering multiple-track practice, provision of an extra track for volume control has been commonly regarded as an advantage, allowing those who created the production, rather than theatre management, to determine sound values.

The Paramount plan, as noted, would use precious space for *two* supplementary tracks, with neither specified for volume control; while the CinemaScope "Manual," while noting that the print "will be supplied with a fourth effects and control track" appears to regard the extension of sound outlets to the auditorium, beyond the area of the performance, as the more important use of it.

But whatever may be the ultimate disposal of tracks available for "auditorium effects" and volume control, the basic specifications of the single film for picture and multiple tracks need prompt standardization, for guidance of exhibitors and equipment manufacturers alike.—*G. S.*

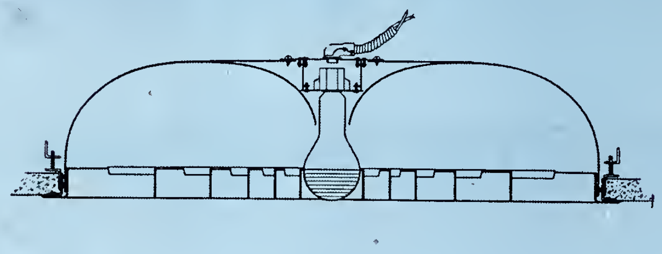
Downlights for Foyers, Lounges and Seating

Installment 2 of series:
IMPLEMENTING THE NEWER FORMS OF THEATRE LIGHTING

By **STANLEY McCANDLESS**

Research and Development Engineer, Century Lighting Company, New York

FIGURE 1 — Downlight unit designed for flush-mounting with a ceiling aperture about 3 feet in diameter. Such a fixture accommodates a 200-watt PS-30 general service lamp in a reflector. Interior appears of equal brightness.



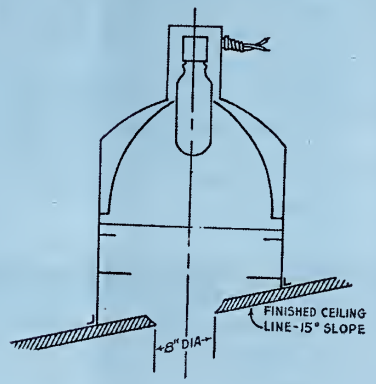
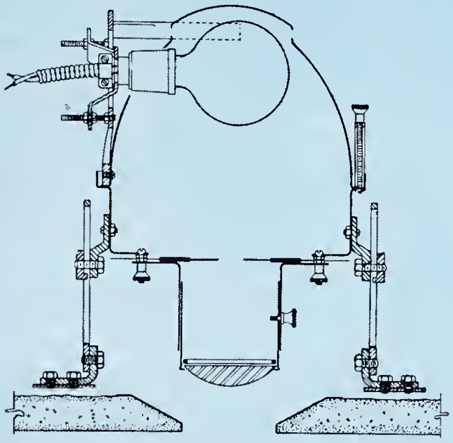


FIGURE 2A



An adjustable, lens type downlight is sketched at left (Figure 2A), while below (Figure 3A) is a simple reflector unit available for various ceiling openings. The lens of Figure 2A is mounted in an adjustable tube which may be set for soft or sharp focusing. It accommodates a 250- or a 400-watt G-sO spotlight; lamping for type below ranges from 100 to 300 watts.

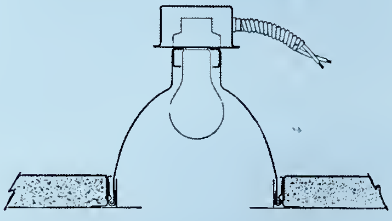
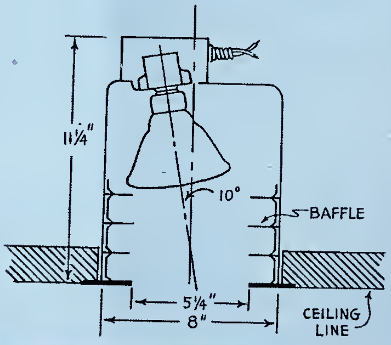


FIGURE 3A

FIGURES 3B & 3C—Downlights which (with type shown in Figure 3A) are suggested for seating areas. That above (with T-20 lamp) has housing enclosing baffle discs for mounting at 15 degrees from horizontal. The unit below has lamp at angle with housing baffled.



IN THE preceding article (*May issue of* BETTER THEATRES) were discussed modern light practices at the front and in the lobby. In moving into the interior we encounter functions which have become notably served by a new type of illumination called downlighting. Observed first are requirements of foyer, or circulation, areas.

CIRCULATION LIGHTING

This consists primarily of lighting the floor, or if a less dramatical effect is desired, the whole space by means of coves or domes. It can be glamorized by the use of chandeliers and wall brackets, but *these never should be the chief source of illumination.*

In general, the level of illumination of this space should be less than the outer lobby to help to accommodate the customer's eyes. Five to 10 foot-candles is maybe too big a jump downward from the outer lobby, but certainly it is all that is needed from the standpoint of circulation. A judicious use of color can enhance the atmosphere of this space.

Downlight (see *Figures* 1, 2A, 3A), cove lights and luminous panels can be chief sources of illumination. Ornamental luminaries may be desired for decorative functions, but should not be used as sources of illumination in any of the fields of normal seeing.

LOUNGE LIGHTING

Lounge areas should be illuminated similarily to a sitting room or club room. It should have an intimate atmosphere, whether elaborate or simple. It should invite patrons to sit down for conversation or to wait for the feature to begin.

The general illumination should be low, with accent on important decorative or useful elements, such as coffee tables or displays, as with "pin-hole" optical downlights. Liberal use of illumination behind wall benches, low-level cove lighting, table or floor lamps contribute to decorative effect.

AUDITORIUM SEATING

There are five lighting areas of the auditorium: general seating, over balcony, under balcony, rear cross-aisle, and performance area. For general lighting of the

(*Continued on page* 44)

The Needle's Eye

A Department on PROJECTION & SOUND

★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

PRECISION REQUIREMENTS OF 3-D:

Shutter Synchronization, Interlocking and Alignment

By GIO GAGLIARDI

THE PROJECTION of stereoscopic films has introduced some special operating problems for projectionists. These problems will bear a good deal of investigation and will demand special attention and closer application on their part. A discussion of these problems and their possible solution, or simplification, therefore should be advantageous (and any suggestions and remedies from the field would be greatly appreciated by the writer).

GIO GAGLIARDI

Simultaneous projection of two stereoscopic prints necessitates strict attention and control of the following operating procedures: (1) *Proper synchronization of film motion,* (2) *correct alignment of the two films on the screen,* (3) *proper focusing of each of the two prints,* (4) *correct comparable brightness and color for each of the two pictures,* (5) *proper vertical positioning of the two pictures by framing devices,* (6) *correct timing synchronization of each picture with the projector shutters,* and (7) *elimination of unwanted motion due to worn projector mechanisms.*

FILM SYNCHRONIZATION

Synchronization of the two projectors as far as film motion is concerned, can be accomplished by using mechanical or electrical interlocks. The preferred system is an electrical interlock using 2-pole, 1440 r.p.m. selsyn motors coupled to the projector motor by means of a timing belt and proper sprockets. Since most projector motors operate at approximately 1750 r.p.m., a shutter ratio of 1440 can be obtained by using a motor sprocket of 40 teeth, and selsyn sprocket of 49 teeth (actual ratios are 1440 to 1764 r.p.m.).

With the above combination, however, the lineal velocity of the coupling device becomes very high since the sprockets have a large diameter. If chains are used, the noise is excessive and the problem of lubrication is difficult. For this reason other speed ratios have been used. In many cases the selsyns are being operated at 1200 or 1750 r.p.m., permitting the use of small sprockets and normal velocities for the roller chains. Unfortunately, in these instances the selsyn speeds do not coincide with the shutter speeds, making it more difficult to index the synchronous interlocks.

It has been found that some mechanical interlock systems, although they appear to be exactly synhcronized when at rest, are not satisfactory when placed in operation. This condition is due to the back lash or "springiness" of the connecting gears and flexible shafts which permit either projector to "hunt" or drift back and forth, putting the shutters slightly out of sync in one direction, then in the opposite direction.

This condition is eliminated, and ease and flexibility of operation is assured, if 2-pole selsyn motors are used and if they are coupled to the projection motor so as

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to result in a one-to-one relationship between shutter and selsyn. This provides an almost fool-proof interlocking procedure. The projectionist can turn the motor hand wheel so that each selsyn is set for an index mark, and this position indexes the shutters.

ALIGNMENT OF PICTURE

In order to maintain the correct stereoscopic depth and perspective and to prevent eye strain, it is imperative that the two projectors be aligned *perfectly* so that their vertical and horizontal center lines are superimposed on the screen. This can be done accurately only by projecting special target film simultaneously from both machines and moving the projectors until proper results are obtained. Suitable alignment film may be ordered from the society of Motion Picture and Television Engineers (40 West 40th Street, New York) in loops for two projectors or in 50-foot lengths. They can also be obtained from some theatre supply dealers.

The Motion Picture Research Council has advised that, because there are different photographic processes, prints may appear in the field which have to be projected with emulsion towards the *lamphouse,* or emulsion towards the *lens,* and they may also be mixed with regards to the left or right print. Under these conditions, projectors should be aligned for each new booking, and the target film should be threaded in each projector with *the emulsion in the same position as it is on the print to be projected.*

If this precaution is not followed and a reversed print is projected, the necessary refocusing will cause a change in the horizontal position of the picture and therefore change in the value of the photographed parallax. In all cases, the soundtrack will be located on the proper side of the film. Where the emulsion is towards the lens,

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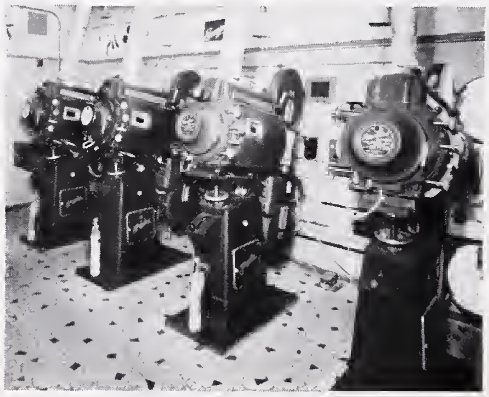
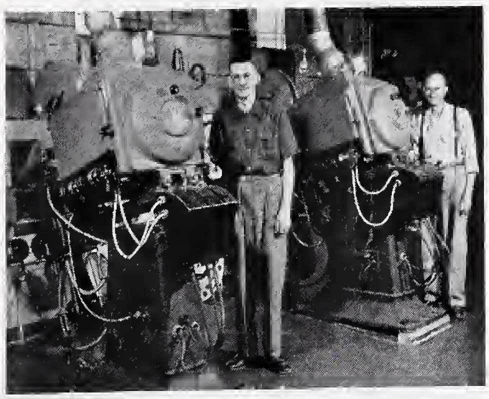


The Le Paris theatre in Paris, France, was recently equipped for 3-D projection, and new U. S. equipment installed included Simplex XL projectors and sound systems and Peerless "Magnarc" lamps. The installation was made by Brockliss-Simplex, French distributor for National Theatre Supply Export, New York.

STRONG LAMPS FOR 3-D FILM



In preparation for showing the 3-D film, "Fort Ti," Strong 90,000-8 (3-D) projection arc lamps were installed at the Rivoli theatre, Toledo, to project the increased volume of light desired. Projectionists at the theatre are Bill Lutz (left) and Belmont Holmes.

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arrangements have been made at the studios to equalize the frequency balance to correct for optical system out-of-focus condition, *so it is not necessary to readjust the sound optical systems.*

FOCUSING AND BRIGHTNESS

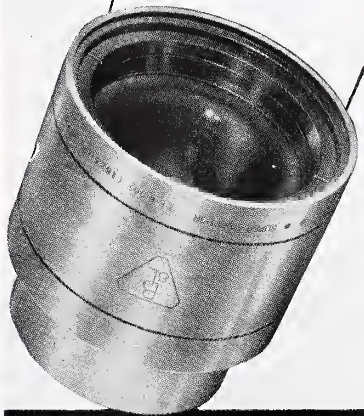
Picture brightness should be equal from both machines. The stereoscopic effect is badly deteriorated when the brightness difference reaches approximately 20%. This means that constant care and attention must be paid to the positioning and the shape of the positive carbon crater if fluctuations of two or three foot-candles between projectors are to be prevented.

When starting on a 3-D picture, the focus of each machine should be checked especially because prints may be of different thickness, or projected with reversed emulsion. The main title provides a good focusing spot. To focus the *right* machine put on 3-D glasses and cover the *left* eye. To focus the *left* machine, cover the *right* eye. (Special projectionists glasses are available or can be made up. Two pairs are used in each booth. One pair has *both right* eye filters for focusing the right machine; the other has *two left* eye filters for focusing the left machine.)

Sharp focus is very important, because if one machine is even slightly out of focus it will make the spectator feel as if one side of their glasses had a smudge on it. Since the projectionist is usually farther away from the screen than any patron, and since he is the one who should see the picture best of all, it is necessary to provide him with a pair of good binoculars so that he may check focus properly.

FRAMING AND SHUTTER SYNC

Total loss of picture synchronism can definitely stop a performance, and *partial loss of synchronism even down to a frac-*



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tion of a frame can destroy stereoscopic effect and produce complaints from the audience.

Loss of synchronism can be detected, first, by observing moving parts, such as persons' lips as they talk, or a person's legs or arms as he walks. These items will seem to produce double images, or seem to be drifting apart.

This out-of-sync condition may be produced in several different ways. One of the prints may be threaded on a machine using the wrong start frame. One of the prints may have lost or gained one or more frames due to improper patching at the exchange or in the projection room. The prints may have to be framed together so much that the shutter phasing of the two projectors has lost close synchronism.

There's no excuse for starting the two pictures out-of-frame or out-of-sync. Special care must be taken to thread and frame in sync. If out-of-frame conditions are noticed after the start, the location should be marked quickly with paper slips and both prints should be examined. The footage numbers on each side of each splice in both prints should be checked to determine if both prints contain an equal number of frames.

If it is necessary to patch a print, the repair should be made by using black frame-line leader to replace the missing frames. In order to make sure that the correct number of blank frames have been substituted, check the number of frames between two footage marks on either side of the patch. (Remember that there are 16 frames to one foot of film.)

Moreover, an out-of-sync condition is not necessarily due to the two pictures being out-of-frame or out-of-registration. It may be created by the projector *shutters being out of timing with each other,* causing a frame from one projector to show upon the screen slightly ahead or behind the corresponding frame from the other projector.

It has been pointed out that a phase shift of from one half to one full sprocket hole, which is equivalent to the two shutters being apart by only 12° to 22°, will cause a double image and blurred effect in mouth movements, close-ups and middle shots. Such defects can become very annoying to the spectator if they are prolonged for any length of time.

FRAMING PRECAUTIONS

In many of our existing projectors, framing is controlled by rotating the intermittent sprocket and shifting the shutter position at the same time. With these machines, it may be possible that in trying to reframe or register the two pictures during projection, the two shutters may be forced out-of-phase by considerably more than 10°. This attempt at *framing correction* may introduce a *phasing error,* which is just as bad.

CINEMASCOPE IN BOSTON

For the recent demonstration of CinemaScope at the Metropolitan theatre in Boston, National "Excelite" lamps and Super-Simplex projectors were used to project the picture to a screen 48 feet wide and 19½ feet high. Projectionists shown on duty are Paul Brown (left) and Harold Sheerer.

In order to minimize this framing-phasing error, a thorough check should be made of the projector mechanism. Loren Ryder of Paramount Pictures has suggested the following procedure:

1. Set framing control on both projectors at about midway.
2. Turn projectors to the intermittent rest or threading index position.
3. Thread both projectors, changing the framing control so as to thread in frame. The Research Council-S.M.P.T.E. alignment film may be used for this check. If the framing control, or the yoke around the intermittent, *is not in exactly the same position on both machines, trouble may be encountered.* Dissimilar positions, or yokes, or framing controls, probably will be due to a difference in intermittent sprockets. It is recommended that similar sprockets be used and that the equipment be aligned so that both framing control units will be in the same relative position when the pictures are in frame.
4. After the framing controls are properly aligned, mark or index them for subsequent threading.
5. Turn hand wheel forward on each machine until the intermittents just start to move.
6. Check the shutter position on both machines and make sure that they are in the same relative position. *If the shutters are not in the same position within plus or minus 10°, something is wrong. Recheck each machine separately to make sure that the shutter adjustments are correct.*
7. Synchronize the two machines. *The machines should synchronize without*

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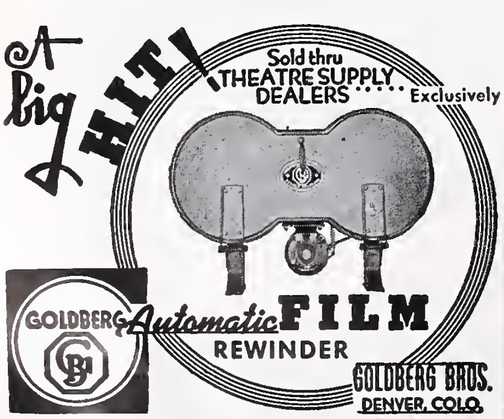
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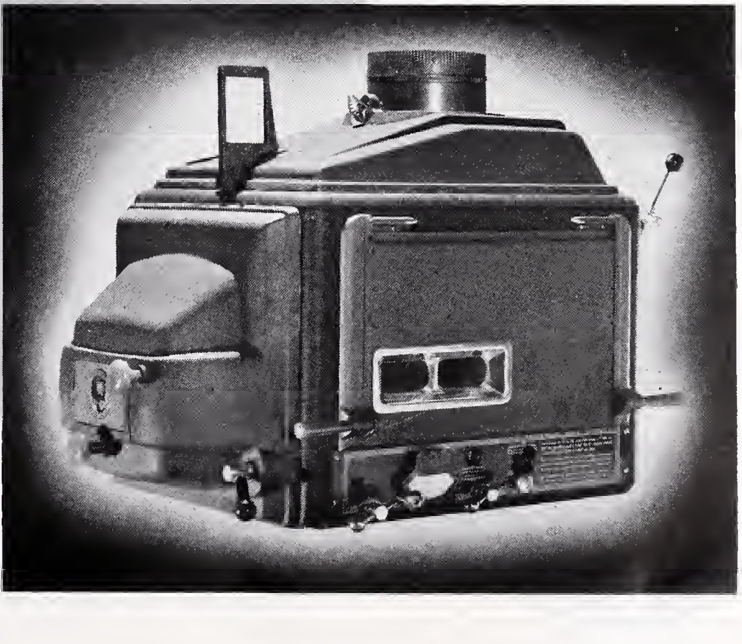

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moving, and if one machine is rocked back and forth, it should tend to come to rest in synchronization with the other machine.

From the above discussion it may be realized that a great deal of care and attention is required for the projection of stereoscopic motion pictures. Continual alertness and proper supervision are required.

A Method of Checking Shutter Synchronization

The research department of Paramount Pictures, under the direction of Loren Ryder, has issued a discussion of the importance of shutter synchronization in 3-D projection which includes the following text:

Cut out a cardboard disc approximately 18 inches in diameter, punch a pencil-sized hole in the center, and a pencil-sized hole about 6 inches from the center.

With both projectors synchronized for 3-D projection, project white light on to the screen (it is not necessary to have the filters in the light path). Hold the cardboard disc with a pencil as an axle approximately 12 inches from the screen and rotate the disc. The light from the two projectors shining through the hole in the disc will make a series of double spots, the left-hand spot resulting from the right-hand projector and the right-hand spot resulting from the left-hand projector.

If the pencil is held at approximately eye level and the viewer looks at the spots which are also at approximately eye level, the projectors are in phase synchronization if the two spots are level or parallel to the floor. If one spot is above the other, the shutters are not in phase synchronization and a correction should be made.

If the observer is watching the pairs of spots which are to the right of the pencil axle, the right-hand spot will be from the left projector. If this right-hand spot is above the left-hand spot, the left-hand projector shutter is ahead of the right-hand projector shutter and a correction is required to bring the two spots in a horizontal position without throwing either the right or left picture out of frame.

Checking of each port filter is also suggested to assure correct angle of polarization. It is recommended that an observer at rear of main floor, center, test screen light from each projector with spectacles for opposite eyes (left projector, right-eye spectacles, and vice versa); port filter is correct at point of maximum light cancellation. Filter should be mounted perpendicular to light beam. It is further pointed out:

Experience indicates that most viewing glasses have a correctly positioned angle of polarization. As a precaution, it might be well to try several pairs of glasses, and glasses of different manufacture.

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Candy Manufacturers Urged To Help In Boosting Sales in Theatres

Leon J. Levenson, TOA concessions chairman, presents five-point program to increase sales at theatre snack bars to the National Confectioners' Association's meeting in New York.

CANDY manufacturers were urged to cooperate with the motion picture industry in promoting theatre attendance and thereby increase the sale of confectionery products by Leon J. Levenson, chairman of the concessions committee of the Theatre Owners of America, at the 70th annual convention of the National Confectioners' Association held recently in New York.

"I know of no surer way to increase the sale of candy bars than by increasing the attendance in motion picture theatres," said Mr. Levenson. "Our potential increase in attendance is probably 100%, and any amount that it is increased will reflect itself in candy sales because of the direct relationship between attendance and sales," he declared.

To increase the sale of candy in theatres, Mr. Levenson outlined a five-point program to the manufacturers, including proposals regarding packaging, box count, ten-cent bars, sales aids, and advertising.

On the subject of packaging, Mr. Levenson stated that theatre operators prefer a cello window box for easy stacking, selling, storaging and inventory. "The cellophane bag is probably the worst item to handle as far as theatres are concerned," he said. "It does not meet the requirements conducive to quick selling and its crackling embarrasses the consumer while disturbing nearby patrons."

Secondly, he suggested that the association could help theatres by achieving a uniformity of box count, citing the fact that there are now 14 different box counts, from 12 to 200 in the five- and ten-cent field alone. Most theatres would prefer 60-count units, he said, since they have a weekly delivery system in the interest of selling fresh candy and that is the count the average theatre can best handle.

Leon J. Levenson

Thirdly, Mr. Levenson asked for an increase in the variety of ten-cent bars. He cautioned, however, that they "must be of good quality and full value—not merely a five-cent bar to sell for ten cents." Almost 100% of the candy sales made in the average motion picture theatre are in the low-price bar fields, he noted.

Regarding sales aids, he said that they should be "appropriate" and "practical" for use at the point-of-sale candy stand. "Signs that merely use the word 'candy' in the copy without referring to any particular kind, are "sales stimulators," he added.

Fifthly, Mr. Levenson asked that the manufacturers mention motion pictures in their radio, television, magazine and newspaper advertising programs to give an impetus to the film going habit. "For instance," he suggested, "use 'the next time you go to your favorite movies, buy your favorite candy bar for further enjoyment.' This will be advantageous to both the theatre industry and the candy industry. A very few companies are now doing this. We hope many more manufacturers will join in.

SNACK BARS MODERNIZED

Mr. Levenson also informed the candy manufacturers of the steps taken by the theatre operators themselves to boost sales. To merchandise this product more effectively, he said, theatre owners in recent

(*Continued on page* 28)

WHAT IS YOUR SNACK BAR POTENTIAL?

CONTINUED FROM PAGE 10

(this happened in a theatre I recently attended) may find that his over-aggressiveness will cause him to shoot off the top of this totem pole in his hurry to reach the top, and end up half or three-quarters of the way down, clinging desperately to avoid falling into the pit dug by an insulted public. We're still selling pictures first, and food second—so let's be *intelligently* aggressive.

4. FACILITIES

This means your physical plant. First, is it too small, is it located in the right place, is it easy to get into and get out of? Is it clean, is it set up to handle the public quickly and without a lot of unnecessary confusion?

I've noted with interest the drive-in owners who have pointed proudly to the fact that they sold tickets from a cashier, the tickets in turn being given to the counter attendant when the purchase was made. This controls money, they say, and also that there are less tickets turned in than are actually bought. What a thing to be proud of! Their customers have to wait in line *once* to spend their money, and *once more* to get their food! And they think it's wonderful to make money by being a money-changer. If that's how to operate, I'll take vanilla.

Sure, I'm a strong advocate of cafeterias, but you can do a darned good job with the station system, too, if you are set up right. I claim it's a lot harder to set up a good station system (and more expensive, too) than it is to set up a good cafeteria. And you can be more intelligently aggressive with a cafeteria where your wares sell themselves than in a station system where a 60c per hour clerk practices (if he ever does) suggestive selling with the finesse of a hippopotamus.

More about sizes and facilities in a later thought entitled, "Is there such a thing as a concession stand which is too large?" Here I want to point out that this factor of facilities is really important, and if you rate low on this score it can cost really big money to cure your ills. That's why people building drive-ins now should give this a great deal of attention and talk to people who have made the mistakes.

5. ITEMS HANDLED

One of the major problems which faces drive-in theatre concessionaires and those who operate their own stands is the decision as to just what items to sell.

Both as drive-in owners and as concessionaires, we are great believers in variety because we feel that drive-ins are neighborhood theatres, and thus our patrons are regular ones. In order to keep the patrons coming to our theatres we vary the filmfare. In order to get the most out of our concession stands we believe we must also vary our foodfare.

We do not claim that you cannot "do good business" without changing the items which you offer, but we do feel that, as the season progresses, it is necessary to offer more than our basic items, which may generally be considered as popcorn, ice cream, soft drinks, candy and hot dogs. We claim that by varying our selection we are closer to achieving our maximum concession gross.

We have six basic rules governing the introduction of new items. Here they are:

(1) The item must be a fair and honest value to our patrons (not what *we* personally think is a value, but what *they* think is a value). *This rule is absolute.*

(2) Before any item is introduced, the margin of profit on the item must be at least as high as our general average of items on sale, preferably before the new item was added.

VARIETY IN NEW ITEMS

(3) If the new item in any way could be construed to compete with an existing item, it must have a considerably *higher* profit margin, or a much *higher unit sale.* Further, we will not carry it if it will cut down the volume of the existing item with which it competes by more than 10%. The reason for this is simple: we are introducing new items for variety. If the new item cuts down on an old one, we are not offering our patrons something new, but something *different.* This leads to Rule 4—

(4) In introducing new items, we do not introduce substitutes, but rather new items with a differing appeal.

(5) If any new equipment has to be added because of the new item, we must be very sure that the new item will more than pay for the equipment. (It of course is assumed that we have space for the new equipment so that it may be operated efficiently and in harmony with the rest of the stand.)

(6) If more help is required, we are particularly careful that the item has the widest possible profit margin, that it will substantially increase our gross business, and that it will fit into our scheme of operation.

In summary, may we point out that the most profitable item in the world should not be carried unless it has a wide appeal and receives customer acceptance, not only as to price, but also as to quality.

We believe there is a saturation point as to how much our patrons will spend. As we get closer to it we become more and more cautious in the introduction of new items. We have slowly but surely raised our per-person average in one theatre to 27½ cents per adult admission, whereas figures from other drive-ins in the area, with equal facilities but less variety, are still only getting 21 to 22 cents per adult admission.

We feel that our theatre cited above is very close to its maximum; however, another of our operations which is doing 27c, we feel is at least 5c under its potential.

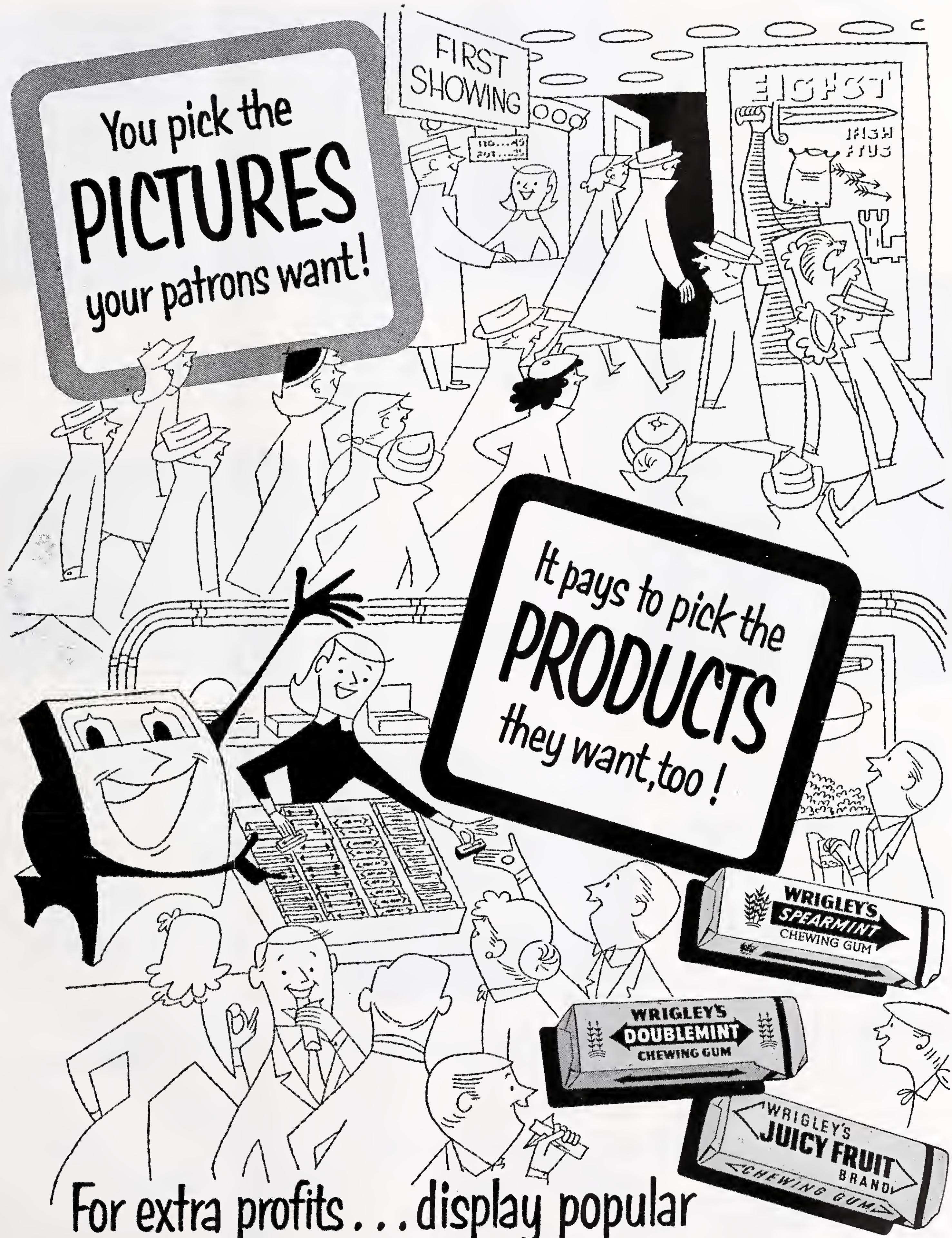
DETERMINING POTENTIALS

How we determine our potentials? Let's use some figures. Last year a certain drive-in sold 65% of its patrons a drink, either hot or cold. However, their drink sales were 8c per adult admission and their drink sales were a very high percentage of their total sales, as you can well imagine. Since drinks were the biggest item of sale, and the biggest money-maker percentage-wise, this man was getting a pretty high score (at least as far as drinks were concerned) on this factor by a very simple method. He sold 20c drinks as well as his regular 10c drinks. His 20c drinks contained exactly double the amount of his 10c drinks. No gypping, no "giant economy size," just simply twice as much drink for twice as much money.

This is not a new idea — there are thousands of fellows doing it, but there are still loads who aren't. And this latter group can really give you arguments as to why they don't. "Their patrons haven't the money" . . . or their patrons *think* they are being "gypped" . . . or "it's too much trouble" . . . or—and a million other reasons, all which add up to one comment: *baloney!*

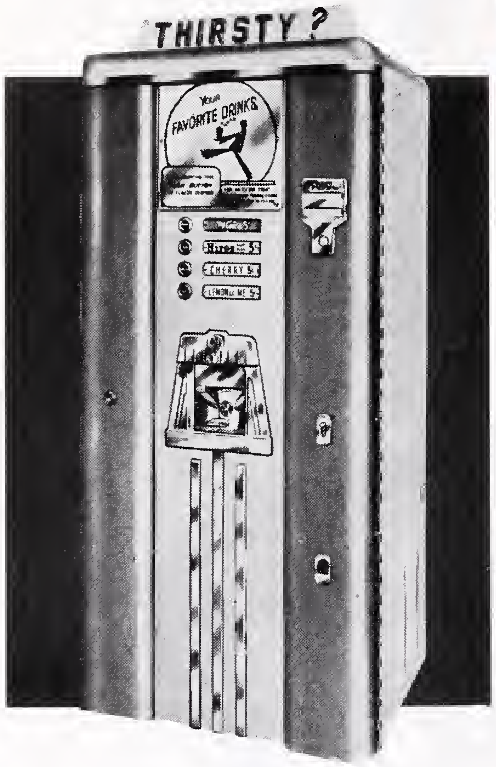
May I digress a moment and spout off a few words about the word *confidence?* Exhibitors have lost confidence in many film companies. Is this a slanderous statement? I hope not, because its got a lot of truth in it. They won't take a distributor's word for the box-office appeal of a picture, or quality, or price, or anything else. In the concession field they are doing business with a new group of sellers and they are carrying over the same disbeliefs, distrusts and lack of confidence. I have advised exhibitors to use 20c drinks. They don't believe me and, frankly, I'm insulted. I

(*Continued on page* 43)


You pick the PICTURES your patrons want!
FIRST SHOWING
It pays to pick the PRODUCTS they want, too!
WRIGLEY'S SPEARMINT CHEWING GUM
WRIGLEY'S DOUBLEMINT CHEWING GUM
WRIGLEY'S JUICY FRUIT BRAND CHEWING GUM
For extra profits . . . display popular
Wrigley's Spearmint, Doublemint and "Juicy Fruit" Gum
AH52

Fastest

profit-maker in
the lobby!



High speed SPACARB cup dispenser serves over 2200 drinks on single syrup filling!

Star profit-performer in theaters all over America. SPACARB's high capacity and speedy, trouble-free operation prevents lost sales during rush periods. The only automatic vendor with Mix-A-Drink. It stimulates more sales. You put only 4 flavors into SPACARB, but your patrons can get 15 flavor variations out of it—straight or mixed, carbonated or non-carbonated, high or low carbonation, hot or cold. Write, wire, phone.

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America's Oldest Manufacturer of Automatic Beverage Dispensers
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SEND FOR *FREE* BOOKLET!

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Please rush ☐ Free Booklet.
☐ Details on Nat'l. Financing Plan.
☐ I'm interested in purchasing SPACARB equipment.
☐ Arrange to have your operator call on me.
NAME ____________
THEATER ____________
ADDRESS ____________
CITY & STATE ____________

THE VENDER-VANE

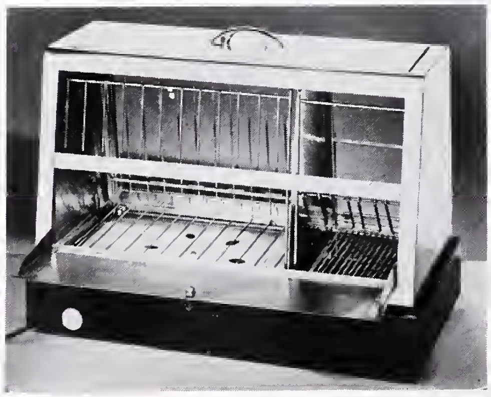
News and Comment about
Merchandise Sold in the Theatre

New Frankfurter Unit With Large Capacity

A NEW MACHINE for cooking and serving frankfurters, with a capacity of 60 buns and 120 frankfurters, has been announced by Manley, Inc., Kansas City, Mo.

Called the "Frank Bank," the unit has a Fiberglas-insulated cover, which lifts off to permit loading from the top. Service is made from the bottom in order to permit fast and easy operation at a convenient level. The racks have been especially designed to keep buns and frankfurters from spilling. Beneath the bun rack there is a "freshener valve," which is adjustable to the amount of steam needed to keep the buns in proper condition.

Constructed of stainless steel, the unit has a black, baked-enamel base. It has a variable heat selector, thermostatically controlled for fast steaming at 200, 500 or 1,000 watts. Its overall size is 24 inches long, 17¾ high, and 14½ deep.



Special Merchandising For Popcorn Urged

POPCORN was called the "best-selling" item of merchandise at the drive-in refreshment stand by Jack Farr, of the Farr Amusement Company, Houston, Tex., in a speech delivered at the Southwest Regional Popcorn Conference, sponsored by the National Association of Popcorn Manufacturers, Chicago, at the Texas State hotel in Houston recently.

Due to its importance, Mr. Farr said, popcorn should be given a complete merchandising program, including the use of display materials available from the popcorn processor. He also recommended that employees be especially trained to operate

Speakers at the Southwest Regional Popcorn Conference included (standing above, left to right) Abner Horn, Rainbow, Inc., Lake Charles, La.; Thomas J. Sullivan, executive vice-president, National Association of Popcorn Manufacturers, Chicago; Augie Schmitt, Houston Popcorn & Supply Company; J. A. McCarty of McCarty Seed Company, Evansville, Ind.; Irving A. Singer, Rex Specialty Bag Corporation, Brooklyn, N. Y.; and Morty Marks, Jefferson Amusement Company, Beaumont, Tex.

SENSATIONAL, NEW
HOT DOG MACHINE . . .
THE MANLEY FRANK-BANK

Serve summer crowds **fast** with the BIG capacity FRANK-BANK!

★ Holds 5 dozen buns . . . 10 dozen dogs.
★ Serves fast, easy . . . FROM THE BOTTOM.
★ Loads quickly from top.
★ Special "Freshener Valve" . . . Keeps buns fresh, MAKES 'em fresh.

MANLEY

IMMEDIATE DELIVERY
Write today to . . .
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KANSAS CITY 8, MO.

Liquid Assets... INSURED!

THRU THE SELF-SERVICE CHOICE OF MILLIONS!

Drink
CANADA
DRY
BEVERA
-AT YOUR LOCAL STORE
CANADA
DRY
CANADA
DRY
GINGER ALE

Let This Label, Label You

Consistent National Advertising Assures Consumer Appreciation For–

CANADA
WORLD FAMOUS
DRY
EXTRA
LOOK
LIFE

CANADA DRY

Quality Syrups

ORDER TODAY A local Canada Dry Representative is ready to serve you popcorn machines and that the product be served "red hot" in boxes.

Operation of indoor theatre stands was discussed by Morty Marks, head of the concessions department of the Jefferson Amusement Company, Beaumont, Tex. He stressed the importance of personnel being cheerful, efficient, and courteous and having the ability to handle children and teenagers as well as adults.

Latest developments in popcorn bags were described at the conference by Irving A. Singer of the Rex Specialty Bag Corporation, Brooklyn, N. Y. Types explained included noiseless, dry wax, and the foil-glassine bag for butter popcorn.

Other subjects discussed at the meeting included popcorn processing and the popping oil situation.

•

Program To Increase Candy Sales Presented

(*Continued from page* 23)

years "made large investments in glamorous stands, set them in conspicuous lobby locations, modernized lighting effects and added attractive attendants." To build repeat sales, he added, quality candy was offered.

"With this new approach to merchandising, which got its start in 1935," he pointed out, "the sale of candy in theatres within a very few years built up a volume that represented over 25% of all the bars sold through all the retail outlets in the country.

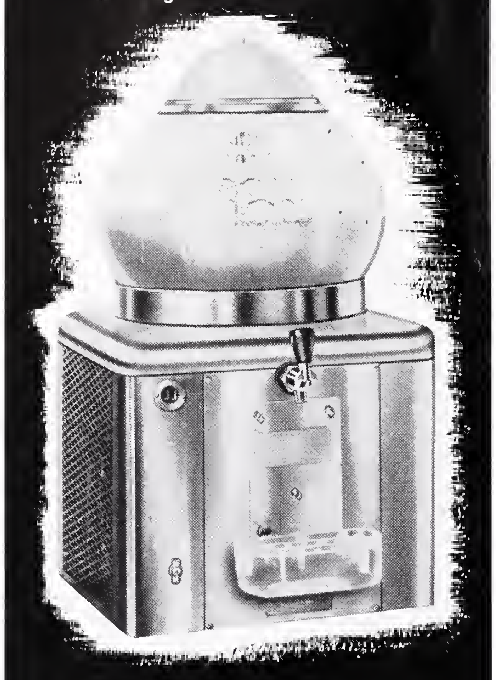
"A few years ago the theatre industry was hit by the advent of television. Sales dropped and the candy bar manufacturer also suffered because millions of consumers were being kept from the point of purchase," Mr. Levenson said. He then explained that steps were taken in two directions—first, to attract to the stand a larger percentage of those who were inside the theatre; second, to make a large unit sale to those who were buying.

"The first was accomplished by adding to the appeal of the candy stand wherever possible and by the judicious use of impulse-exciting trailers and short intermissions. The second was achieved by making available higher-priced items, particularly in attempting to convert as many five-cent sales to ten-cent sales as was possible. This was done in most theatres by reducing the number of five-cent items carried and increasing the number of ten-cent items, and in the larger houses by attempting to sell 15- and 25-cent candies," Mr. Levenson told the group.

NEW CASH REGISTERS HELP MINIMIZE ERRORS

New cash registers were recently installed in all refreshment stands of the Redstone Drive-in Theatres' circuit, Boston, after extensive tests made by the theatre operators to find the most efficient type of machine. The National model selected was the small, electrical unit shown in use above at the company's Neponset drive-in at Boston. With previous machines (the press-key type) cashiers had to add mentally the individual items purchased by a customer and then ring up only the total. With the new machines the separate items are registered in full view of the customer followed by the final total. There is also a sub-total key, which can be used to add on any last minute purchases. The new registers have helped to minimize errors in this part of the operation, according to Edward S. Redstone, vice-president of the company. The new machines have also been tested by Lockwood & Gordon Enterprises, Inc., Boston, and will be installed in the new drive-in they are constructing at Skowhegan, Me.

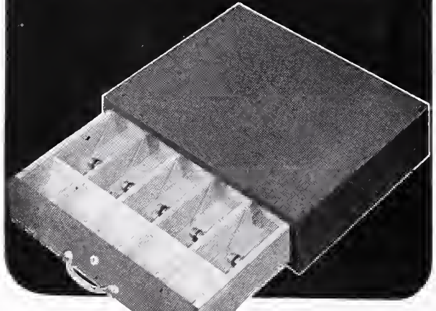
MAJESTIC JUICE DISPENSERS LEAD THE PROFIT PARADE
with Animation...Illumination...Visibility
Gleaming Stainless Steel Cabinets



Model 1120-R MAJESTIC Dispenser with Lucite Bowl; illuminated dome and cascades. Capacity 11 gallons. Counter space, 17½" x 18½". Heigth 33". Heavy duty condensing unit for quick cooling.

Majestic Enterprises, Ltd.
959 Crenshaw Blvd. Los Angeles 19, Calif.

INDIANA UNDER-COUNTER CASH DRAWER



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SHELBYVILLE, INDIANA

The Drive-in . .

★ A regular department devoted to the design, equipment and operation of outdoor theatres.

A System of Drive-In Accounts

Sixteenth of a Series on GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.

Every drive-in operator should know what business he is doing from day to day, and a convenient way of keeping tabs is a simple log that can be referred to in a matter of seconds. For instance, a little notebook can be marked off in columns to indicate what the daily gross is, and then the weekly and monthly gross, and finally the season total.

This information, without the services of an accountant, is a continuous challenge to the aggressive drive-in owner, stimulating him always to strive to improve, first, each day in the week, thus to improve the weekly, monthly and seasonal grosses. It should always be routine to look into the "little black book" and ask, "What did I gross this Tuesday compared with last Tuesday?" and so on. It helps to make things interesting and to keep a fellow on his toes.

HIRING AN ACCOUNTANT

For the regular bookkeeping requirements, the writer suggests engaging the services of a certified public accountant. His professional competence and status of responsibility are well worth his fee. A fee of around $300 a year may or may not include figuring out your income taxes. To arrive at this understanding is "bargaining" in each instance. Even $300 is a compromise between what may be considered excessive and a figure that may be so low that the accountant may find himself in a position where he is losing money, advising him to add on a number of "extras."

Most likely an available accountant would not have any knowledge of drive-in operation, in which case he will have to be guided at the outset by the operator in setting up his system of accounts. The following setup is suggested by the experience of the writer in his efforts over many years to establish and maintain a running financial story of drive-in receipts and disbursements, profit and loss, etc., with a minimum of bookkeeping.

Account No. 1—*Amount of cash-in-bank on the first day of each month.* Ledger also indicates the next gross for the month (total of the daily box-office statements and refreshment service income).

Account No. 2—*Balance of petty cash on the first of each month.* The total of all the disbursements is entered as a single figure, while receipts for same can be sealed in envelope, the outside clearly indicating petty cash receipts for the first month of the year and stored in a box that can accommodate envelopes for the remaining eleven months.

Account No. 3—*Deposits.* This sheet indicates a month's rent or more, in advance, on property or business.

Account No. 4—*Land.* Cost of land, amount of down payment, balance due, and further payments on *principal only.*

Account No. 5—*Complete cost of theatre structures*—projection and refreshment service housing, sign, box-office, etc.

Account No. 6—*Complete cost of land and theatre building* (combination of accounts Nos. 4 and 5).

Account No. 7—*Total cost of theatre equipment*—down payment on projection, sound, speakers, speaker posts, screen, etc., with balances to be shown from total cost to difference *after* down payment.

Account No. 8—*Total cost of land, theatre building and theatre equipment.* Monthly balance indicated as payment is made individually on land, buildings and equipment.

Account No. 9—*Cost of refreshment service equipment*—grills, drink dispensers, urns, freezers, counters, shelves for storage, ovens, warmers, etc., showing down payment and balance, each month's ledger to indicate payments made and to strike a new balance.

Account No. 10—*Total cost of land, theatre buildings, theatre equipment and refreshment service equipment* (total of accounts Nos. 4 through 9).

Account No. 11—Cost of office furniture (desks, chairs, cabinets, etc.), and fixtures (typewriters, addressograph, etc.)—down payment and balance to be paid, with monthly payments indicated, and new balance shown after each payment.

Account No. 12—*Total cost of land, theatre buildings, theatre equipment, refreshment service equipment, office furniture* (accounts 4 through 11). It will be appreciated that in these first twelve accounts have been listed all the necessary costs and balances that are basic for the operation of a drive-in.

The owner can now instruct his accountant *to depreciate all the items of equipment covered among these first twelve accounts on a basis of seven years,* which is a reasonable term for tax purposes in the circumstances of outdoor operation.

ACCOUNT No. 13—Automobile equipment (jeep or truck, and car used in business)—down payment and balance due, along with monthly payments and up-to-date balances. *Depreciation 3 years.*

ACCOUNT No. 14—*Landscaping and maintenance equipment,* such as mowers, water hose, rakes, hedge clippers, etc.—down payment and balance due, with monthly payments and up-to-date balances. *Depreciation 3 years.*

ACCOUNT No. 15—*Loans payable.* Name of bank. If more than one loan is made, a separate sheet should be set up to enter each account individually, each sheet indicating payments on *principal only,* as other accounts are listed to show interest payments to each bank individually.

ACCOUNT No. 16 — *Interest payable.* Name of bank. If more than one bank is to be paid interest, a separate sheet should be used to enter each interest payment individually.

ACCOUNT No. 16 — *Interest payable. together,* along with principal payments and is to be paid interest, a separate sheet

ACCOUNT No. 18—*Withholding tax payable.* Each month entered separately; each balance shown at the end of each quarter (3 months); payments to be made not more than 30 days after completion of each quarter.

ACCOUNT No. 19—*Social Security tax payable.* Each month entered separately; each balance shown at the end of each quarter (3 months); payments to be made not more than 30 days after completion of each quarter.

ACCOUNT No. 20—*Admission tax payable.* Each month entered separately, with each balance shown at the end of month. Payments to be made not more than 30 days after completion of each complete month, or part thereof, such as January 1st to January 31st (not January 15th to February 15th). If local or State taxes are levied, a separate account for each should be set up.

ACCOUNT No. 21—Mortgage payable. Name of bank; entry of payments on principal *only,* with date of payment.

ACCOUNT No. 22—*Interest on mortgage.* Name of bank; entry of payments of *interest only,* with date of payment.

ACCOUNT No. 23—*Sales: admissions only.* Entry of *net* receipts (*less* federal and any state and municipal tax) for each complete, or accrued part of, month.

ACCOUNT No. 23—*Sales: refreshment service only.* Entry of *gross receipts* for each complete, or accrued part of, month.

ACCOUNT No. 24—*Purchases: Film rental only.* Entry of total cost of film from all companies combined, for all or part of each month. Each company should be listed as an account, with one entry for each feature and date of payment, and the amount; and another entry for same company listing shorts and newsreel, dates of payment and the amounts.

ACCOUNT No. 25—*Purchases: refreshment service only.* Enter cost of all saleable items *and supplies* (combined) to serve them (such as plates, cups, spoons, mustard, catsup, etc.).

ACCOUNT No. 26—*Purchases: refreshment service only.* Enter cost of *saleable items* only, such as frankfurters, ice cream, syrups, etc.

ACCOUNT No. 27—*Purchases: refreshment service only.* Enter costs of *supplies* only, such as plates, spoons, ice, aprons, detergents, etc., showing total cost per month, and balance due, if any, the first of each month.

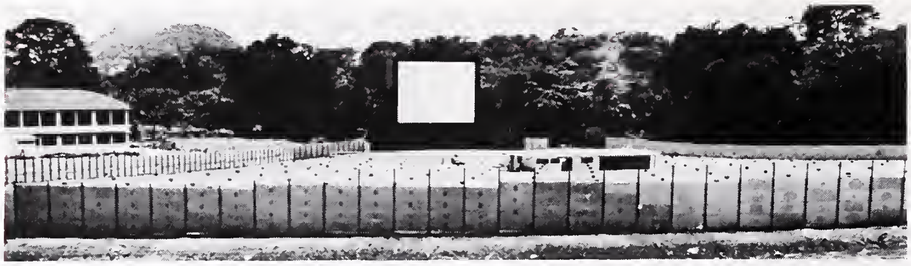
ACCOUNT No. 28—*Salaries.* Enter net pay (*after* all tax deductions).

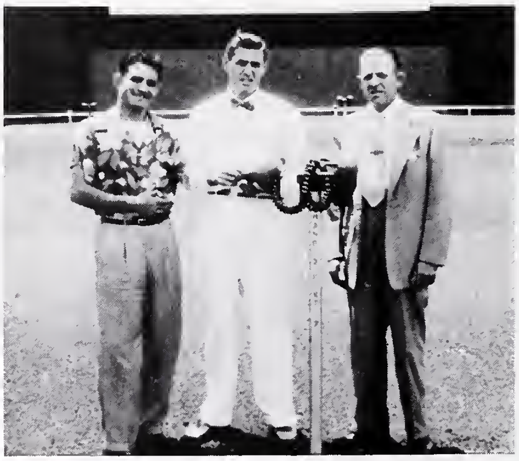
ACCOUNT No. 29—*Advertising.* Enter cost of newspaper space, radio, programs, trailers, etc.

ACCOUNT No. 30—*Exploitation.* Enter cost of promotional services, such as loudspeakers, costumes, printing of special banners, etc.

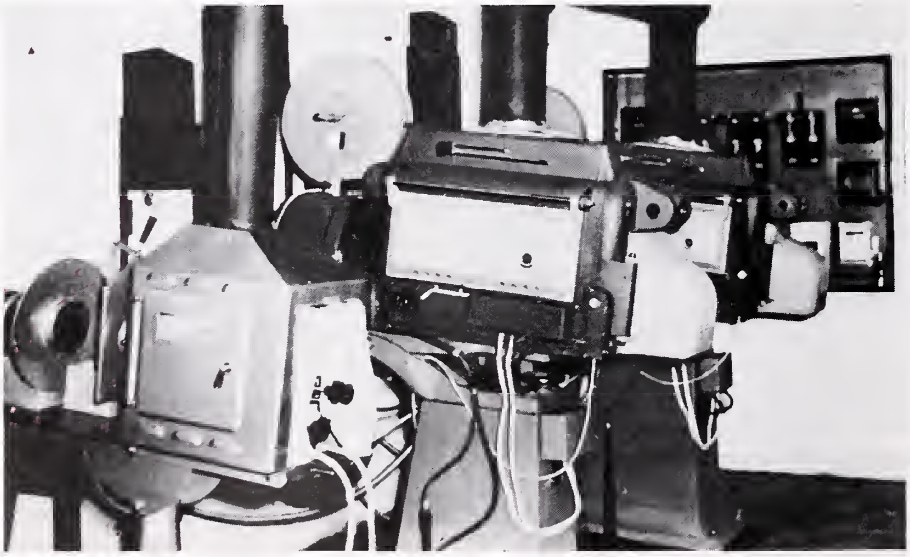
ACCOUNT No. 31—*Traveling and buying expense.* Cost of travel to visit exchanges; fees for engaging services of a film buyer, if any, and similar expense.

Panama Gets a Drive-In





Panama now has a 636-car drive-in with the construction of the Auto-Cine, a general view of which is shown above, by the Compania Panamena de Diversiones, S. A. Speakers selected for the new theatre were Westrex in-car models. Right are Paul W. Kayser (center) manager of the Westrex Panama branch, Caribbean, and Elton Todd (right) and Joseph Putaturo, vice-president and general manager of Auto-Cine. Projection equipment (booth is pictured below) includes a Westrex "Advanced" sound system with 250-watt amplifiers, Century water-cooled projectors and re-circulating unit and Strong arc lamps.



ACCOUNT No. 32—*Gasoline, oil, etc.* Cost of supplies for operating equipment.

ACCOUNT No. 33—*Light, electric power and gas.* Cost of these services for entire operation of the drive-in. The operator may prefer to break it down into two accounts, one for general theatre operation (projection, driveways, attraction sign, etc.), the other covering the refreshment division.

ACCOUNT No. 34—*Insurance.* Cost of each premium and balance due. If different types of insurance are carried with more than one company, each should be set up with a separate account number, entering cost of premium and balance due on each.

ACCOUNT No. 35—*Maintenance and repairs—theatre operation,* covering painting the screen, speaker posts, attraction sign, buildings, etc., and including projection equipment service contracts, if any.

ACCOUNT No. 36—*Maintenance and repairs — refreshment service,* covering painting stock room, counters, floors, walls, repair of equipment, etc.

ACCOUNT No. 37—*Supplies.* Cost of paper towels, tissue, carbons, tubes, paints, soaps, hand driers, etc., with balances due.

ACCOUNT No. 38—*Stationery and printing.* Cost of envelopes, letterheads, passes, etc., with balances due.

ACCOUNT No. 39—*Telephone.*

ACCOUNT No. 40—*Professional fees.* Cost of services of attorney, notary public, accountant, etc.

ACCOUNT No. 41—*Taxes,* covering land, buildings, personal property, corporation.

ACCOUNT No. 42—*Film delivery.* Cost of delivery of film, whether by express, freight, air, truck, etc., and balance due.

ACCOUNT No. 43—*Licenses and dues.* Dues of motion picture organizations, civic clubs, etc., and theatre operating license, food and soft drink license, etc.

ACCOUNT No. 44—*Dividends.* Payment of moneys to stockholders or to individual owners (except salaries).

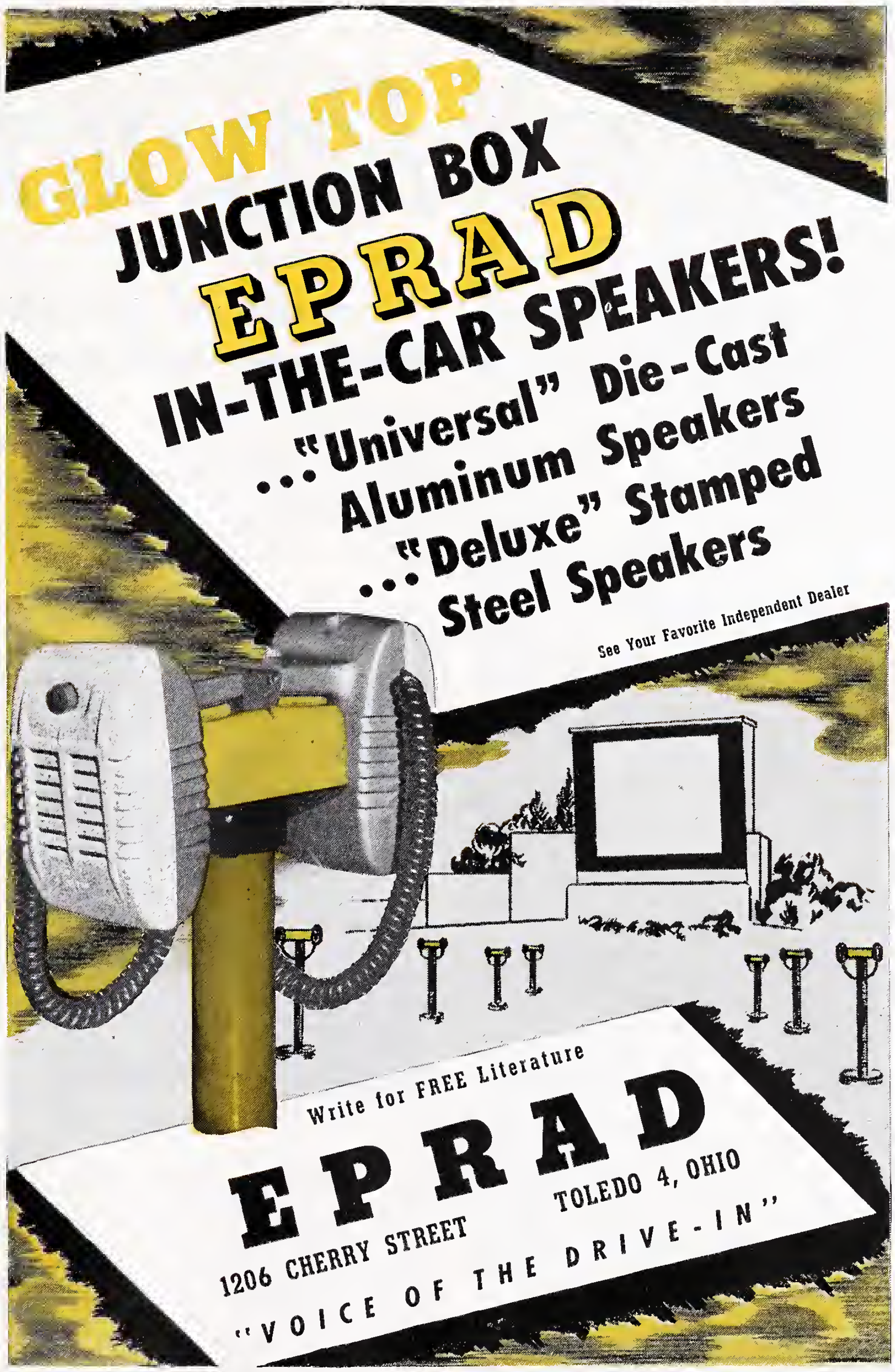
ACCOUNT No. 45—*Postage.* Cost of mailing programs and other business correspondence.

ACCOUNT No. 46—*Bank charges.* Cost of service as billed by bank.

ACCOUNT No. 47—*Rent.* Payments of any monthly rental charges.

ACCOUNT No. 48—*Net worth.* Preparation of financial statement at the end of each fiscal year, as set up by owners, to show *profit and loss.*

Conditions of ownership and operation in any specific situation determine the precise setup of accounts best able to provide a clear record that can be kept up-to-date with reasonable facility. Those summarized above do supply a general guide, however, and illustrate an approach to the bookkeeping function which has proved practicable.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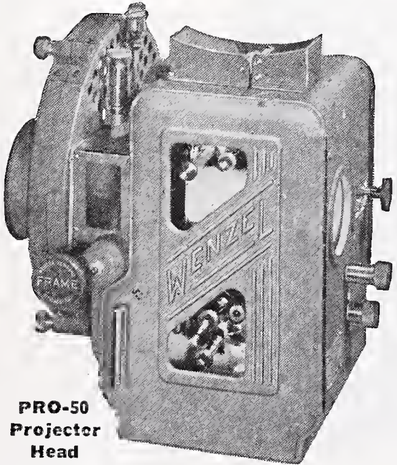
and
23"
REELS



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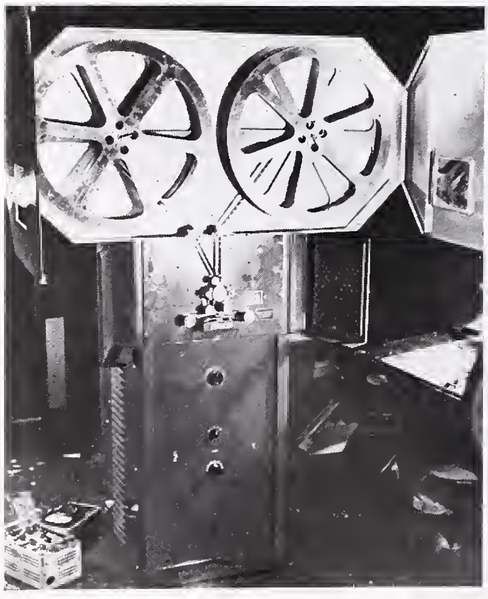
★ news and views of the market and its sources of supply

Stereophonic Sound Equipment Set-Up

STEREOPHONIC sound reproduction equipment, trade-named "Kinevox-Natural Sound," announced by the Natural Sound Corporation, Hollywood, Calif., has all components housed in a ventilated steel rack cabinet. The approximate height to the top of the 5,000-foot reel magazines is 67 inches; the depth, front to back, is 21 inches. The magazines for two 24-inch reels have transparent ports on each door so that the magnetic film can be seen on the reel. The magazine doors open at the center and are piano-hinged on the ends.

A separate motor drives the take-up, which is clutch-controlled and adjustable. The feed magazine is fitted with a controlled hold-back clutch. Below the magazines on the rack cabinet is the film transport mechanism, which is a 10½-inch rack panel with a volume control placed in center. This controls the output of the pre-amplifiers on the three pick-up heads in the film moving mechanism.

On a shelf behind this panel are the pre-amplifiers, and below this are two 10½-inch panels housing the power supply for the pre-amplifiers and three power amplifiers. The power ampliers supplied are three 30-watt McIntosh, or their equal, with 50-watt available at an extra charge. Each power amplifier has its own gain control for balancing separate tracks. Their frequency range is 10 to 50,000 cycles, plus or minus 0.5db at 30 watts output. Their noise and hum level is 85db or more below the rated output. Harmonic distortion is less than 0.5% at 30 watts output.


"Kinevox" magnetic sound cabinet.

Threading the "Kinevox" pickup.

The film moving mechanism is powered with a "Kinevox Bodine Salient Pole" synchronous motor. Geared to it is a selsyn motor, which is connected to selsyn motors on the projectors so that all equipment is in synchronization. The rack cabinet and the magazines have a baked blue-grey finish. Three Stephens Type 463 speakers, or their equal, are supplied with the equipment. Weight of the standard unit is approximately 1,000 pounds.

•

NEW PLASTIC SCREEN COMPANY

Plastic Creators, Inc., Little Ferry, N. J., a newly formed corporation, has begun the manufacture of vinyl plastic motion picture screens for theatres. B. L. Smith, president, announced the purchase of a modern factory building in Little Ferry, where both three-dimensional and diffusive screens will be made for RCA. In addition the facilities of the plant will be available for fabrication of other plastic products. Mr. Smith was formerly associated with duPont and Olin Industries.

New Grades Announced For Lorraine Carbons

THE RECENT announcement of the new Lorraine "Orlux Super-Charged Carbons," now available for 3-D and wide-screen projection, has been followed by one of new grades to meet the demand for increased light, by Carbons, Inc., Boonton, N. J.

New grades now available include a 9mmx14 (544C grade) copper-coated carbon, recommended to be trimmed with a 7mm negative for amperages *under* 70 amps; and with an 8mmx9 (grade 545C) negative for amperages *over* 70 amps. There is also a new 9mmx20 carbon (grade 552-09) rated at over 19,500 lumens at 85 amps, and a new 10mmx20 (grade 552-09) rated at 21,000 lumens at 100 amps, and 26,000 lumens at 120 amps.

Another new carbon is a 13.6x22 (grade 583-08) high-intensity carbon for carbon rotating lamps drawing from 175 to 200 amps.

Aluminum Poster Cases In Varying Widths

FOUR TYPES of extruded aluminum poster cases, with door frames ranging from 1 to 4⅜-inches in width, are now being manufactured by Poblocki & Sons, Milwaukee.

Previously, the company explains, it had made a smaller case with the same expensive aluminum moulding as the larger case. Now smaller mouldings give a better appearance to the smaller case and afford more space for posters, it is pointed out.

The poster cases are available in various colors to harmonize with different color schemes. They are also designed to be weatherproof for use at drive-in theatres. The cases are equipped with cylinder locks and reinforced corners and are available with or without poster hold-downs or frames and with or without engineered illumination.

Half-size drawings of all cases and their various uses are provided free of charge by the company. In addition to the standard sizes, the company will make cases to fit any size space desired. The company also has stainless steel cases, which they will provide in any design specified.

Small Size Model of Heavy Duty Cleaner

A SMALL SIZE, light weight model of its heavy duty commercial vacuum cleaner, the "Super," has been announced by the National Super Service Company, Inc., of Toledo, Ohio.

Called the "Super Model JS," the new portable unit is designed to deliver heavy duty power, pick-up and performance in all dry suction cleaning and blowing operations. It is powered by a 1½ h.p. motor, driving a 3-stage fan. It is quiet in operation.

SUPER
SINCE 1911
SUCTION
THE DRAFT HORSE OF POWER SUCTION CLEANING

The new model can be used with all standard and special Super tools and attachments, it is explained.

New Strong Rectifiers For 3-D, Wide-Screen

A NEW LINE of heavy-duty rectifiers designed especially for continuous operation with the 3-D and wide-screen processes of projection, as well as drive-ins, has been announced by the Strong Electric Corporation, Toledo.

Three of the rectifiers are of the selenium plate type and one is of the tube type. All the selenium rectifiers may be used with angular or coaxial trim lamps. They are rated at 105-135 amperes for use with 11mm regular carbons or 10mm "Hitex" carbons, 90-105 amperes for 10mm carbons, and 75-90 amperes for 9mm carbons.

The continuous-duty, tube-type rectifier has a capacity of 75-85 amperes on 3-phase, 220-volt current.

Transformer taps provide adjustment to compensate for supply-voltage variations through a range of 10% above or 10% below the rated a.c. input voltage throughout the output-rating range. All four of the rectifiers feature automatic, fan air cooling.

Literature on these rectifiers will be sent free to anyone addressing a request to the company (1 City Park Avenue, Toledo 2, Ohio.)

Sterilizing Equipment For 3-D Spectacles

APPARATUS for washing, sterilizing, and storing permanent type third-dimension spectacles for use and re-use by theatre patrons has been developed by the Hospital Supply Company, Inc., New York, in cooperation with Loew's Theatres.

Under the technique developed, the used spectacles are placed in baskets for bulk handling and then inserted in an appliance for automatic washing. (A hand washing method may be utilized where desired, it is pointed out.) Upon completion of the washing cycle, the trays holding the spectacles are placed in a germicide solution container for sterilization.

After this the trays are placed in a cabinet located in the theatre lobby, from which the spectacles are distributed to patrons. The cabinet has been equipped with ultra-violet ray lamps in order to "give the patron the assurance of cleanliness," the company points out.

•

BALLANTYNE DEMONSTRATIONS

DEMONSTRATIONS of its new theatre equipment package for third-dimensional and wide-screen films and stereophonic sound are planned in four cities for sometime in July by the Ballantyne Company, Omaha, according to an announcement by J. Robert Hoff, executive vice-president. The cities selected for the showings include Chicago and New York, one on the West Coast (either Los Angeles or San Francisco) and one in the South (probably Atlanta). Electrical interlocks using selsyn motors will be recommended for installations of projection and stereophonic sound equipment in the

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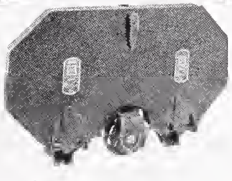

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and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the the Mart insert on page 35.

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7000 CFM	21" Dia.	800 lbs.	565.00	452.00
10000 CFM	24" Dia.	1000 lbs.	740.00	592.00
12000 CFM	24" Dia.	1000 lbs.	795.00	636.00

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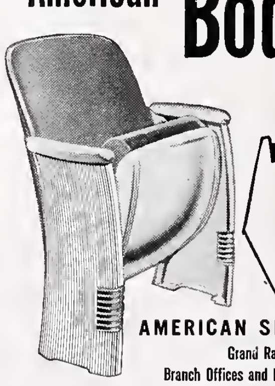

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"all-system package," according to a statement from R. S. Ballantyne, president, to clarify the question raised by the fact that the company also makes mechanical interlocks.

●

NEW WIDE-SCREEN FRAMES

A new curved and tilted screen frame for use in the projection of wide-screen films, has been announced by the Artkraft Strauss Sign Corporation, New York. Constructed of either aluminum or steel, the frame can be quickly installed and adjusted for a variety of wide-screen projection, according to the company. They have been installed at the Capitol, Victoria, Mayfair and Criterion theatres in New York and many Loew's theatres throughout the country.

●

RCA 16MM ARC PROJECTOR

A new portable 16mm motion picture projector, employing arc lighting and designed to provide from two to four times the power of similar equipment using standard 1000-watt incandescent lamps, has been announced by the RCA Victor Division, Radio Corporation of America, Camden, N. J. The equipment comprises five portable units. The arc lamp is capable of operation either at 10 or 30 amperes. The light output at the lower current is approximately 750 lumens and the burning time of one carbon trim is two hours and 15 minutes. Under the same conditions at 30 amperes, the light output is approximately 1600 lumens and the burning time is 56 minutes. The second unit, a 25-watt amplifier, is mounted in a cabinet which also serves as the projector pedestal. Adjustable legs are carried within this cabinet along with the connecting cables, carbons, and other accessories. The projector mechanism is RCA's standard "400" type with optical modifications to suit the new arc light source. The small portable rectifier and a loudspeaker complete the equipment.

●

POBLOCKI INSTALLATIONS

Installations of new marquees, attraction boards and signs, and "Permascreens," have recently been completed by Poblocki and Sons, Milwaukee. They include a new marquee at the Times theatre, Green Bay, Wisc., an operation of Standard Theatres Management Company, Milwaukee and a new marquee and front for the same company's Majestic theatre in Beloit, Wisc. New attraction boards and signs were erected at the Hocking theatre in Logan, Ohio, operated by the Chakeres Theatres,

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	39
2—American Seating Co. Auditorium seating. NTS and direct.	34
3—Artkraft Strauss Sign Corp. Metal frames for large and curved projection screens. Direct.	34
4—Ashcraft Mfg. Co., C. S. Rectifiers. Unaffiliated doalers.	16
5—Ballantyne Co., The Wide-screen and 3-D "package." Dealers 1, 3, 8, 10, 18, 19, 20, 34, 36, 42, 57, 74, 67, 72, 77, 88, 90, 101, 106, 109, 112, 119, 125, 129.	4-5
6—Bausch & Lomb Optical Co. Projection lenses. Direct, branches and dealers in all major cities.	17
7—Canada Dry Ginger Ale, Inc. Soft drinks (7A), beverage dispensers (7B). Branches in all principal cities.	27
8—Carbons, Inc. Projection carbons. Franchise dealers.	15
9—Coca-Cola Co., The Soft drinks (9A), beverage dispensers (9B). Branches in principal cities.	2nd Cover
10—Eprad In-car speakers. Direct.	31
11—F & Y Building Service, The Architectural design and building service.	7
12—Goldberg Bros. Film rewinders (12A), projection room cabinets and tables (12B), box office speaking tubes (12C). Unaffiliated dealers and direct.	18, 39, 41
13—GoldE Manufacturing Co. Film rewinders. All dealers.	33
14—Griggs Equipment Co. Auditorium chairs. Direct.	41
15—Heyer-Shultz, Inc. Metal projection arc reflectors. Dealers marked * and NTS.	20
16—Heywood-Wakefield Co. Auditorium chairs. Dealers 8, 10, 23, 31, 54, 98, 101, 125 and branches.	8
17—Indiana Cash Drawer Co. Cash drawer for drive-in concession sales. Direct.	28
18—International Projector Corp. Stereophonic sound equipment (18A), 25-inch magazines (18B). NTS.	4th Cover
19—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	20
20—LaVezzi Machine Works Projection parts. All dealers.	16
21—Majestic Enterprises, Ltd. Beverage dispensers. Direct.	28
22—Manley, Inc. Frankfurter machine and bun warmer (22A), popcorn machines (22B), beverage dispensers (22C). Offices in principal cities.	22, 26
23—Marsh Wall Products, Inc. Decorative wallpaneling. Direct.	7
24—Motiograph, Inc. Stereophonic sound equipment (24A), motor-generators (24B), in-car speakers (24C), 25-inch magazines (24D), theatre television (24E). Dealers 8, 10, 12, 23, 26, 29, 31, 33, 35, 39, 41, 49, 52, 55, 57, 61, 62, 65, 67, 72, 82, 88, 97, 101, 105, 111, 114, 119, 125, 126, 128.	12
25—National Carbon Co., Inc. Projection carbons. All dealers.	3rd Cover
26—National Super Service Co., Inc. Vacuum cleaners. All dealers.	39
27—National Theatre Supply Distributors.	19, 40
28—Poblocki & Sons Marquees (28A), name signs (28B), box offices (28C), theatre fronts (28D), poster cases (28E), portable snack bar (28F), drive-in screens (28G). NTS and direct.	33
29—Radiant Manufacturing Co. Projection screens. Direct.	21
30—Raytone Screen Corp. Drive-in screen paint. Unaffiliated dealers.	37
31—RCA Service Co., Inc. Projection and sound equipment maintenence service.	37
32—S. O. S. Cinema Supply Corp. Distributors.	34
33—Spacarb, Inc. Beverage dispensers. Direct.	26
34—Strong Electric Corp., The Projection arc lamps (34A), rectifiers (34B). Dealers 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 31, 34, 35, 36, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49, 52, 53, 54, 55, 56, 57, 58, 60, 61, 62, 64, 65, 67, 69, 72, 73, 74, 75, 76, 77, 78, 80, 81, 88, 89, 90, 91, 94, 95, 96, 98, 100, 101, 102, 103, 104, 105, 107, 109, 110, 111, 112, 113, 114, 115, 118, 119, 121, 126, 127, 128, 129.	3
35—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	39
36—Wagner Sign Service, Inc. Changeable letter signs: Front lighted panels for drive-ins (36A); back-lighted panels (36B); and changeable letters (36C). Dealers 1, 8, 10, 12, 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, 27, 28, 29, 31, 33, 34, 35, 39, 40, 41, 42, 43, 49, 51, 52, 54, 55, 57, 58, 60, 62, 64, 65, 66, 67, 69, 70, 71, 72, 74, 76, 77, 81, 83, 85, 86, 88, 89, 95, 97, 98, 101, 103, 104, 105, 110, 111, 114, 115, 116, 111, 119, 121, 125, 126, 127 and NTS Detroit.	41
37—Wenzel Projector Co. 24-inch magazines (37A), 23-inch reels (37B), projectors (37C), projecor bases (37D), projecor heads (37E). Unaffiliated dealers.	31
38—Westrex Corp. Foreign distributors.	34
39—Williams Screen Co. Projection screens. Direct.	18
40—Wrigley, Jr. Co., Wm. Chewing gum. Direct.	25

EDITORIALLY . . .

FRANKFURTER MACHINE, page 26

New machine for cooking and serving frankfurters with capacity of 60 buns and 120 frankfurters, announced by Manley, Inc. Postcard reference number 22A.

STEREOPHONIC SOUND, page 32

Equipment for reproducing stereophonic sound with all components housed in a ventilated steel rack cabinet, made by Natural Sound Corporation. Postcard reference number E41.

ALUMINUM POSTER CASES, page 32

Four types of extruded aluminum poster cases, manufactured by Poblocki & Sons. Postcard reference number 28E.

NEW VACUUM CLEANER, page 33

Small, lightweight model of National Super Service Company's heavy duty commercial vacuum cleaner. Postcard reference number 26A.

HEAVY DUTY RECTIFIERS, page 33

New line of heavy-duty rectifiers designed for continuous operation with 3-D and wide-screen projection, announced by Strong Electric Corporation. Postcard reference number 34C.

3-D SPECTACLE STERILIZER, page 33

Apparatus for washing, sterilizing and storing permanent type 3-D spectacles, developed by the Hospital Supply Company, Inc. Postcard reference number E42.

NEW WIDE-SCREEN FRAMES, page 34

Curved and tilted screen frames for use in projection of wide-screen films. Made of aluminum or steel by the Artkraft Strauss Sign Corporation. Postcard reference number 3.

16MM ARC PROJECTOR, page 34

New, portable 16mm motion picture projector employing arc lighting, announced by the RCA Victor Division, Radio Corporation of America. Postcard reference number E43.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the July 1953 issue—

....

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NAME ______________________________

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STREET ADDRESS ______________________________

CITY ____________________ STATE ____________________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pombrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
14—Brient & Sons, 925 New Jersey Ave., N. W.*
15—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
16—Joe Hornstein, 273 W. Flagler St., Miami.
17—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
18—United Theatre Supply, 110 Franklin St., Tampa.
19—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:
20—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS

Chicago:
24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—G. C. Anders Co., 317 S. Sangamon St.
26—Gardner Theatre Service, 1235 S. Wabash Ave.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:
28—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
29—Ger-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:
31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:
32—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:
33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:
35—Hodges Theatre Supply, 1309 Cleveland Ave.
36—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
37—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
38—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:
39—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:
40—Capitol Theatre Supply, 28 Piedmont St.*
41—Joe Cifre, 44 Winchester St.
42—Independent Theatre Supply, 28 Winchester St.
43—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:
46—Amusement Supply, 208 W. Montcalm St.
47—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:
50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:
54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
56—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
57—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
59—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:
60—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:
64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
65—Auburn Theatre Equipment, 5 Court St.

Buffalo:
66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:
69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—S.O.S. Cinema Supply, 602 W. 52nd St.
74—Star Cinema Supply, 441 W. 50th St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salica St.

NORTH CAROLINA

Charlotte:
76—Bryant Theatre Supply, 227 S. Church St.
77—Charlotte Theatre Supply, 116 S. Poplar.
78—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
79—Southeastern Theatre Equipment, 209 S. Poplar St.*
80—Standard Theatre Supply, 219 S. Church St.
81—Theatre Equipment Co., 220 S. Poplar St.
82—Wil-Kun Theatre Supply, 229 S. Church St.

Greensboro:
83—Standard Theatre Supply, 215 E. Washington St.
84—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:
85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
86—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2108 Payne Ave.
89—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
90—American Theatre Equipment, 165 N. High St.
91—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
92—Dayton Theatre Supply, 111 Volkenand St.
93—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
94—American Theatre Supply, 439 Dorr St.
95—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:
96—Century Theatre Supply Co., 20 N. Lee St.
97—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
98—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:
99—Modern Theatre Supply, 1935 N. W. Kearney St.*
100—Portland Motion Picture Supply, 916 N. W. 19th St.
101—B. F. Shearer, 1947 N. W. Kearney St.
102—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:
103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:
104—Alexander Theatre Supply, 84 Van Bramm St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
106—Superior Motion Picture Supply, 84 Van Bramm St.

Wilkes Barre:
107—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
108—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
109—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:
110—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
111—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:
112—Hardin Theatre Supply, 714 South Hampton Rd.
113—Herber Bros., 408 S. Harwood St.
114—Modern Theatre Equipment, 1910 Jackson St.
National Theatre Supply, 300 S. Harwood St.
115—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:
116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
117—Alamo Theatre Supply, 1303 Alametoe St.

UTAH

Salt Lake City:
118—Intermountain Theatre Supply, 264 E. First South St.
119—Service Theatre Supply, 256 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:
122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 841 N. Seventh St.

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NEW YORK 20, N. Y.

Inc., Springfield, Ohio, and also at the Pekin drive-in, Pekin, Ill., operated by the Bernard Rosenberg Enterprises. The "Permascreen" installations were made at the following drive-in theatres: Rancho Verde, Blythe, Calif.; Midway, Tucson, Ariz.; Car Breeze, Carlyle, Ill.; Frisina, Taylorville, Ill.; Hills, Spearfish, S. D.; Skyway, Mattoon, Ill.; State, Missoula, Mont.; Marlowe, Herrin, Ill.; and Heart, Kansas City, Mo.

•

SUPPLY HOUSE OPENED

A new theatre equipment and supply company to service Texas and the Southwest, called the Sterling Sales & Service, Inc., has been opened in the Film Row district of Dallas, Tex. The president of the new firm is J. H. (Jake) Elder, and C. C. Hoover is general manager. Department heads include C. E. Holmes, J. C. Skinner, Kendall Way and W. F. Armstrong. In addition to supplying all types of theatre equipment, supplies and maintenance of same, the company will build new theatres and remodel old ones, according to Mr. Elder. The company is located at 2019 Jackson Street.

•

NEW LITERATURE

3-D Equipment: A new illustrated, 26-page brochure, called "The Motiograph Book of 3-D Motion Pictures," containing information for exhibitors on stereoscopic and large screen projection, has been issued by Motiograph, Inc., Chicago. Contents include a chapter on "Third Dimension Pictures," written by Fred C. Matthews, vice-president of the company; and discussions of 3-D equipment, including mechanical and electrical projector interlocks, magazines, arc lamps, and generators. There are also chapters on stereophonic sound and one on 3-D for drive-ins. The brochure can be secured by writing the company (4431 West Lake Street).

•

LITHOX NAME CHANGED

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BOOKING FOR PROGRAM APPEAL

FIFTH ARTICLE OF SERIES:

Motion Picture Theatre Management

By CURTIS MEES

A VERY important factor in film buying is to get widest possible clearance. This means simply that after you play a picture first-run, the Distributor must not release the same picture for a second-run engagement nearby until a limited number of days after you've closed your run. Without adequate clearance protection, one may find his patrons waiting to see pictures at the opposition house *second*-run at cheaper prices.

Naturally, the manager of the second-run theatre is going to be constantly battling to get this clearance cut down as short as possible to take advantage of this very feature.

Another aspect of first-run film buying, primarily involving "A" product, may be mentioned briefly. This is the part the Distributor plays in advertising. Except when definite arrangements are made in advance, the Exhibitor is expected to bear *all* the expense of local newspaper, radio and miscellaneous advertising and exploitation. On certain pictures, however, the Distributor will enter into an agreement when the picture is bought to participate in advertising expenses.

Usually, in setting up a participating ad campaign with a Distributor, the Exhibitor is asked to submit an outline of the campaign he intends using. Agreement is reached on the amount the Distributor will share, over and above the customary "house budget." This sharing may be on a 50-50 basis, or in the same proportion as the film rental. If the picture is a really "big" one, the Distributor may also send in an exploitation man to assist the theatre manager in putting on a large-scale campaign.

A stipulation of nearly all film contracts is that the Distributor has the right to check the records of the theatre to see that the correct attendance figures are shown and that he receives his full share of the receipts. If there is doubt on the Distributor's part that the theatre is not reporting the correct figures, he may engage an independent agency to make a "blind" check on the theatre. If its report, based on counting patrons entering the theatre and on tickets bought by its checker to check serial numbers, does not jibe with the theatre's box-office statements, the manager is definitely in trouble.

The old saying, "Honesty is the best policy," applies to theatre operation as elsewhere! Cultivate a reputation for strict honesty, and your dealings with other members of the film fraternity will be far more pleasant than it would be if there were rumors, of "chiseling" in the background.

The chances are that in taking over an independent theatre to operate, one will be buying a situation which may present a problem of making a profit, at least at the start. Should this be the case, and it is a consistent problem, it would be advisable to let the Distributors know the situation and ask them for advice and assistance. It is their job to get as much revenue from their product as the traffic will bear, but it is also in their interest to keep theatres in business.

Perhaps an adjustment in rentals in the future could be agreed upon. If it is a serious question of sustaining an operation, the Distributors are generally attentive and interested in helping as far as possible.

There is a natural tug-of-war between the Exhibitor and the Distributor, but there is also a close relationship founded upon the mutual need of one for another in a great industry! So get to know your Distributors and let them know *you* and *your* problems.

BUYING SHORT SUBJECTS

Many major film producers make a number of short subjects each year; some also have newsreels. These can be bought from each company's Distributor. This does not mean that one must book for example, Warner shorts with Warner features; but it will be found that if a theatre has many changes there will be a need for nearly all of the short subjects available.

Some shorts are "turkeys," just as some features are, but by and large it will be found that shorts are fine products with which to spice a program with variety.

The prices of short subjects vary according to (1) the size of the theatre for one thing, (2) the excellence of the subject, and (3) the priority of the run. For example, in metropolitan theatres, the better short subjects may cost hundreds of dollars, whereas the same short playing in a small town theatre may be bought for as little as $2.50 to $5.00. The prevailing price for the area is used more or less as a yardstick in arriving at a bargaining point.

The newsreel, as a short subject, has lost much of its "punch" for theatre patrons, as TV frequently kills its value by showing the same events quite some time before the theatre can hope to get a print for showing. Those theatres which get "canned" news, right on release date, are able to keep fairly close to the TV competition, but later engagements are showing something far removed from "news."

Serious consideration must be given in the future to this question, as it may influence theatre patrons, where TV is widespread, in deciding the value to the theatre of a "news" reel most everyone has already seen—and for free!

BOOKING MOTION PICTURES

There are two major requirements to be met by a good booker of motion pictures. First, he must have complete and up-to-the-minute knowledge of product available, and next he must have a thorough understanding of the theatres for which he is booking.

To obtain all the information possible regarding product, the booker will attend countless trade screenings in the exchange center, read the trade papers for advance stories, perhaps subscribe a service which furnishes film data in capsule form for reviewers. Then, as each feature is released, he must follow the early playdates and check the grosses to confirm his judgment up to this point.

The knowledge of the problems of each individual theatre regarding bookings comes only with extensive experience and study of past records on the house. A further problem is that the booker must be able to translate the terms of success of a picture in the metropolitan "show window" houses into the reaction of patrons in the community where he must book it.

As film booking is far from an exact science, manager or booker is faced with many difficult decisions, all of which may

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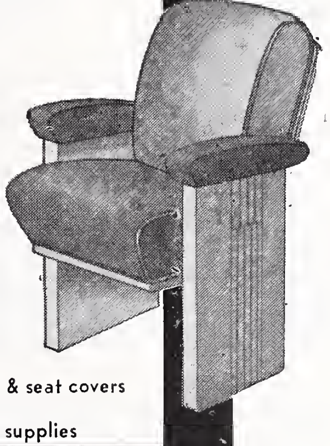

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vitally affect the success of the theatre. As if that were not enough, his troubles are compounded by purely mechanical questions arising from such things as a shortage of feature prints at times. Color film, for example, costs almost three times that of black-and-white, and for reasons of economy the exchanges do not make as many prints available for simultaneous bookings.

In the foregoing we have discussed the booking situation, much as though it were being handled by an outside agent rather than the individual manager. Many owner-managers do their own booking; however, a newcomer to the industry must expect to pay for his apprenticeship in one form or another, either by working for someone else while learning, or taking the losses which may come through mistakes he cannot avoid in booking for himself without being aware of all the problems involved. He can, on the other hand, supply the desired experience by hiring an independent booking agency.

BASIC BOOKING FACTORS

Holiday dates are "plus" profit days and deserve careful attention in booking. Pencil in a choice picture as far in advance as possible, something that will appeal to the entire family and be attuned to the gay, holiday mood of the season. Short subjects must be similarly scanned, as they are frequently very timely when properly booked.

The exchanges try to release their product on a timely basis when possible; but on second- and subsequent - runs, as well as reissues, it is up to the booker to insure this timeliness if possible.

Week-end business being normally the heaviest, with more people free to attend the movies, those days are subjects of controversy regarding preferred playing time. On percentage deals, the Distributor naturally wants his product shown at preferred times to take advantage of the extra business, whereas it is frequently more profitable for the *exhibitor* to play a flat rental picture on the week-end and to show the percentage features in the slower periods during the week. This is a delicate point of negotiations and a happy medium must be arrived at to keep everyone fairly happy.

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Patrons Benefit During Drive-in Anniversary

In celebration of the fifth anniversary of the Lansing drive-in at Lansing, Mich., Manager Pearce Parkhurst expressed his gratitude to patrons through the distribution of free gifts and other special attractions.

Upon presenting a coupon, car drivers were admitted free for three nights (Tuesday through Thursday). Coupons also were passed out entitling patrons to a free cup of coffee and a bag of popcorn for four nights (Monday through Thursday.) Free gifts were presented at the gate for three nights, and they included 500 "magic" tops for the children (Tuesday); 500 plastic bug scrapers and rubber windshielf wipers (Wednesday) and 500 wooden salad fork and spoon sets (Thursday).

Climaxing the celebration was a "dusk to dawn" show (Friday and Saturday) which consisted of six feature films and two cartoons, shown continuously from 8:30 p.m. to daylight.

Double features? In some localities general practice has made it a "must", and that is a position from which retreat to a single policy is most difficult! A second feature can be thrown in ocassionally without establishing a *policy* and yet furnish some guideposts where this policy is under consideration. Only experimentation will prove whether it is a profitable venture. Once you undertake it, however, you probably will be "stuck" with it, so give it careful advance thought.

"Sneak Previews," advance showings of *un*-announced features, usually screened at the conclusion of a run, may bolster last-minute box office receipts and at the same time provide a means of building up valuable "word-of-mouth" advertising on outstanding coming attractions. Needless to say, a "sneak" on a weak picture which will occasion *adverse* comment may spoil it for regular booking.

Don't neglect the kids in your bookings! Frequently the kids dictate (and we *do* mean *dictate!*) which theatre the family will attend for an evening out! Furthermore, these youngsters who seem to give so many headaches at times have an alarming habit of *growing* up overnight and becoming the best potential for the future.

"Variety is the spice of life", so keep that thought in mind when booking short subjects. To offer a balanced program, study both feature and available shorts and book those shorts which offer appropriate contrast so that there will be something of interest for *all* members of the family in a given booking. What is appropriate? The answer to that comes with experience, but good taste is a guiding factor, plus an appreciation of what the general public likes.

PROGRAM SCHEDULES

Schedule running times are a most important factor in short subject bookings, and the feature running time must be determined in order to adjust the short subjects to it for a good schedule as well for variety and balance.

Patrons of the average theatre have come to regard 9 p.m. as the customary starting time of the last show, and if that is the general custom in your community it might as well be capitalized upon. Which means that the film program booked must be such as to permit a schedule starting at the opening time of the theatre, say 1 p.m., for example, and breaking at 9 p.m., a difference of 8 hours, or 480 minutes.

Let us assume the feature length to be 91 minutes, the newsreel 8 minutes, trailers 2 minutes, and a cartoon 7 minutes. That is a total of 108 minutes, and four complete shows would total 432 minutes, leaving 48 minutes short of the time needed. This is too short a time to open with the feature itself, so the next best thing to do is book in *another* short of about 10 minutes, which would add 40 minutes to the days running time, and permit a start at 1:08 for a 9 p.m. break.

The film data in the *Product Digest* section at the back of your MOTION PICTURE HERALD, is designed and edited with a view to giving you all the information you need on running times and stars of feature pictures as well as essential data for booking short subjects.

In towns with more than one theatre, the manager or booker must watch opposition bookings as far in advance as possible so two houses do not come up with simultaneous bookings of features with the same star (as has been known to happen). There is room here also for contrast in programs, as well as taking advantage of the price situation if a pre-release forces prices up, thereby offering a competitive weapon.

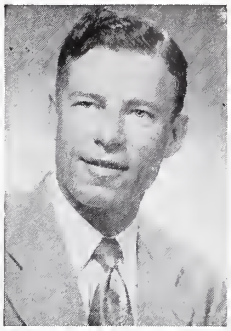
These are a *few* of the problems with which one must concern himself in film bookings! It has been said, and truly we believe, that no one can ever learn *all* there is to know about booking and buying film. There is always some new angle popping up to confuse the issues; so just try to "stay on top" of the situation to keep booking errors at a minimum.

The days of vaudeville at most motion picture theatres remain in the dim past, despite heraldings from time to time of its revival. Television gave it a shot in the

(*Continued on page* 42)

One Thing We Exhibitors Got and That's Complaints

says Charlie Jones



. . . owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

THERE are many things that have exhibitors getting their arms in shape to pitch to that crazy catcher down in the insane asylum. Let's take a look at a few of the most prevalent complaints and see if some of them can be answered either by the calculations of mental giants or by the guesses of intellectual pygmies. Since there are more complaints arising from exhibitors, singly or in groups, than any other class of people—outside of farmers—it may be we'll run out of both time and space just cataloging and classifying them. Shall we give it the "dear old Rutgers" try?

First, we have the "UC" (ubiquitous complaint)—*money*. Lack of it is the state that most all exhibitors find themselves in, and it causes more concern than spilled Coke on satin dresses or a breakdown in the cooling system. This is the complaint that finds everybody gorged on the out-go and starved on the in-come. You always owe more than you collect!

This is more or less a normal state; it has existed ever since some Greek playwright wrote the first flop that set the people with good-will passes to pounding the benches of an amphitheatre. Look not to this corner for either advice or a touch to alleviate this universal complaint. Things are tough all over. See your chaplain, get your card punched and keep giving them that old Pepsodent smile. Things ain't ever going to get better on the money end. You'll always be short or you'll encourage your ulcers trying to get more. Nobody ever believed it, but you still "can't take it with you."

•

Next we have the "PP," or *poor product*, complaint. This too is universal and is an illegitimate offspring of the "UC"—*no money*. Of all complaints, "PP" is the one least founded on fact. Just let the stock market drop, the drouth set in, the schools get overly ambitious, or the grasshoppers start "Sco-ourging," and immediately a lotta exhibitors start wailing all over the printed page and to any patrons they do get. Drinking deeper sobers some exhibitors, and they admit that there are seasons, events and conditions—all quite normal—that always effect business adversely.

There is, you will be glad to know, a remedy for the "PP" complaint. It has to do with standards, norms and that very elusive matter, taste. We all occasionally go back in the yellow pages and pick up a re-issue. We get swept away by a good story and forget all about light, sound, acting, directing and all the other technicalities that go to make a good picture, and come up off the floor groggily shaking our head and muttering about how much better pictures were in the old days. Hell, they've been writing good stories ever since Homer!

Chances are you picked a classic. Classics are good any year; however, classics and masterpieces don't show up every time a writer picks up a pen or an A.S.C. cameraman turns a crank. You are judging the standard normal picture with a yardstick gauged by the classics. When we see a "Quo Vadis," a "Greatest Show on Earth," a "Johnny Belinda," or a "King Solomon's Mines" we are looking at masterpieces. We mistakenly believe that these are "normal" entries of production and wrongly judge the average picture by these high standards.

The masterpiece sets the pace for succeeding productions. The standards of the masterpiece of a few years back are the norms of today's average. Today's masterpieces in any given year will necessarily vary from two or three to maybe six.

We holler about poor product in a year that has given us "The Quiet Man," "Stars & Stripes," "The Stooge," "Above and Beyond," "My Pal Gus," "Ivanhoe," "Will Rogers," et al. Phooey!

There is no accounting for taste, but quality is definitely there in today's productions. Our own private depression cannot be laid at the feet of product quality. A little more human emotion in product would help, but that isn't critical. Fact is, there's no reason for the "PP" complaint.

•

And then there is the "My People Are Funny" complaint. Goes like this: You can't run a "B" picture (unless it's a good grosser in your town because your church

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people are funny about those things. You can't run an art picture in your town because all your people only went through the fourth grade. You have to have a horse opera on Saturday because your people are funny and not capable of seeing through a family comedy or an adventure. You don't keep too clean a theatre because your people are funny and don't want to walk into *too* clean a place with their work clothes on. You tolerate a noisy junior element because your people are so damn funny they'll all get mad at you and you'll go broke if you don't let their children run your theatre.

You think you've got a funny bunch of people? Brother, we all have. Your town is just like mine and all the rest of them. Don't blame the people. But people sure are funny, aren't they? They're at their funniest when they keep coming to a poorly run theatre and giving you enough to buy bread and beans. Of course, I know that this doesn't apply to *you*. But it sure applies to me. (There I go talking to myself again. I simply must see my psychiatrist.)

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Another common complaint among exhibitors is the "Slew Foot," or "They Never Give Me Playdates" Complaint. Those stinking distributors! Don't they realize that your funny people expect you to play day-and-date with Cincinnati or New Orleans, or Denver, or Detroit. You're supposed to be playing 'em right out of the can, aren't you? You probably have a valid complaint there, boy. These clearances, print shortages and runs have probably been set up just as a personal thorn in your side and nobody gets hit like you do with them. Yours is the worst situation in the worst town of the worst possible world. Just bellow like a bull and holler to high Heaven and you'll make a lot of noise.

But that's about all. To maintain this type of complaint it is mandatory that you have nothing to do with planting a garden, admiring the beauties of nature, or enjoying your family. Dates and money are what count, chum.

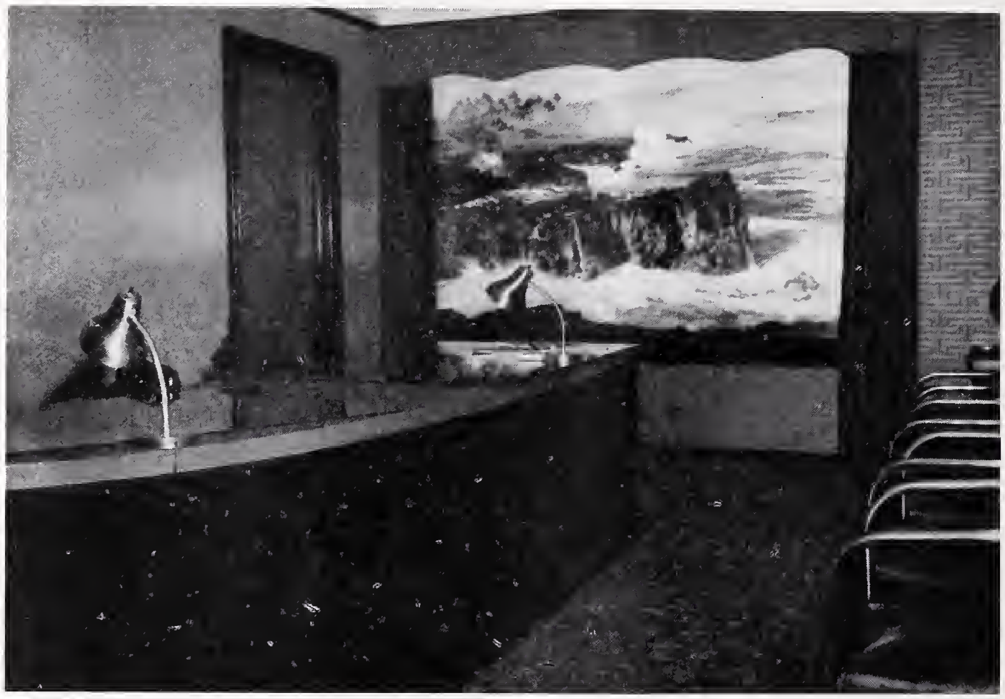
Minor and miscellaneous complaints are more numerous; they are the "Terrible Trailers Complaint," the "Swineherd's Complaint" (wet rest room floors), the "Poor Print Complaint," and so on. Not to forget the "My Golf was Louzy Today Complaint." Now there a fella has really got something to bellyache about. Give it your best!

Maybe I could talk more plainly if I'd get my tongue out of my cheek. However, don't be mad, boys. And don't take life so seriously. You're never going to get out of it alive, you know.

Charlie

An Office to Impress Callers

E. J. Clumb (left), manager of Standard Theatres' Riverside theatre in Milwaukee believes that a neat and attractive office is extremely important for a theatre manager not only in facilitating his work but also to make a good impression upon clients who come to the office to arrange for promotional and advertising activities. So he recently enlisted the aid of his staff in remodeling his office at a minimum of expense. The new curved desk (below) was made by employees from two old ones, over which a veneer top in one piece was placed. Chairs were recovered and new wallpaper installed. On one wall a large photo mural made from a photograph blown up by a member of the art department was placed. The cornice above the mural was made by the sign department.



Booking for Program Appeal

(*Continued from page* 40)

arm, but the old standard acts for the most part have passed on or retired to that long-dreamed of chicken farm! There just are not enough theatres scattered over the country that are interested in playing stage shows of this nature to make it profitable for acts to travel as they used to do.

In the place of vaudeville, however, there has risen a new type of "live" stage attraction which is popular in motion picture theatres and is in many cases, very profitable. This is the "package" stage show built around a famous name band or a personality strong enough to "carry the show." Backed up by contrasting acts, these attractions can often prove a welcome change in pace for theatre patrons accustomed to screen fare alone.

Buying and booking a stage show is just as much of a gamble as any other purchase which contains so many intangibles! If the "name" is as popular in your community as you believe it to be, and *if* the weather is good, and *if* the opposition does not blanket you out, and *if* the customers still have some money left in their pockets (plus a few other if's), then you *may* wind up with a profit!

The top names in showbusiness may demand a flat guarantee against a hefty percentage of the gross above a split figure, which increases the gamble for the theatre manager. Booking agencies in New York control most of the name acts appearing in theatres today, and they are paid a percentage of the cut accruing to the stage show. There is, therefore, no reason for trying to deal direct with the "name," who must turn you over to his agent.

Theatres interested in playing stage attractions should keep in touch with these major agencies and try to "spot book" acts which are on tour in their vicinity, thereby decreasing travel expense.

Snack Bar Potential

(*Continued from page* 24)

know 20c drinks sell. They are proven sellers by many other customers of mine, and they are proven sellers at a theatre in which I am a part owner, so why should I bother to lie to him? To make money? How much? Well, I can sell him a few more cups, and it's true that 20c cups sell at a higher profit than 10c ones. I can sell him some extra syrup because he's doing extra business. But his potential increase in *net earnings* per 100,000 admissions is $1,400! The most *I* could possibly make is a $50 profit, and that's *gross,* not net.

Still, he hasn't confidence. He thinks he's being given a sales talk and that everyone in the food business is ready to work him over. Well, this just isn't true. Sure, there are "one-shot, hit and run" salesmen in every business, but the percentage is darned low among the people you deal with when you buy equipment and supplies for your concession stand. Just deal with reliable people from well-established firms and you will have no headaches.

6. CHILDREN AND PASSES

If you have a large number of children and passes, your concession gross will reflect a larger per-adult-admission figure. Most drive-ins admit children under 12 years old free. This swells their sales, thus this factor is a strong one in affecting your potential.

Are you getting all of the children's business you possibly can? Do you take the attitude that children are a necessary evil and that the free admission is a lure? May I humbly suggest that you regard the little rascals as a means of revenue to be wooed and not scorned.

The same thing applies to freeloaders. They are freeloaders as far as the screen fare is concerned, but not on food—so again, don't frown on them. But please, please don't get any idea about letting people in free just to sell food. I repeat, we are in the *picture* business.

7. ADMISSIONS

A great many theatre operators more experienced than I firmly believe that people have just so much money to spend, and stop there. Let's assume it's 75c that they have to spend. If admission is 50c, then we can expect 25c at the refreshment stand. If it's 60c admission, then it is 15c.

A theatre with which I am familiar raised its admission price and is doing more per person at the refreshment stand than before. The total of both is over 92c, so if people have just *so much* to spend, the limit is pretty high.

If, however, you are an operator who charges $1 per car, you are going to have an abnormal figure for the percentage of food sales compared to box-office revenue—some theatres can go as high as 100%.

Sounds fantastic, doesn't it? But it isn't. And here's why: If a theatre with a $1 per car admission has an average of 3.3 persons per car, it will easily do 100%. The $1 per car is 80c net after admission taxes are deducted; 3.3 divided into 80 is roughly 24½c. This is not a phenomenal gross. I believe that admission prices have only a very slight influence on per-person sales, but that $1 per car policy produces an abnormal percentage figure. This figure is probably only normal on a *per-person* basis.

8. WEATHER

Weather is the king of all factors, because cold weather which increases sales of coffee and french fries, so decreases those of soft drinks and ice cream sales that you can't hope to do so much business in cold weather as in hot. Strangely, certain items like popcorn and hotdogs seem little affected, but those soft drink sales go down so far they really ruin your percentage sales. Here are some actual sales in a northern drive-in:

April—20c per person. *May*—27c per person. *June*—30c per person. The answer? Very simple: *Weather.* Rain and cold keep people in their cars. Cart service helps somewhat, but it can't do the whole job. So if you are in a good-weather belt, again your potential is bound to be higher.

Popcorn Unity Meeting

Arrangements have been completed to consolidate all segments of the popcorn industry, including theatre operators, into a single, overall trade group to be known as the International Popcorn Association and to launch it at the 1953 Popcorn Industries Convention and Exhibition scheduled for October 11th through 14 at the Conrad Hilton hotel in Chicago. The announcement was made jointly by Oliver Koeneman, Old Vienna Products Company, St. Louis, president of the National Association of Popcorn Manufacturers and Martin B. Coopersmith, The Marjack Company, Washington, D. C., chairman of the Popcorn Industry Organizing Committee and general convention chairman of the 1953 Popcorn Show.

About People of the Theatre

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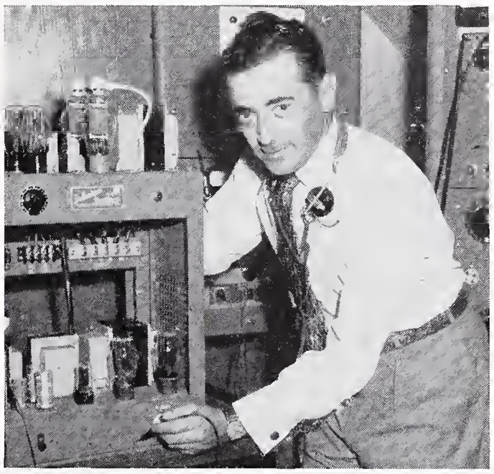
AND OF BUSINESSES SERVING THEM

●

EDWARD J. NELSON, formerly research engineer for the Army and Air Force Motion Picture Service laboratory at St. Louis, has joined the Ballantyne Company, Omaha, as research and development engineer. In that capacity he will supervise technical production of the company's new theatre equipment "package" for third-dimensional and wide-screen projection and stereophonic sound. Mr. Nelson was an engineer with the AAFMPS for 12 years, and his field covered the examination and testing of all makes of motion picture projection and sound equipment. Last year he completed a three-year tour of duty as chief of the European Command's motion picture service in Germany. He has a wife, Dorothy, and a 12-year-old daughter, Suzanne.



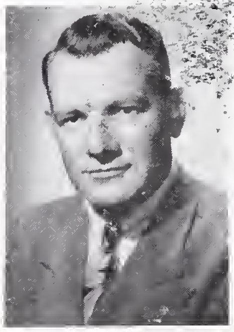
Edward J. Nelson of the Ballantyne Company.

W. C. DEVRY, president of the DeVry Corporation, Chicago, has issued a "reluctant no" in response to inquiries as to whether he would be available as a candidate for the office of president of the Theatre Equipment Manufacturers' Association. In a formal statement he expressed his thanks to the persons who asked him to consider seeking the office and explained that he must decline due to an increase in his business schedule at DeVry Corporation and DeForest's Training, Inc., and also by the time required by his new post as president of the Armed Forces Communication Association.

JACK FROST, Detroit electrical contractor, returned recently from a trip to the Far East, where he investigated possibilities for expansion of his firm, the Jack Frost

Company, which rents electrical equipment on a national scale. The trade tour abroad was sponsored by the Detroit Board of Commerce.

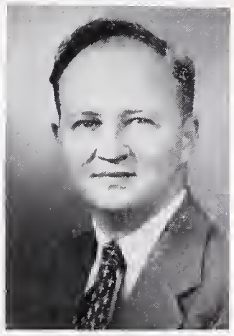
The election of W. Walter Watts as vice-president in charge of Technical Products, and of Theodore A. Smith as vice-president in charge of the Engineering Products Department of the RCA Victor Division, Radio Corporation of America, has been announced by Walter A. Buck, vice-president and general manager of the RCA Victor Division, following a meeting of the RCA Board of Directors. Mr. Watts, previously vice-president in charge of the Engineering Products Department, has assumed the position formerly held by L. W. Teegarden, who became executive vice-president of RCA last February. In his new assignment Mr. Watts will supervise the activities of both the Engineering Products Department and the Tube Department of the RCA Victor Division. He joined RCA Victor after wartime service as a colonel and commanding officer of the Signal Corps' Distribution Agency and as a Signal Corps' procurement director for which he was awarded the Legion of Merit. He was earlier associated with Montgomery Ward, Inc., as mail order sales manager and was vice-president in charge of the Wincharger Corporation. Mr. Smith, previously assistant manager of the Engineering Products Department, has been associated with RCA since 1925 when he joined RCA's Technical and Test Laboratories at Van Cortlandt Park, N. Y. Three years later he supervised the construction of RCA's pioneer television station, W2XBS, in New York. He entered commercial engineering work in 1930 as RCA eastern district sales manager for broadcast equipment. In 1938 he was assigned to Camden headquarters, where he since has held key sales and administrative posts in the RCA Victor Division.


W. Walter Watts

Theodore A. Smith

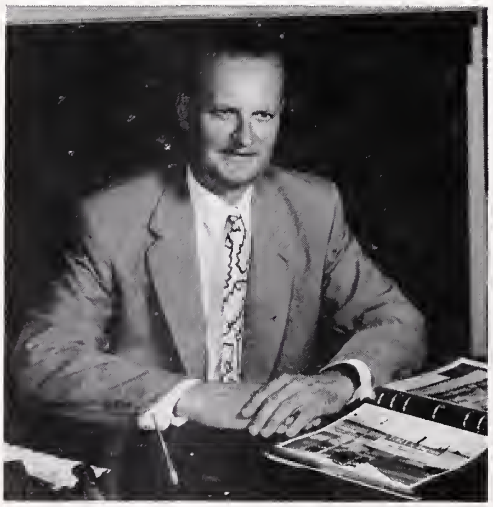
Everett Douglas has purchased the Mayfair theatre in Bridgton, Me., from the Graphic Theatre Circuit, Boston.

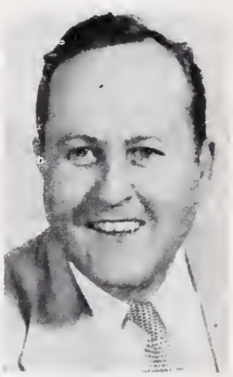
The Newbold-Keesling Circuit of Bramwell, W. Va., has purchased the Middlebury and Logan theatres in Logan, W. Va., from Thalheimer Brothers. The transfer became effective June 1st.


Carl A. Odening

Carl A. Odening, superintendent of the National Carbon Company's plant at Columbia, Tenn., has been awarded an Alfred P. Sloan fellowship under the executive development program at the Massachusetts Institute of Technology. The Sloan fellowships, awarded on the basis of a national competition among young executives, provide an intensive year's training in industrial management studies. For the past two years Mr. Odening has been in charge of the Columbia plant during its expansion for increased production of "National" carbon and "Acheson" graphite electrodes. Although born in northern Michigan, he spent his early years in Philadelphia and graduated from the University of Pennsylvania with a degree of B.S. in electrical engineering. He joined the General Engineering Department of National Carbon Company at Cleveland in 1937. Subsequently he worked in the company's Cleveland Research Laboratories and in the Development Laboratories at Niagara Falls. In 1944 Mr. Odening was made assistant to the superintendent of National Carbon's "Acheson" plant in Niagara Falls. In 1946 he assumed a similar position in the "National" plant there, and in 1947 he became assistant superintendent of the Fostoria, Ohio, plant where projector carbons, small electrodes and other carbon products are manufactured. He returned to Niagara as superintendent of the "National" plant there in 1950 and took over his present responsibilities at Columbia in 1951.

REJOINS WAGNER SIGN


A. B. (Dave) Balch, formerly with Wagner Sign Service, Inc., Chicago, and for the last eight years with Southern Neon Displays, Atlanta, has rejoined Wagner as traveling sales representative. He will call on Wagner dealers throughout the country.


Bob Harris

Bob Harris, formerly manager of the Ritz theatre, Sanford, Fla., has been promoted to the position of assistant confection sales manager for Florida State Theatres, Inc., Jacksonville, according to an announcement by Leon D. Netter, president. Mr. Harris will assist Harry Botwick, general manager of confection sales, in the operation of an expanded merchandising program launched by the company in recent months. Beginning his theatre career as an usher at the Tampa theatre in Tampa, in 1929, Mr. Harris has been employed by the company continuously since that date, except for a four-year period of combat duty with the Army's 24th Infantry Division in the South Pacific theatre of operations during World War II. His career has included positions as the manager of the Florida and Lyric theatres, Daytona Beach, from 1936 to 1940, and as manager of the Colony theatre, Winter Park, in 1940. He has been manager of the Ritz for the past several years. His promotion came as a result of his highly successful operation of that theatre and particularly for the initiative he displayed in merchandising and selling, according to Mr. Netter.

DOWNLIGHT AREAS

(*Continued from page* 14)

seating area, downlights tipped forward without spilling light on the screen, and overlapping so as to avoid sharp shadows, are the best units to use, operated on dimmer circuits. (*See Figures* 3A, B *and* C.) In picture houses, the level of illumination does not need to exceed 5 foot-candles.

With proper downlighting, light reflected from the screen may be enough, once eyes are dark-adapted, for safety and finding seats; however, without downlights, aisle lights may be indicated, although there is a growing school of thought which believes that a fairly high level of illumination, if not generally, then over the seating area, is desirable. It does not need to provide over a half to one foot-candle around the seating and often can form a decorative pattern on the wall or ceiling if their areas are large enough to provide a diffuse source.

[*The next installment will discuss light sources for other parts of the auditorium.*]

How Much More Light for 3-D...Wide Screen?

When the screen found its voice more than a quarter century ago, the question, "How much will it cost?" was asked — if at all — from force of habit. Every showman knew he *had* to buy sound, just as he now sees the necessity for new equipment to handle the latest epoch-making projection techniques.

History Repeats

Exhibitors today are hurrying to exploit the terrific public interest in 3-D and wide screen showings—spending thousands and tens of thousands of dollars on new optics, screens, sound equipment . . . But what about screen lighting?

Light Losses Terrific

For 3-D and wide screen you need more light. *Much* more light. In almost every instance, *regardless of theatre size or present equipment,* you need ALL THE LIGHT YOU CAN POSSIBLY GET!

If that seems like a broad statement, just consider 3-D light losses, for example. Even with *two* projectors trained on the screen and with screens of much higher reflectivity than before, you give your patrons only about *half* as bright a picture as you previously furnished with conventional films!

Wide screen — same story. In this new medium, projection light is distributed over *2½ times the area* of ordinary screens.

New Equipment the Answer

To repeat — you need *all the light you can get.* This means NEW EQUIPMENT — equipment to operate the higher-capacity carbons at maximum currents.

Give your patrons—and these great new entertainment media—the light they need. Don't delay—call in your theatre equipment supplier for a complete diagnosis of your projection lighting needs.

Look to **NATIONAL**
TRADE-MARK
for Everything New
in Projector Carbons

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.

District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
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Simplex
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STEREOPHONIC SOUND is . . . P.T.*

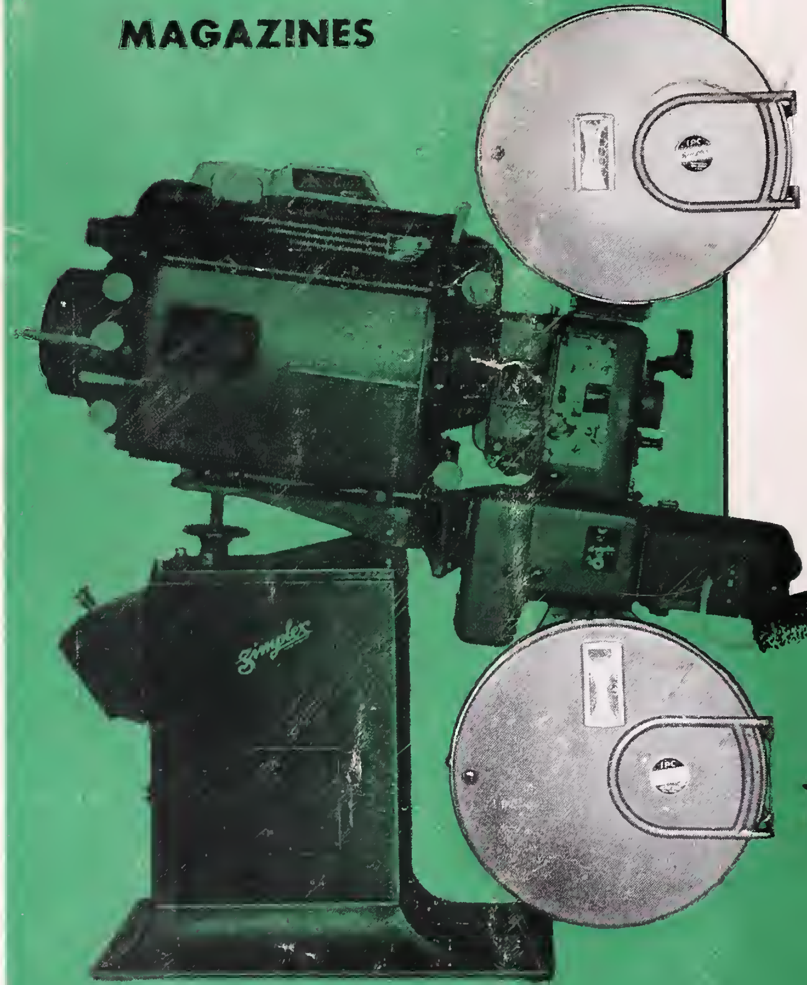
Small theatres . . . large theatres . . . wherever Simplex Stereophonic Sound has been installed, performance has been more than satisfactory . . . IT'S BEEN AMAZING! Such realism in sound has never before been heard . . . the human voice, music and sound effects have never been reproduced with such fidelity! *No other Stereo Sound System compares with Simplex!*

* **PERFORMANCE TESTED!** Its performance proves its superiority . . . tried and tested under all conditions.

- **LONGER LASTING, ECONOMICAL!** Its unexcelled workmanship assures longer life, durability, and low maintenance cost.
- **SUPERIOR TONE QUALITY!** Fidelity of tone is unmatched—because behind it is a reputation of Simplex 'Sound Engineering.'

Before you place your order for any Stereo Sound, be sure you check Simplex Stereophonic Sound!

NEW! Simplex 25" UPPER AND LOWER MAGAZINES



Rigidly formed from heavy gauge steel • White interior • Full 25" diameter with 3¼" inside depth clearance • Adjustable door hinges to satisfy all projection angles • Double ball-bearing shaft supports • Famous Simplex uni-Tension take-up Nylon upper magazine shaft tension device.

Simplex
T. M. REG. U. S. PAT. OFF.

FOR THE NEWEST AND FINEST IN

PROJECTION AND SOUND

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • *DISTRIBUTED BY NATIONAL THEATRE SUPPLY*

JULY 11, 1953

MOTION PICTURE HERALD

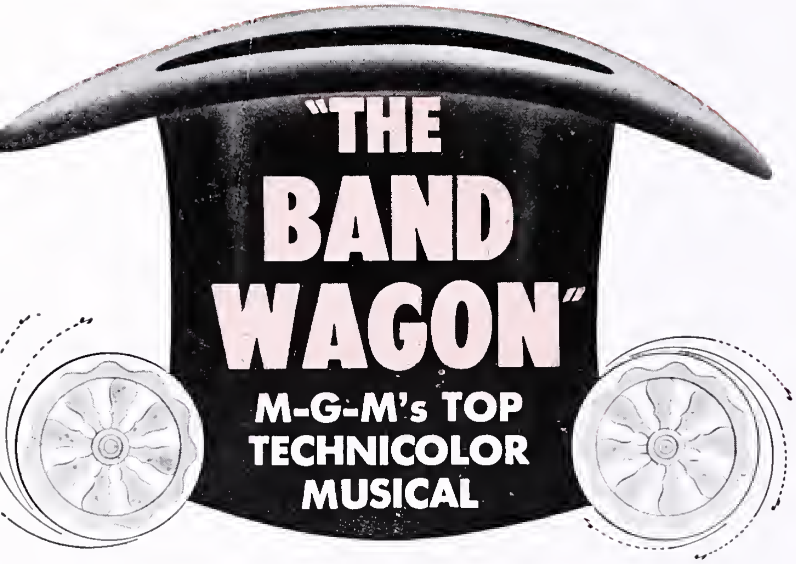
Paramount Circuit Heads Hit "Tricks"; Urge Quality Pictures and Full Use of 3-D and Sound Techniques

Stanley Warner to Exhibit and Produce for Cinerama

REVIEWS (In Product Digest): THE BAND WAGON, LITTLE BOY LOST. (In News Section): SECOND CHANCE, THE MAZE

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

GET ABOARD THE EXPLOITATION PICTURE OF THE YEAR!



MOST PUBLICIZED!

Just the beginning, coming and current publicity: Cover on Life. Full pages in Life. Cover on Newsweek, big story inside. N. Y. Times Magazine (*nationally circulated*), publicity spread. Collier's, song layout. Sunday Mirror (*nationally circulated*), Movie of Week layout. Screenland, cover. Ladies' Home Journal, photograph and copy. Associated Press, publicity layout. Look, cover, inside story. Photoplay, photo layout. American Magazine, colored photo. Coronet, full page Movie of Month. Tempo Magazine, 2-page layout. King Features Syndicate, feature and art. Motion Picture Magazine, Modern Screen, Movie Spotlight, Screen Stars, Movie Play, all carry stories and art. Space does not permit more details of what will be the greatest publicity barrage of recent years!

BIG AD CAMPAIGN!

Sensational newspaper display ads. Exciting teaser ads. Fan Magazine full pages in all leading publications. Picture of the Month column in 9 top national magazines. Full page in Look. Other advertising, including ads in connection with Song Contest.

SONG CONTEST!

A big National Contest tied in to local level. Blankets America with 80 top radio stations (*with some TV promotion*). One week of playing records from "Band Wagon" album. Contest with listeners writing in their favorite song and in 25 words or less why they want to see the picture. Prizes for disc jockeys, station managers, public. One of the most complete contests ever staged by films, with special promotional platters, star and songwriter interviews.

"BAND WAGON" ALBUM!

Available for tie ups. 10,000 dummy covers of M-G-M Records Album. 3-col. co-op ads and mats. Dealer-exhibitor window contests. Full page trade ad in Record Review. 250 Albums for disc jockeys.

FRED ASTAIRE STUDIOS!

Posting special photos in all studios nationwide. New York headquarters has sent contest ideas to its affiliates, has purchased hundreds of stills and is using "Band Wagon" mention in ads.

OTHER MUSIC TIE UPS!

Dummy sheet music covers for window display. Other record companies will assist with their own recordings.

NBC BROADCAST!

NBC on Saturday, July 11th from 3 to 3:30 on "What's The Score" will broadcast full half hour of songs from the M-G-M Records Album of "The Band Wagon". Carried on more than 100 stations. Tie in with this locally. Many more stunts and promotions on Radio and TV, such as Stork Club, Winchell, Ed Sullivan. Also, girls in costume visit disc jockeys.

WINDOW DISPLAYS!

For Music Hall Premiere in New York many exciting window tie ups arranged, which can be duplicated everywhere.

DIETZ-SCHWARTZ TOUR!

"The Band Wagon" song-writers will make tour of cities for publicity, appear on radio, TV, etc. They have recorded special interview platters for use everywhere otherwise.

SONG WRITERS' SALUTE!

More than 25 of America's top song writers have given permission to use their names as in following example: "Irving Berlin gets aboard THE BAND WAGON saluting the 25th Anniversary of Howard Dietz and Arthur Schwartz."

TEASER, REGULAR TRAILERS!

Sensational Technicolor teaser and full-length trailers. Use them as far in advance as possible.

NEW SEASON IDEA!

Many theatres plan to use the phrase: "Get Aboard The Band Wagon" as a slogan for their whole line-up of new season shows, even though they may not play "Band Wagon" first. The phrase is a refreshing change from the usual "New Season Film Festivals, etc." Those who play it as a lead-off of their new Fall Movie Season will not only sell "Band Wagon" but it's a perfect springboard for the whole program.

PRESS SERVICES!

Special service of Art and stories to Key City papers through M-G-M press representatives. Special direct-mail of color art and features to list of editors.

ACCESSORIES! PRESS BOOK!

Special accessories, including set of color stills, lobby hanger, window display pieces in two sizes. The 24-sheet provides two exceptional cut-outs. For the complete ticket-selling plan on "The Band Wagon" see the showmanship press-book, containing a wealth of material to assure a well-promoted engagement.

WARNER BROS.
AND 'HOUSE OF
P

THE CHARGE AT FEATHER R

NATURAL VISION

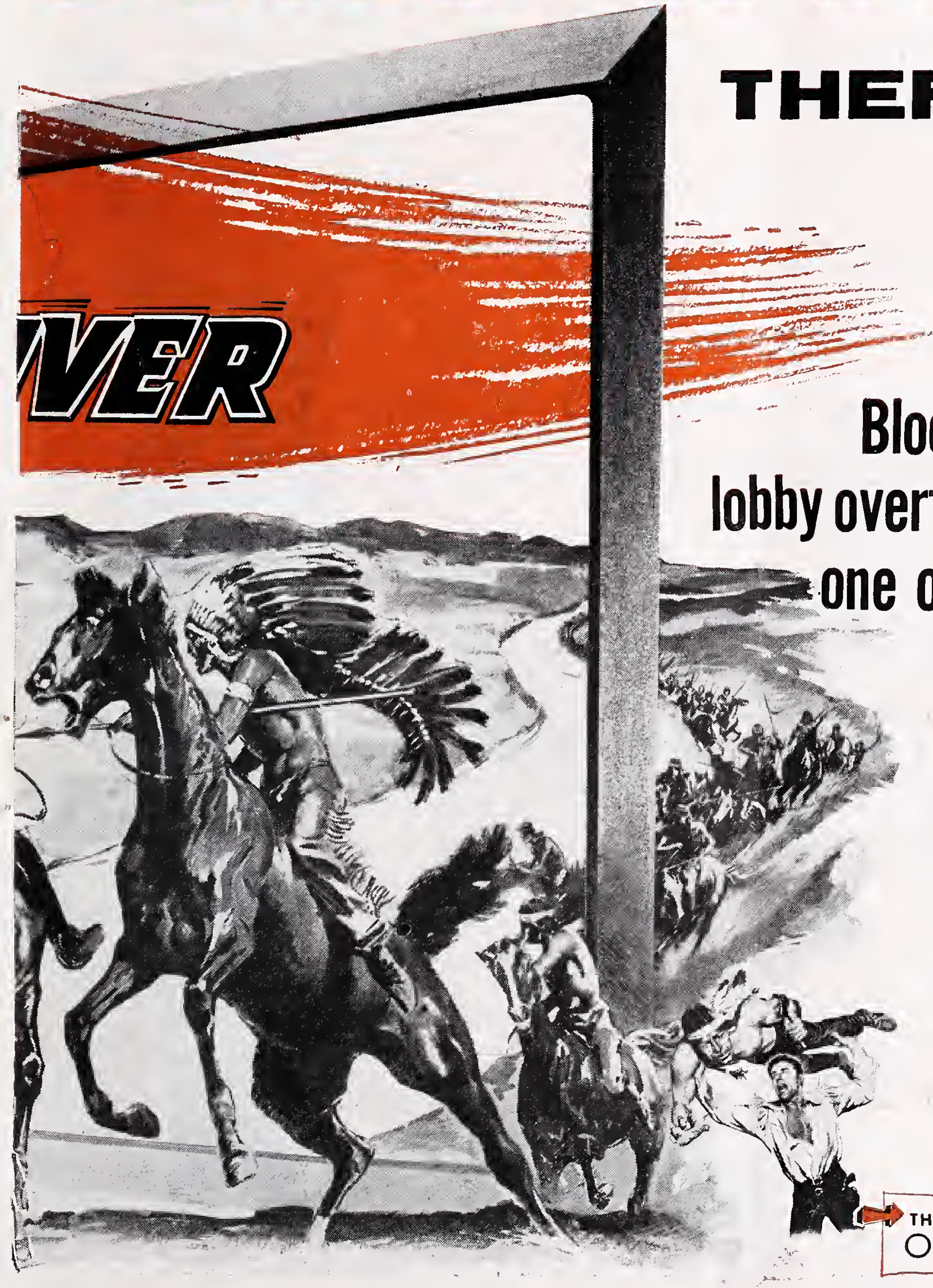
3 DIMENSION!

WARNERPHONIC SOUND!

WARNERCOLOR!

"THE CHARGE AT FEATHER RIVER" STARRING GUY MADISON
FRANK LOVEJOY WITH HELEN WESTCOTT · VERA MILES
DICK WESSON · ONSLOW STEVENS
STEVE BRODIE · WRITTEN BY JAMES R. WEBB · MUSIC BY MAX STEINER · PRODUCED BY DAVID WEISBART · DIRECTED BY GORDON DOUGLAS

CHARGE IS ON
NAX' BUSINESS
OURS IN AGAIN!



THERE'S NO 3D LIKE 3D WB

Block-long lines! SRO and lobby overflow in each and every one of its smash openings!

HOUSTON!! VERNON!!
SAN ANTONIO!! DALLAS!!
AUSTIN!! AMARILLO!!
JOHNSTOWN!! FT. WORTH!!
CINCINNATI!! COLUMBUS!!
PITTSBURGH!! CLEVELAND!!
ERIE!! MEMPHIS!!
OKLAHOMA CITY!!

THIS PICTURE ALSO CAN BE EXHIBITED IN 3-D
ON WIDE OR GIANT SCREENS

WB

FLASH!

DOMESTIC S	
the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	SERIAL
DAY LETTER	NIGHT LETTER

WESTERN UNION

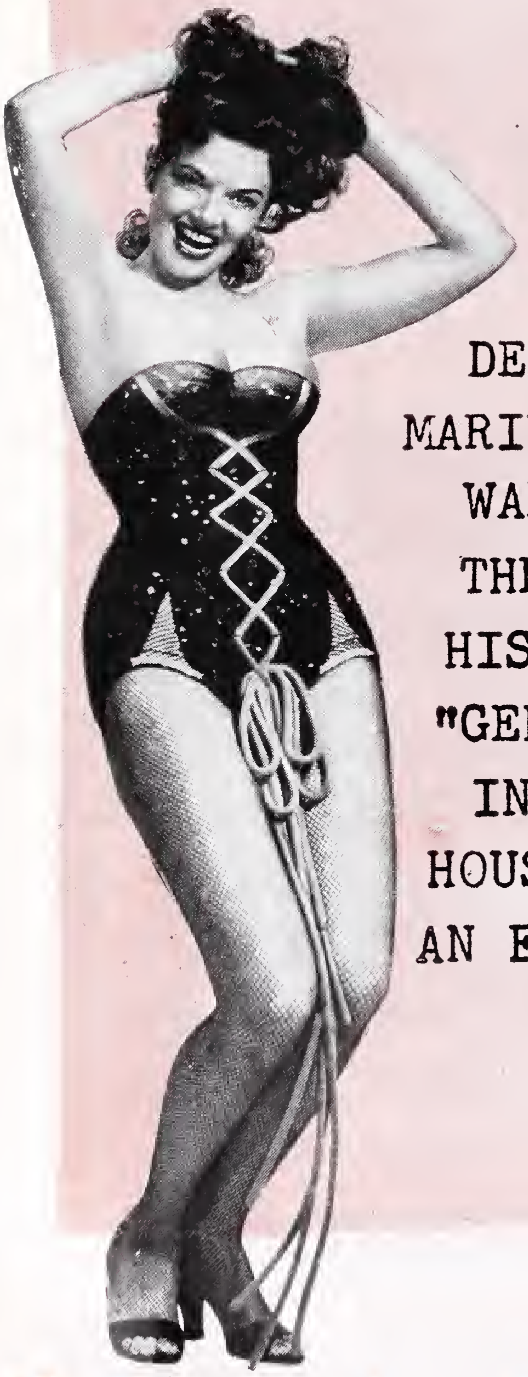
W. P. MARSHALL, PRESIDENT

1211

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise this message will be sent at the full rate	
FULL RATE	LETTER TELEGRAM
VICTORY LETTER	SHIP RADIOGRAM

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to



WU B023 DL PD
ATLANTIC CITY NJER
JUL 7 1228PME

AL LICHTMAN

DEAR AL: JANE RUSSELL AND MARILYN MONROE ARE GIVING THE WARNER THEATRE HERE ONE OF THE BIGGEST WEEKS IN ITS HISTORY. FIRST 5 DAYS OF "GENTLEMEN PREFER BLONDES" INDICATES NEW ALL-TIME HOUSE RECORD. "BLONDES" IS AN EXHIBITOR'S BEST FRIEND.

TED SCHLANGER

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 192, No. 2

JULY 11, 1953

Summer Showmanship

THIS is the time of year when American exhibition, like Caesar's Gaul of old, is divided into three parts: the drive-ins, the regular theatres that find ways of beating the heat and vacations, and those who do not.

The difference between a successful operation of a conventional theatre during the Summer months and one that is not is frequently a matter of showmanship. There is no time of year when exploitation is more important. The fact that many patrons, including most of those of school age, are on vacation can be made into a potent force for attendance. Relaxation and recreation can certainly mean theatre-going as well as sports and other forms of amusement. Virtually all large theatres and many of the smaller ones have air-conditioning which can help make the theatre a place to be visited often. Careful booking of product is of course of vital importance to encourage attendance by all the members of the family.

The drive-in is now seasoned as an institution and an important component of exhibition in the United States and Canada. Exhibitors have learned more each year about how to take advantage of the drive-in's special appeals to Mr. & Mrs. America and their children. While the "atmosphere" of any theatre contributes to its appeal, the "surroundings" of the film entertainment at a drive-in are essential for building patronage. Exhibitors should be eager to test equipment and practices which may make their drive-ins more inviting to the family. Showmanship must know no vacation time.

■ ■ ■

Stanley Warner and Cinerama

AGREEMENT, subject to the approval of the Department of Justice, for Stanley Warner Corporation to acquire exhibition and production rights to Cinerama is another significant expression of belief in the future of motion pictures on the part of Messrs. S. H. Fabian and Samuel Rosen, executive chiefs of the Fabian and Stanley Warner circuits. While Cinerama is a special example of the new techniques of the screen it is one that has attracted much public interest throughout the country and has had excellent results at the box office in the few cities where it has opened. That Cinerama touched off the whole wide-screen and stereophonic sound boom is not to be doubted. It is very likely that the inventive talents of Messrs. Fred Waller, Hazard E. Reeves, Herbert Barnett and their associates in Cinerama will make further contributions increasing the effectiveness of the process.

Even more interesting than the fact that twenty houses will be equipped for Cinerama exhibition is that Stanley Warner is obligated to make, or cause to be made, at least five Cinerama features during the next five years. That will insure a flow of product. Initial theatre engagements of Cinerama have all had the same program, "This Is Cinerama," essentially a series of test shots and short subject material. Currently in work is a travelogue entitled, "Seven Wonders of the World" which Mr. Merian C. Cooper has been making. Stanley Warner is said to have an option on screen rights of "Paint Your Wagon," "Joseph and His Brothers" and "Blossom Time," held by Mr. Louis B. Mayer, chairman of the board of Cinerama Productions, Inc.

The Stanley Warner organization will bring to Cinerama the motion picture industry "know how" that should insure that the process be developed to its full potentialities. The Department of Justice should give prompt approval of the deal. In no way may it logically be interpreted as adversely affecting competition in exhibition, production or distribution. On the contrary, it should result in the production of a few quality films which might not otherwise be made. This is one industry where the production of good product by any company benefits every other company. Theatre audiences that feel well entertained are the most likely prospects to be ready patrons of other theatres.

■ ■ ■

¶ While the campaign for the reduction of the entertainment tax in Britain did not succeed this year, exhibitors there have been comforted by the fact that now Members of Parliament understand quite thoroughly the industry's problems. It is expected that this will be helpful in eventually obtaining the tax relief also in connection with all other Government measures concerning motion pictures. Mr. Harold Wilson, President of the Board of Trade during the Atlee administration, for one has learned so much about affairs of the industry that last week he moved the amendment seeking tax remission for exhibitors. It is important for exhibitors and others within the industry to understand that any struggle for the elimination or reduction of a tax is difficult and that success may be attained only after sound arguments are adequately and persistently presented to the lawmakers.

■ ■ ■

¶ An indication of one form of the shape of things to come in the industry is the announcement last week that the Du Pont Company has started work on a commercial plant for the manufacture of its new synthetic polyester film. Two factors in connection with the film base are of special interest: it is much stronger than present film stock and also it is considerably thinner which means that more footage may be put on each reel.

—*Martin Quigley, Jr.*

Letters to the Herald

Books and a Headache

To the Editor:

In view of the great interest in the Will Rogers Sanitarium within the industry, some of your readers may be willing to donate one or more books by or about Will Rogers to the library of the Sanitarium. You will agree that the patients would enjoy reading them. The American Library Service specializes in out-of-print books and magazines on all subjects and in all languages, particularly those relating to the Cinema and the Theatre.

Some of the books we have by Will Rogers are: "The Illiterate Digest," "Cowboy Philosopher on Peace Conferences" and "Ether and Me"; among those about Mr. Rogers are: "Vaya Con Dios, Will" by Harry Carr, "How We Elect Our President," a compilation of Will Rogerisms, and "Biography of Will Rogers" by Jerome Beatty.

I might add that I was the founder of the Film Guild which was the first group to sponsor foreign films on Broadway at the old Cameo Theatre and later at the Film Guild (8th St. Playhouse). I am now safely ensconced among my 50,000 scarce, rare and out-of-print books within hailing distance of Broadway, but have turned a deaf ear to these decades to the alluring call of the cinema, art and otherwise. I was the first to show a wide screen film at the old Cameo in 1925 via Bill Bitzer, D. W. Griffith's cameraman (what might be considered a sort of poor man's Cinerama.)

I can't forget it since the manager of that theatre at that time, Norman Ek, sustained a headwound putting up the panorama screen and frame! His headache has now come down the ages and is communicating itself to all and sundry in the motion picture field. —*SYMON GOULD, Director, American Library Service, 117 West 48th St., New York City.*

"Good Pictures"!

To the Editor:

I'm sure everyone engaged in the short subject field is appreciative of Walter Brooks' opinions in his article "Don't Sell the Short Films Short" in the June 13 issue of The HERALD.

I note that in the Los Angeles area, in the case of the short subject "flatties," exhibitors who have had wide screens installed are running these "flatty" shorts in normal screen size ahead of the wide screen feature picture. This gives the audience a true appreciation of the wide screen feature much as the treatment in "This Is Cinerama," where they open on a normal size picture and then bang into the Cinerama size picture.

In other words, by running the short in normal size it helps sell the wide screen sized feature picture by contrast with the conventional sized short.

As regards 3-D shorts, it is my personal opinion that they will prove just another passing "gimmick." This is based on my own experience with 3-D. Back in 1935, as you may know, we made the first 3-D short ever to be shown in a motion picture theatre. It did a phenomenal gross. The gross on our second "Audioscopiks" picture dropped considerably from the first and the gross on our third 3-D picture telling a story, dropped even more. This in spite of the fact that each succeeding 3-D short was actually a much better short subject than the previous one.

It seems to me it all boils itself down to one thing, and that is "good pictures."—*PETE SMITH, Pete Smith Specialties, Metro-Goldwyn-Mayer, Culver City, California.*

Thanks on Shorts

To Walter Brooks:

All of us in this outfit want to go on record with a word of thanks for your article in the June 13 issue of The HERALD, under the title "Don't Sell the Short Films Short."

This kind of editorial comments is stimulating and greatly appreciated by everybody in this organization.—*CHARLES LEVY, Walt Disney Productions, New York, New York.*

Selling Shorts Short

To the Editor:

I read with great interest the piece by Walter Brooks in the Managers' Round Table in the June 13 issue, "Don't Sell the Short Films Short." From what I have been able to gather, all too frequently bookers in the theatres don't even screen the shorts before making their selections for any particular show.

It seems to this writer that if the bookers would spend one day a week screening shorts, they would have some conception of what they are attempting to ask their patrons to swallow.

After all, why should the patrons of a theatre be forced to sit through an unbalanced program of shorts when the men who are responsible for showing the shorts won't even take the trouble to sit through a showing of them?—*EDWARD SELZER, president, Warner Brothers Cartoons, Hollywood.*

MOTION PICTURE HERALD

July 11, 1953

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TAX receipts increase in Chicago indicates gross gains Page 12

PARAMOUNT claims process for sufficient light for drive-in 3-D Page 12

GOLDENSON and Hyman offer program to eliminate confusion Page 13

STANLEY Warner deal for Cinerama operation completed Page 15

RANK three-way CinemaScope deal is seen in work Page 15

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

STANLEY Warner gets extension on dropping of 24 houses Page 20

MEXICAN workers strike holds up production of many films Page 20

COWDIN urges "Voice" propaganda in top Hollywood films Page 21

OPPOSITE views expressed on 3-D plans at exhibitor meet Page 22

HILLSIDE appeal to be based on claimed invalidity of price act Page 23

HOUSE unit would cut appropriation for U.S. film program Page 23

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On the Horizon

LEONARD GOLDENSON, president of AB-Paramount Theatres, Tuesday reported that grosses for the second quarter of 1953 were 20 percent higher than for the first quarter. Harry B. French, president of Minnesota Amusement Co., said in Minneapolis Tuesday, May and June business was "way ahead." Those two months are the firm's annual business drive months. Mr. French attributed the boom to good product and public interest in 3-D.

► The State Department and the city of Washington, D. C., have nothing on Hollywood! During the first six months of this year alone, 128 representatives of 24 foreign governments were in Hollywood, and made the rounds of the studios.

► MGM, which in this country has been more or less following the leader in the new developments, in Great Britain is advertising in the trade papers aggressively, thus: "Be Prepared! Do your boxoffice a good turn! Be prepared for the great things to come in Wide Screen, CinemaScope, 3-D, 2-D. . . . Follow the leader now, and equip your theatre with WIDE SCREEN!"

► Claude Ezell, founder and organizer of the International Drive-In Theatres Association, is negotiating with Gael Sullivan, former TOA executive, to handle certain phases of the general program for the Association.

► A new one-year agreement with West Germany, maintaining a free market for American motion pictures was concluded last week in Berlin by Eric Johnston, president of the Motion Picture Association. The agreement, in effect, provides for unrestricted imports of American pictures and free remittance of revenues at a rate below the official rate of exchange.

► Congress moves into its crucial last month, with time growing very short for action on bills to give theatre owners relief from the admission tax and overhaul the anti-trust laws.

► This may have been expected, and here are the first rumbles. The president of the Maryland Allied unit, Leon Back, predicted last week a general price admissions increase. The reason: the expenses of converting theatres to 3-D, wide screen, stereo sound, and increased wages. He also warned: "To increase the admissions without making it worthwhile to the customers may spell boxoffice disaster."

► Attorney General Brownell's proposal for an administration committee to review the anti-trust laws will probably act as another factor to block action by Congress this session on anti-trust bills. There'll be a feeling that Congress should wait for the results of this study and do everything at once, rather than spread out the work.

► Not only is one very major company drilling for oil, in the ground that is, but may very well make as much money from it as from other fascinating new gadgets intriguing the industry. The company is 20th-Fox, which has had the intention sometime, and recently a permit from the city of Los Angeles. The drilling is on a royalty agreement with the Universal Consolidated Oil Company. The project is for directional drilling of 13 wells from a single site. Drilling begins within the month, and, the company states: "It will not interfere with the customary studio use of the property."

WM. GOETZ LEAVING U-I IN NOVEMBER

HOLLYWOOD: William Goetz, in charge of production at Universal-International Studios, will terminate his association with that organization at the expiration of his contract in November, it was officially announced here Wednesday following a conference between Mr. Goetz and Milton R. Rackmil, president. Mr. Rackmil said that he regretted that contract negotiations with Mr. Goetz, "conducted under the most amiable of circumstances, were unsuccessful." Edward Muhl, vice-president and general production executive, is scheduled to take charge of studio operations.

► Broadway, the industry's barometer, reported some wonderful things last week. "Stalag 17" at the Astor was expected to do a record $44,300; and "Scared Stiff" at the Mayfair was expected to garner $50,000. The third week of "Dangerous When Wet" at the Radio City Music Hall was to get $125,000, which is very good; and the first week of "Witch Doctor" at the Roxy was to gross a nice $80,000. Other pictures doing very well were "The Beast from 20,000 Fathoms," "It Came from Outer Space," "Melba," "Houdini"—and, of course, Cinerama.

► The industry last week received a Congressional boost from Representative McDonough (Rep., Cal.), who inserted into the "Congressional Record" Motion Picture Association of America president Eric A. Johnston's recent annual report. He commented: "It is an excellent analysis of the industry and its future as one of the major industries." He added the film business is conscious of its shortcomings, which it is trying to remedy, and that 50,000,000 people still go to the movies every week.

► On Friday possibly, the industry was to know for the first time publicly just what the Department of Justice thinks about the Senate investigation into the practices of the industry, part of its scrutiny of the small business situation. Who will appear, and what he will say, was a matter of keen speculation at Washington during the week.

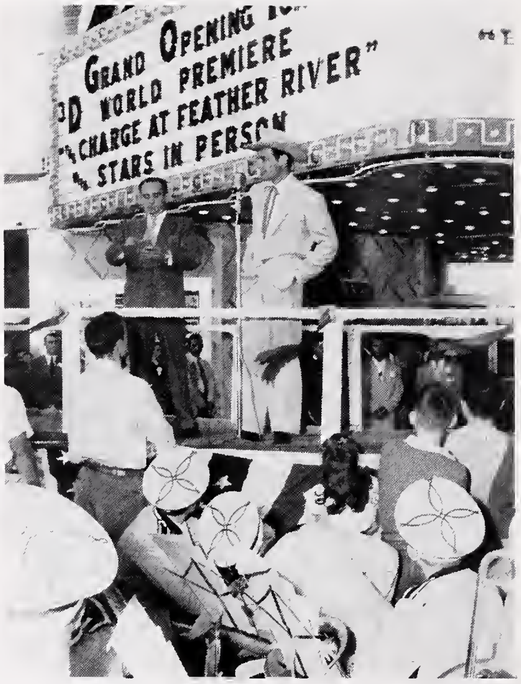
MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures

by the Herald

THE CINERAMA STORY was brought up to date Monday, in New York, by the men above, who told of the Stanley Warner deal. See page 13. The men are, left to right: Hazard Reeves, Cinerama, Inc., president; S. H. Fabian, Stanley Warner president; Tom Perkins, Cinerama Productions vice-president; Herbert Barnett, Cinerama, Inc., vice-president; and John Hartley, Cinerama, Inc., treasurer.

A REAL BREAK, left. Max E. Youngstein, United Artists vice-president in charge of advertising and publicity, right, poses with artist Jacques Kapralik and a pre-print cover of the "Pictorial Review" July issue, Mr. Kaprilik's impressions of "Return to Paradise."



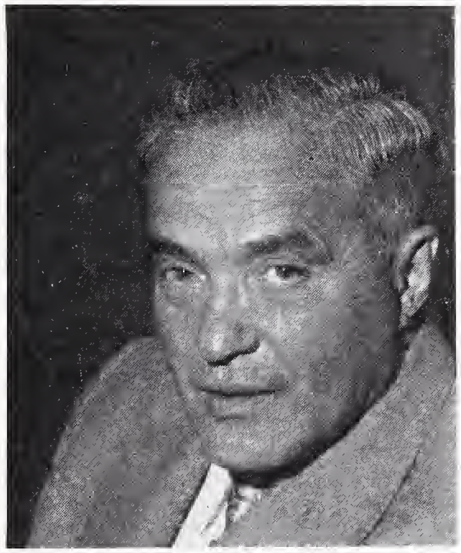
AS WARNERS' "The Charge at Feather River" hit the Plaza, at Vernon, Texas, above. Star Guy Madison meets the crowd. The picture also opened at Houston, San Antonio, Fort Worth, and Dallas. At the left, during the Dallas press reception, James O. Cherry, Interstate circuit city manager, right, plays host to stars Vera Miles, Helen Westcott, and Ron Hagerthy.

GREETINGS at Bogota, Colombia, for Robert Hawkinson, RKO Radio assistant foreign manager. Above: Hugo Stramer, Colombia manager; Mr. Hawkinson; Melvin Edelstein, Puerto Rico; Dr. Salazar Santiago; Ricardo Canals, Far East supervisor; and Pedro Diaz, Colombia sales manager.

SAM ROTH, right, Washington circuit owner, with Maryland Governor Theodore R. McKeldin, whom he invited to the premiere of IFE's "The Little World of Don Camillo." The film is in English, French and Italian.

FOR "THE POSTMAN." MGM's shorts producer Pete Smith, above center, receives from Jack Monico, National Association of Letter Carriers, a badge, mailsack, and cap. Watching, left, is Warner McIntyre, Los Angeles assistant postmaster. Mr. Smith's new short will have a pre-sold audience of 150,000, and their families.

DURING PRODUCTION, left. William Boston, general manager of Gibraltar Theatres at Scottsbluff, Neb., visits with Rex Allen, left, star of Republic's "Shadows of Tombstone."



by the Herald

SAM ISRAEL, Universal-International studio publicity director, was in New York for a week of conferences at the home office.

ON THE SET of Paramount's "Red Garters," left, Mike Maceri, of the Zer-Mac Theatre Company, Memphis, and Mrs. Maceri meet Cass Daley (as Minnie Redwing, Indian Squaw). With them is a young friend, Henry Kveen.

MOVE TO PUSH TAX REPEAL

Senator Milliken Pledges Intent to Expedite Bill, But Cannot Be Sure

WASHINGTON: Promise to "expedite" committee consideration of the Mason admission tax relief bill, if it passes the House, was made last week by Senate Finance Committee Chairman Milliken. The Senator admitted, however, that he did not have any "certain assurances" that the bill would reach the Senate this year.

The Mason bill would exempt motion picture theatres from the 20 per cent Federal admission tax. It is considered likely that House Ways and Means Committee Chairman Reed will call the bill up for a vote in his committee once the excess profits tax dispute is disposed of, which was expected to be by the end of the week.

Offered as Amendment

Senator Millikin's statement was made during a Senate debate on the Reciprocal Trade Agreements Bill. Senator Kerr, a member of the Finance Committee, offered the provisions of the Mason bill as an amendment to the Reciprocal Trade Agreements Bill. He finally withdrew the amendment at the request of Senator Millikin, but in the meantime an interesting change had taken place, demonstrating great interest on the part of Senators in admission tax relief.

Offering his amendment, Senator Kerr said he had hoped that the Mason bill would have passed the House by this time, but "this has not happened and the session is now drawing toward a close."

He said he felt that the admission tax was "one of the most burdensome of the present excise taxes." He declared that "the situation has become so critical for motion picture theatres that it should certainly be corrected during this session of Congress." He then urged Senator Millikin to accept the amendment and take it to conference with the House.

Cites Pending Bill

In reply Senator Millikin said he regretted he could not do this. "I am thoroughly conscious of the deep trouble the motion picture people are in," he declared, "and it is not getting any better. A bill is pending in the House, but I cannot say whether I have certain assurances that it will reach the Senate. It involves an enormous sum of revenue, and I believe the subject ought to be considered separately and carefully when the House bill comes to the Senate."

Senator Millikin agreed with Senator Kerr that the admission tax is "burdensome and oppressive," and declared that "I think it would be highly advisable if we could get rid of it consistent with all our fiscal requirements." He declared he felt a "deep sense of sympathy with the problems of the moving picture operators."

Senator Ferguson supported Senator Kerr, declaring that theatre owners are having "great financial difficulty." He said that as a member of the Senate Small Business Committee studying the film industry, he was especially aware of the problem and felt that "the moving-picture people need relief."

Senator Millikin said he did not think the House would accept the amendment if the Senate put it on the trade bill. Pointing out again that the Ways and Means Committee had before it the Mason bill, he declared that he thought the House Committee "would be especially sensitive to an effort by the Senate to prod them by sending something to them on which they are already working." He asked Senator Kerr to withdraw the amendment.

Senator Kerr reluctantly agreed, saying that he hoped Senator Millikin would take the amendment to conference, but that "if he cannot do so, in view of his comforting reassurances that we will be permitted to have a bill before us in the near future in connection with which this matter can be considered, I will not press the amendment."

Monday Senator Kerr said that if the House does not act on the Mason bill, he will endeavor to tack it on as an amendment in the Senate to the excess profits bill or some other "appropriate bill."

CHICAGO TAX SHOWS INCREASING GROSS

CHICAGO: **City of Chicago three percent amusement tax figures released this week indicate a continuing rise in gross theatre receipts, a development of recent months after a steady decline since late 1948, when the tax first was assessed. Theatre tax collections for June, on May receipts, were $85,921.09, compared with $81,491.26 the previous month, on April receipts, and $82,829.37 for June of 1952. Total theatre tax collections for the year to date are $518,857.85, up roughly four and one-half percent from the $509,684.96 for the corresponding period last year. The increase is noteworthy in that many theatres have closed here in the past year, indicating that the smaller number of theatres remaining have managed to not only take up the slack, dollar-wise, but have improved their gross business to a point where fewer theatres are handling more revenue. Such things as advanced prices and more houses playing in the first outlying run have contributed to the general upward trend in receipts.**

See Better 3-D Light In Drive-ins

Paramount engineers this week announced that in their estimation the loss of light at drive-in theatres playing 3-D pictures may be decreased by 50 per cent by the elimination or reduction of the "flicker blade" in projection machines.

This blade was introduced to projection to eliminate flicker on high intensity screens in low-light-level auditoriums. In drive-ins, they assert, the overhead light is high and screen illumination low.

Paramount engineers under studio engineering and recording chief Loren L. Ryder experimented last week at the Van Nuys, Cal., Drive-In, with "Sangaree." They are preparing complete instructions to be sent to drive-in houses. They contend such theatres will be able now to open earlier, in any event.

May Tax Collections Dip to $23,410,788

WASHINGTON: May admission tax collections, reflecting April business, were off from April collections, but were still the second highest this year. The Internal Revenue Bureau said general admission tax collections in May amounted to $23,410,788, compared with $25,160,355 in April and $25,221,046 in May last year. Total admission tax collections, including roof garden and cabaret taxes and taxes on various overcharges and leases as well as the general admission taxes, amounted to $27,509,713, compared with $29,175,190 last May the Bureau said.

Boston Council Requests Drive-In Permit Ruling

BOSTON: The city Corporation Counsel has been requested by the Boston City Council to "immediately render" an opinion on the right of the Street Commission to issue permits for open-air theatres. This resolution had been in committee since April, 1950. It was inspired by the issuance of two permits for the construction of drive-in theatres in 1949.

Connecticut Tourney Set

The annual outing and golf tournament of the Motion Picture Theatre Owners of Connecticut will be held Tuesday, August 18, at the Racebrook Country Club, in Orange, Conn. George H. Wilkinson and Albert M. Pickus are co-chairmen of the committee in charge.

"Tabloid" Production Set

Allied Artists changed the production date of "Tabloid" to July 8. Ben Schwalb is producing the film which stars Stanley Clements.

PROGRAM AIMS TO BRING ORDER FROM CONFUSION

Goldenson, Hyman Offer Eight-Point Plan to End the Threatened Chaos

To help the motion picture industry through its current period of crisis and confusion in the matter of systems, projection and sound, American Broadcasting-Paramount Theatres, Inc., this week released for official consideration by production, distribution and exhibition an eight-point program of recommendations designed to bring order out of threatened chaos.

The program was contained in statements made Tuesday before a luncheon gathering of trade press representatives at the AB-PT home office in New York by Edward L. Hyman, vice-president. Introducing Mr. Hyman and leading off the discussion of industry prospects was Leonard H. Goldenson, president of the company.

Reviewed History of Record And Phonograph Industry

Before outlining the eight AB-PT recommendations, Mr. Hyman briefly reviewed the history of the phonograph and record industry when it let itself get bogged down in a "battle of systems"—45 rpm vs. 33⅓ rpm vs. 78 rpm. "This," said the theatre executive, "almost parallels what has taken place in our industry with aspect ratios."

By unification of all branches of the motion picture industry, Mr. Hyman said it was hoped that the film people could avoid the chaos which blighted the recording industry until the three-speed phonograph was developed.

To do this he outlined the following recommendations:

1. "Make your pictures in any ratio that will make the picture impressive, but make pictures and make certain to put into each picture the proper ingredients plus color, if possible.

Suggests Avoiding All Black and White 2-D Quickies

2. "The market has been killed for 2-D black and white quickies and this kind of picture should be avoided.

3. "Continue to make 3-D pictures but by all means improve on the quality and broaden the scope of the subject matter.

4. "Equally as important as the quality of 3-D pictures is the quality of the 3-D viewers and we must give our patrons substantially improved viewers if interest is to be maintained.

5. "Above all do not withhold production until more wide dimensional pictures are released and then strive desperately to get into production with a resulting lapse into quickie type of picture.

6. "If you continue to make 2-D pictures in the normal 1.33 to 1 ratio for theatres not equipped with wide screens, leave sufficient space at top and bottom of the picture so that exhibitors who have wide screens can enlarge them to the best adaptable size for their theatres.

LEONARD GOLDENSON

EDWARD L. HYMAN

7. "Don't dub in (stereophonic) sound on pictures already made just for the sake of advertising stereophonic sound. The results of this to date have been meaningless, without value and at an exhorbitant price to the exhibitor for the necessary sound equipment. . . . devote your ingenuity to including stereophonic sound as pictures go into production so that all phases of the stereophonic sound system can be utilized.

Should Now Take Another Look at Advertising Method

8. "We think it is appropriate at this time to take another look at our advertising methods . . . . advertising and exploitation of each picture should begin when it goes into production and should be kept alive constantly in an increasing crescendo until the picture arrives in the theatre, with the release campaign acting as the climax." This, Mr. Hyman pointed out, has been advocated by Mr. Goldenson for years.

Mr. Hyman dwelled at some length on what he described as "the all-important equipment problem." To be ready for the exhibition of the new films, affiliates of AB-PT and other big exhibitors have equipped their theatres with all-purpose screens and stereophonic sound systems. However, because of the tremendous expenditures involved, small houses have not been able to do the same.

"These costs," he said, "must be carefully weighed and balanced and the path ahead must appear much clearer before this can be done. In this connection, we would like to point out that screens and lenses necessary in the presentation of one of the wide-screen systems are so high in price that they cannot be afforded by many exhibitors."

In informal conversation later, Mr. Hyman said the above did refer to the 20th-Fox CinemaScope screen and lenses, the prices for which he believes "would be much lower and within the reach of exhibitors in a free and competitive market among all the equipment manufacturers."

He said that because of its pioneering and research, 20th-Fox naturally should be allowed a return on its CinemaScope investment. However, he added, he had been informed the lenses could be made available for between $400 and $500 a pair rather than the approximate $2,800 and that he believed the screens could be sold for about $1.15 a square foot rather than the $3 or $3.50 asked for CinemaScope.

Mr. Hyman described stereophonic sound as "the real stumbling block of the moment," and he urged the quick development of the single film strip for four sound tracks.

Compliments Producers on Quality of Summer Product

In his introductory remarks, Mr. Goldenson complimented producers and distributors for the unusually fine product which they have begun to make available in the May-June period which heretofore has been regarded as an off-season. The sentiment was echoed by Mr. Hyman, who listed some of the outstanding films available this year and then asked distributors to do for December what they had done for May-June.

"As we have done in the past," said Mr. Hyman, "we promise every cooperation, if given worthwhile pictures, to make December a great month for all of us."

The authoritative facts about . . .

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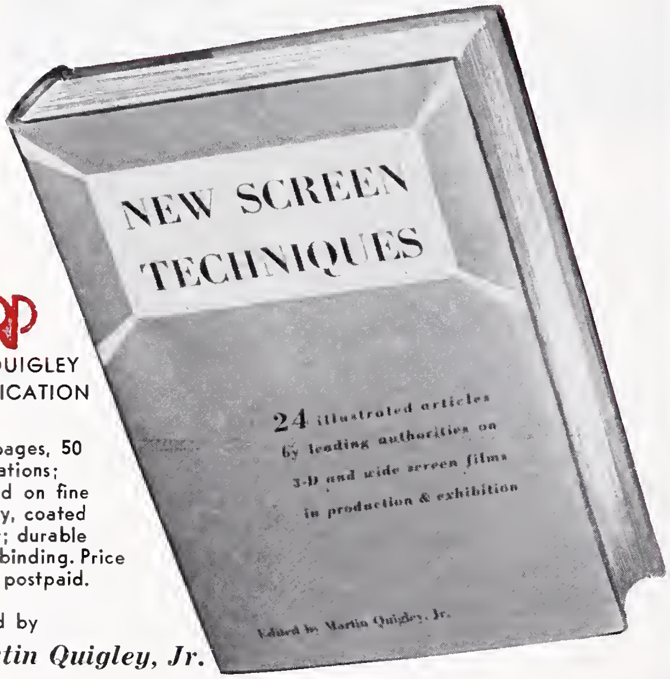
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STANLEY WARNER DEAL FOR CINERAMA IS SET

Need Justice Department Approval; to Provide Money and Theatres

Cinerama is on the move toward a bigger place in the established motion picture industry. It will have money, technical improvements, more theatres and more productions, even musicals. The big, able Stanley Warner Corporation has come along with the theatres, the money, and the showmanship know-how.

All that remains is for the U. S. Department of Justice to say it approves—and within one month, or the deal will be called off by both parties.

Deal Announced by Major Executives of Both Companies

The deal was disclosed formally Monday afternoon at the Stanley Warner New York home office, by a corps of executives from it, and from Cinerama and Cinerama Productions. It ends weeks of rumors. Among the men who spoke Monday, in outlining the deal and answering questions, were Hazard Reeves, Cinerama, Inc., president; S. H. Fabian, Stanley Warner president; Tom Perkins, Cinerama Productions vice-president; and Herbert Barnett, Cinerama, Inc., vice-president.

What happens is that Stanley Warner is advancing $1,600,000 for new equipment; that it will buy 700,000 shares of Cinerama, Inc., from Cinerama Productions, and also acquire option rights to another 300,000 shares, also owned by Cinerama Productions; that it will open about 20 theatres for Cinerama showings, some eight to 10 of them its own; that it will elect four of seven directors to Cinerama, Inc., the equipment manufacturing firm, and that it will produce motion pictures for exhibition in the equipped theatres.

Personnel Changes Not Announced As Yet

Unknown is the future status of L. B. Mayer, Cinerama Productions president. What happens to Mr. Mayer, the men would not hazard. Neither did they venture to predict the future of Merian C. Cooper, Cinerama producer who has been making "Seven Wonders of the World." Mr. Perkins did say Cinerama Productions' coast office would close and its other operations be "streamlined." Mr. Fabian added his plans were to retain such personnel as Lester Isaacs, acting director of exhibition, and others.

Stanley Warner will produce and exhibit. It has, Mr. Fabian said, worldwide exhibition rights to 1958, and the agreement also calls for at least five pictures during that period.

Messrs. Barnett and Reeves were emphatic in predicting technical improvements, while not giving details. Their predictions were in response to questions about elimination of the "seams," those areas where differences between the three images are discernible; and about use of one film. They all stressed quality, which Cinerama, they assert, has above all other systems of wide projection. And they also stressed reduction in cost for future theatres using it.

Installation always is relative to location; but, generally, Mr. Reeves estimated, in-

(*Continued on page* 18, *column* 3)

SEE 3-WAY CINEMASCOPE DEAL IN WORK WITH RANK

by PETER BURNUP

LONDON: Details regarding the utilization of CinemaScope by the J. Arthur Rank Organisation will await the return here July 14 of Spyros P. Skouras, president of 20th Century-Fox, who left London Sunday for a tour of Germany, France and Italy.

Following weekend conferences between Mr. Skouras and Rank representatives, both sides refused to disclose the subjects under discussion, but it is understood that the proposed deal calls for the manufacturing of equipment as well as theatre installations. Another report, strictly unconfirmable, is that the discussions involved production in the CinemaScope process.

Push Stableford Screen

It is believed in trade circles here that the final outcome of negotiations will call for some adaptation of the Stableford screen in Rank theatres instead of the screen which Mr. Skouras brought over for the CinemaScope demonstration. The Stableford screen is marketed by the Rank organization but, apart from that, the opinion of optic specialists generally is that the luminosity of the screen exceeds that of Mr. Skouras'. It seems reasonable to assume that Mr. Rank has insisted on the all-purpose Stableford.

Before leaving for the continent, Mr. Skouras said he was "delighted" with the CinemaScope reception in London. He said he anticipated 1,000 installation applications within 30 days, which, according to him, "far exceeds the initial reaction in America." He said too that his relations with Mr. Rank had never been more cordial.

Odeon to Get "The Robe"

Plans for distribution of "The Robe" here have not been announced but it is understood that the picture will go out on a roadshow basis commencing with the Leicester Square Odeon at the end of August and then around the Odeon circuit in key provincial cities.

It is significant that at this time the Cinematograph Exhibitors Association has started an inquiry into dimensions and potentiality of the theatres of all its members. An elaborate questionnaire has been prepared by the Association's technical adviser, Leslie Knopp, in collaboration with the British Kinematograph Society. The leading equipment makers also have assisted.

Will Await Standardization

It will be recalled that Dr. Knopp counselled members not to commit themselves until the industry generally had agreed on standardization of screen ratios and the like. That was to be the attitude of the Association's executive when it met Wednesday this week. The majority of the 300 theatres who are reported to have applied for CinemaScope already, probably will be found to be those which play first run concurrencies with Odeon houses. In other words, they do not propose to be caught on the wrong foot by their Rank opposition.

The powerful ABC circuit has so far made no policy statement. Its controllers obviously are waiting to see how the several cats jump. True 3-D continues on its way here. "House of Wax" is still drawing large audiences at its eighth week at the Warner—although it is almost exclusively a peanut crowd. Paramount's keenly awaited "Sangaree" was to open at the Plaza Friday.

New Ruling on Viewer Tax

A statement is expected shortly from the Customs and Excise authorities rationalising the position of entertainment tax on hire charges paid by patrons for the use of 3-D spectacles. The authorities hitherto have insisted on the hire-charge ranking for tax, which puts seat prices in a much higher tax bracket. CEA protested strongly at this and planned having a test case heard in the law courts. It is understood now that the Customs accept the view that separate charge for spectacle hire should not be taxable.

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R K O RADIO PICTURES

AVAILABLE WITH **STEREOPHONIC SOUND**

Terry Ramsaye Says

BEHIND THE CURTAIN—In Russia's city kinemas now white-coated girls are vending ice cream to the audiences. That is commercial, also bourgeois and effete.

This comes from a browsing in Kinematograph Weekly which carries the first good report on the current state of Russian motion picture operations. It presents significantly a slant on the trend in British film trade relations with Moscow, which seem a-growing. It is a report from an interview with Kenneth Rive, managing director of Gala Films, London, just returned with a purported exclusive arrangement for the interchange of British and Russian product. Now he has to talk to Britain's Board of Trade. He says his motives are entirely commercial. Meanwhile he is said to have seventy-five Russian films "in hand," of which about 12, he said, were "commercial." One could be wondering what's to be done with the rest of them. Gala is said to be taking Russian pictures on a 50-50 sharing of profits, earnings going to the account of the Soviet Export Film Organization in Britain.

It comes out that all kinemas are state-owned and that in Moscow there are 50 in the city center. They open at 8:30 A.M. and the last show starts at 11:45 P. M. The houses are said to be always filled, with some seats sold in advance and a long free list by allotment to trade unions.

The theatres look like warehouses outside and are ornate with decoration within. There is classical orchestral music in the foyer until the show goes on. The admission includes smaller projection rooms where documentary, which means message, pictures run continuously.

The films are selected by "a people's committee and the same picture plays all Moscow houses day and date. The prices of admission, converted to British money range from 2s to 5s.

Out in the provinces it seems that there are few kinemas but thousands of workers' clubs supplied with free films. There are no tidings on aspect ratios and 3-D.

Somewhere over among those millions there may be a sleeping market for a lot of popcorn.

* * *

DIRECTOR CREDITS—The pursuit by the Screen Directors Guild of a brighter spot for the director of the picture, from screen to billboard, discussed the other day by William R. Weaver in The HERALD's Hollywood Scene, brings some sequel reflections. One can have no proper objection to adequate recognition of any and all contributors to the competence of the pictures. It is to be observed, however, that published credits are externally important only in the degree in which they engage the spectators' interest.

Objectively it is most apparent that the customers are in the main interested in the show. Aside from a few letter writing super-fans, they are concerned only with what they see. They do not see either the director or many of his co-workers so essential to the product. Just for instance consider how few readers of the periodicals ever note the names of the many gifted illustrators who sign their drawings. How many of the reading millions know the names of such as Dean Cornwall or Rockwell Kent?

The complex of credits, unrolled endlessly on the screen, and contractually cluttering the advertising displays, does nothing for the art and its merchandising values. Those credits are mostly interior trade considerations.

The probably highly impractical deduction is that those yards of credit titles should be required only for showings in Hollywood, or other areas where there is some regional interest in who did everything.

For the customers it would be better if the picture opened with a maintitle and proceeded thence into action and the story. By the time the patron has bought his seat he knows most all he wants to know about the production details. His attendance is not for any purpose of check-up.

* * *

TELLING THE LAYMAN — Charles W. Curran, one time projectionist, Hollywood screen writer, playwright, producer for the U. S. Navy, advertising copywriter, account executive, etc., now president of Times Square Productions, making industrial pictures for TV and the industrial screen, is out with a revision of his unique handbook for business executives explaining in non-technical terms the art of production. It's in hard covers this time at $3, published by Pelegrini and Cudahy, New York. Everything is there from a glossary of shop terms to union scales. We discover with interest that an I.A.T.S.E. or American Federation of Labor hair dresser draws a minimum of $25 a day, while a C.I.O. hairdresser gets not less than $37.50.

CINERAMA DEAL

(*Continued from page 15*)

stallation now would cost approximately $50,000, and equipment $60,000, making a total well under the $175,000 cost cited for the initial locations.

As for equipment, there is plenty for projection and sound; and, within 60 days, five Cinerama cameras will be available. Mr. Reeves said.

Fabian Plans Installation In At Least 20 Theatres

Not less than 20 theatres was the estimate of Mr. Fabian, envisioning a chain of Cinerama installations; and, he added, he also sees at least two locations abroad, certainly one in London. He also said:

"The real story is that we have a 146 degree angle and no one else has, and all one has to do is to go to the theatres and see audience reactions again and again. That's something that gives a real thrill to the showman."

In speaking about equipment, Mr. Reeves noted that some of the faults observers may have in mind were those of early days, possibly due to poor developing, and printing, and new equipment has eliminated these.

Mr. Fabian pointed to a $1,600,000 gross in New York, $40,000 sales in tickets three weeks in advance of the Chicago opening, and to sustained public interest generally. He remarked, apropos of questioning about some competitive systems:

"The great difference, gentlemen, is, that we have our hit!"

Grainger Foresees a Big "Second Chance" Gross

A huge gross of $7,500,000 for RKO's first 3-D film in color by Technicolor, "Second Chance," has been predicted by J. R. Grainger, president of RKO. Mr. Grainger said the film, which stars Robert Mitchum, Linda Darnell and Jack Palance, will be the medium of establishing "once and for all that 3-D can be a great asset—not just a gimmick—which will enhance the value of a proper story."

Install 3-D in Drive-In

SAN FRANCISCO: By the end of this month, 13 drive-ins in the San Francisco exchange territory will have installed 3-D equipment. Included in this list are all the Robert L. Lippert and Blumenfeld theatres, it is reported.

"Robe" in CinemaScope to Open at Broadway Roxy

Twentieth Century-Fox announced Wednesday that "The Robe," first CinemaScope production, will open at the Roxy theatre in New York late in August. The theatre will be completely refurbished and re-equipped for the world premiere of the high-budget production. It will be the first showing anywhere of a full feature in CinemaScope. The film, budgeted at $4,000,000 and in color by Technicolor, is an adaptation of the Lloyd C. Douglas best-selling Biblical novel.

TODAY...
THE
BIG STARS
AND
BIG PICTURES
COME
THRU
UA

And so do the Academy Award Winners!

1952
Gary Cooper, HIGH NOON
1951
Humphrey Bogart, THE AFRICAN QUEEN
1950
José Ferrer, CYRANO de BERGERAC

HUMPHREY
BOGART

The 1951 Academy Award Winner (AFRICAN QUEEN) comes up with another winner in **BEAT THE DEVIL!**

GARY
COOPER

The 1952 Academy Award Winner (HIGH NOON) in James A. Michener's great South Pacific Adventure **RETURN TO PARADISE**, in color by Technicolor

KIRK
DOUGLAS

in **ACT OF LOVE,**
from Alfred Hayes' sensational best-seller, "Girl On The Via Flaminio"!

ERROL
FLYNN

One of the greatest names in the business in TWO big ones — **CROSSED SWORDS,** Eastman Color and **WILLIAM TELL,** Pathe Color

WILLIAM
HOLDEN

in **THE MOON IS BLUE,**
now in its third year on Broadway and still going strong!

JOEL
McCREA

in the Eric Ambler screenplay **SHOOT FIRST!**
Co-starred with Evelyn Keyes!

JOHN
PAYNE

in TWO spectacular productions—**RAIDERS OF THE SEVEN SEAS,** Color by Technicolor and **CROSSTOWN** (tent. title)

GREGORY
PECK

In TWO big ones — Mark Twain's immortal **THE MILLION POUND BANK NOTE** and **THE PURPLE PLAIN,** E. H. Bates' best seller!

STANLEY GETS AN EXTENSION

Wins 6 More Months to Dispose of 24 Houses; Suit Asks Zone Change

Trust news bubbled up on many fronts last week.

In Washington the Justice Department granted Stanley Warner a six-month extension—until January 4, 1954—to dispose of 24 theatres which remain to be sold under the original Warner consent decree.

Justice officials said the circuit has sold 30 of the 54 theatres required to be sold under the decree, half by January 4, 1952, half by January 4, 1953.

Had Previous Extension

Warners got a six-months' extension on the deadline for disposing of the first half and met that deadline in July, 1952. The deadline for the remaining half was extended from January 4, 1953, to July 4, 1953, prior to the extra six-month extension granted last Friday.

In Chicago the Melbro Amusement suit seeking consolidation of three bidding zones into one so that the Rockne theatre would not have to play day and date with two or three other theatres in its general area was dismissed without prejudice by Federal Judge John P. Barnes at the request of the plaintiffs who do not find it opportune to carry on litigation against the defendants at this time, the defendants being the eight major film companies.

The deterent to continuation of the case is the present state of the plaintiff's business, which, it was pointed out, makes it difficult for them to finance the preliminary action necessary to prepare a case for hearing.

Dismissal of the suit without prejudice means that it can be reinstated at any time the plaintiffs wish to do so.

Schine Asks Extension

In Buffalo a bid to hear arguments in the Schine Theatres case on July 20 in Federal District Court was incorporated in a Schine motion to extend its deadline for selling 25 theatres as required by the Schine consent decree.

The motion also stated that a request will be made to modify the terms of the decree because of the present state of the motion picture industry, as compared to the 1949 period at which time the decree was handed down.

In the court's anti-trust judgment, Schine Theatres was ordered to dispose of 39 theatres within three years after the decree, but obtained extensions after disposing of 14.

In Washington a Senate Small Business sub-committee investigating industry trade practices decided that a Justice Department report is "vague" and "unsatisfactory," and has asked the D. of J. anti-trust division officials to appear at public hearings to answer further sub-committee questions.

Asks Personal Appearance

The request was sent out by sub-committee chairman Schoeppel to Stanley N. Barnes, head of the anti-trust division of the Justice Department. Senator Schoeppel indicated he would like Mr. Barnes and his aides to appear before the sub-committee later in the week.

Sub-committee hearings ended abruptly some weeks ago with Senator Schoeppel announcing that Justice Department officials, long awaited as the crucial witnesses, would file a statement rather than appear in person.

The Justice Department sent the sub-committee recently a 20-page report commenting on the various problems raised at the hearings. The sub-committee never made the report public. But sub-committee officials said the report did not cover many of the points that the Senators wanted covered, and was vague on many others.

For example it was reported, the Department never made clear its attitude on many of the complaints filed by exhibitors with the anti-trust division over recent years.

Hence the sub-committee has asked the Department to take the stand at the public hearings and answer more fully.

Harrison Plans 3-D Equipped Drive-In

WAYCROSS, GA.: Plans for construction of a new 400-car, 3-D-equipped drive-in have been completed by John Harrison, Waycross City manager for Georgia Theatres, and former Quigley Award winner. The circuit recently purchased the Waycross drive-in which will be operated until the new drive-in is opened. The Waycross has been reopened after a shutdown of several weeks for repairs. Mr. Harrison also announced the promotion of Freddie Crosby to manager of the Ritz and Harold Linton to manager of the Waycross Drive-in.

Louisville House Installs New Stereo Equipment

LOUISVILLE, KY.: The Rialto theatre, owned by the Fourth Avenue Amusement Company, here, has installed one of the first wide-screen and stereophonic sound systems in this area of the country. Johnson J. Mussellman, executive director of the theatre, had the equipment flown in from all sections of the country in order to meet a July 2 deadline set by the company. The curved screen is 20 feet high and 50 feet wide and is equipped with draw curtains for masking purposes. The new sound system uses 24 auditorium speakers and three stage speakers.

Strike Halts Production In Mexico

MEXICO CITY: The Mexican Labor Ministry is considering the request of 19 producers against whom technical and manual workers sections of the Picture Production Union are striking to enforce demands for a 40-hour week, that the shutdown be declared illegal.

The producers say the strike has suspended the making of 44 pictures which they value at $4,000,000. The National Cinematographic Industry Workers Union (STIC) is backing the strike, in accordance with the recent friendship and solidarity pact made by STIC and STPC.

The strike is not in the least affecting exhibition. All exhibitors here obtained two years of labor peace by granting their unionized help—STIC members—a 12 per cent pay hike.

The National Cinematographic Board, of which Jose Lelo de Larrea is chairman, placed at 310 yearly the top number of foreign pictures that can be imported, as asked by the STIC and STPC.

STPC has asked President Cortines to prevent dumping in Mexico of U. S. pictures which TV has made below standard for American exhibition and which, according to STPC, exhibitors in Mexico would snap up because of the very low rental prices at which these films would be offered.

Meanwhile, STIC is pressuring Mexican distributors with the threat of a strike August 1, to increase salaries 12 per cent. STIC has allowed the nine U. S. companies until July 31 to meet its demand for a 10 per cent wage increase and to withdraw the companies' counter demand for time clocks for union employes.

Weill Gets Italian Films for Television

A two-year television distribution agreement involving advances of approximately $1,000,000 for 104 American-language Italian films has been concluded by Jules Weill, president of Specialty Television Films, Inc., and a group of Italian producers. The deal includes Italian product produced during 1949-1953. The dubbing program will begin immediately, and the first package of films will be ready for release some time in September.

Mannix Gets New Term Contract at MGM Studio

HOLLYWOOD: E. J. Mannix, a Metro-Goldwyn-Mayer vice-president and general manager of the company's studio at Culver City, has been signed to a new long-term contract.

Mr. Mannix went to MGM in 1925, after having held numerous positions in exhibition and in theatre operation with Loew's, in New York.

LATE REVIEWS

Second Chance

***RKO*—Suspense in 3-D**

(Color by Technicolor)

In "Second Chance," Howard Hughes and company certainly have put together one of the best of the 3-D pictures to be released so far, starring the most "name-worthy" trio yet to be seen in three dimensions—Robert Mitchum, Linda Darnell and that current chief of menace, Jack Palance. In or out of a new technique, this is an action melodrama to make money.

Story-wise it is a suspense-packed narrative, topical and fast-moving, laid in a small South American country today and involving principally an American prizefighter playing the "peanut league" after having inadvertently caused the death of a ring opponent in the States; a beautiful former girl friend of an American gang lord, and a gun-happy killer hired by the gang lord to put the doll away so she won't return to testify before a Senate investigating committee.

The action covers just a little more than 24 hours in the lives of the three and, from the time the film opens on Palance efficiently rubbing out a minor stoolie who also has skipped the country, the tension and suspense mount steadily to what is probably the most spectacular and hair-raising climax current in 3-D; Mitchum and Palance fighting it out in a disabled cable car suspended several thousand feet between a couple of Andean peaks. To add that extra soupcon, the cable is slowly pulling apart, threatening to send all concerned to a craggy death below. Pearl White never had it so good.

It's no surprise which of the two guys eventually gets tossed to the mountain goats, but that's as it should be. Miss Darnell and Mitchum thus get their second chance—she to go back to testify and he to return to Madison Square Garden, and, of course, they have each other.

The two-camera photography is uniformly excellent. To catch the Latin American flavor, director Rudy Mate took his crew to Taxco and Cuernavaca, Mexico, where, in color by Technicolor and three dimensions, festivals, fireworks, market places and local flora and fauna have been faithfully recorded to fine effect. Special 3-D tricks have been avoided almost entirely so that which emerges is mature suspense drama.

Miss Darnell has never looked lovelier and the two male stars are rugged and single-minded in their respective pursuits. Assisting them are Sandro Giglio, as the whimsically honorable captain of the ill-fated cable car and Roy Roberts as Mitchum's fight manager. Principal credit should go to Mate who has put together a film without a dull moment, as well as to Oscar Millard and Sydney Boehm, who wrote the script based on a story by D. M. Marshman, Jr. Edmund Grainger was executive producer and Samuel Wiesenthal producer.

Seen at the RKO 86th Street theatre in New York, where an audience of trade press, magazine and newspaper reviewers sat glued to their seats throughout. Reviewer's Rating: Very Good.—VINCENT CANBY.

Release date, July 18, 1953. Running time, 82 minutes. PCA No. 16452. General audience classification.

Russ Lambert	Robert Mitchum
Clare Shepperd	Linda Darnell
Cappy	Jack Palance

Sandro Giglio, Rodolfo Hoyos, Jr., Reginald Sheffield, Margaret Brewster, Roy Roberts, Salvador Baguez, Maurice Jara, Judy Walsh, Dan Seymour, Fortunio Bononova, Milburn Stone, Abel Fernandez, Richard Vera, Michael Tolan, Martin Garralaga, Judy Landon, Mark Wilde

The Maze

***AA*—Mystery in 3-D**

Showmen who've been saying all along that the proof of 3-D couldn't be had until a picture came along that used stereoscopy as naturally as photography, recording, or any of the standard tools of the trade, can stop doubting 3-D now. For that is the way stereoscopy is used in this finely developed presentation of a story in which a mystery of extraordinary but eminently authentic kind is maintained throughout a methodical building of suspense which explodes in the sharpest audience-response any 3-D film has elicited so far.

There is never a moment of letdown here from the well mannered performance of a story about intelligent people drawn together by right motives in a castle where mystery utterly dominates the activities of the household. Terror is created logically, plausibly, and the explanation, when it comes, fully justifies the anticipation. It would be a fine job of melodramatic narrative in any medium. It is a finer one in 3-D, and certain to run up a record of box office earnings pleasant to contemplate.

Richard Carlson's is the top name for marquee purposes in this country, and Veronica Hurst's doubtless is the best abroad, as she's a British actress not seen in American films heretofore but sure to be hereafter. Others in the relatively small but accomplished cast are Katherine Emery, Michael Pate, John Dodsworth, Hillary Brooke, Stanley Fraser, Lillian Bond, Owen McGiveney and Robin Hughes.

William Cameron Menzies, a world-famed stickler for artistic integrity, designed the production and directed its performance, both superlatively. The producer was Richard Heermance, the executive producer Walter Mirisch, and the script was by Dan Ullman, based on a story by Maurice Sandoz. Harry Neumann's skilled camera made the most of the work of all concerned.

The time is now. The principal scene is Craven Castle, in Scotland, to which Carlson, heir to the baronetcy, is summoned on the eve of his marriage to Miss Hurst. When he writes a strange letter in which he releases her from their engagement, she and her aunt go to the castle, where they find so much to bewilder and frighten them that they send for friends to come unannounced and join them. This is as much of the synopsis as anybody ought, to tell.

Seeing it from the beginning should be strongly recommended.

Reviewed at the Paramount theatre, Hollywood, on the afternoon of the opening day of its run, which ought to be long and prosperous if the enthusiasm of the cash customers meant what it's always meant since show business started. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, July, 1953. Running time, 81 minutes (not counting intermission). PCA No. 16453. General audience classification.

Gerald McTeam	Richard Carlson
Kitty Murray	Veronica Hurst

Katherine Emery, Michael Pate, John Dodsworth, Hillary Brooke, Stanley Fraser, Lillian Bond, Owen McGiveney, Robin Hughes

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URGES "VOICE" PROPAGANDA IN TOP HOLLYWOOD FILMS

by J. A. OTTEN

WASHINGTON: J. Cheever Cowdin, recently named to head the Government's overseas film program, would like Hollywood studios to put Government propaganda messages into films destined ultimately for overseas showings.

This is one of four ways he wants the help of the U. S. motion picture industry, he declared. The three other ways, he said, are for the industry: to make films for the Government program at rock-bottom cost; to distribute some of the films through private channels and pay rentals to the Government; and to do a better job screening out films or sequences that might hurt this country abroad.

Mr. Cowdin outlined these views, some of which may provoke considerable industry controversy, at a closed-door session of a House Appropriations sub-committee on June 24. His testimony was made public only last Tuesday. The International Information Administration is seeking $87,900,000 for the year ending next June 30; film division would get $6,400,000. The sub-committee has voted to give ITA only $60,000,000.

Mr. Cowdin also told the sub-committee that he had recruited an advisory group of top-notch industry names, men who will serve without pay "and give what amount of time I ask to be given." Frank Capra will serve as chairman, Mr. Cowdin said, and members include Frank Freeman, Milton Pickman, Edgar Mannix, Gunther Lessing, Roy Brewer, Walter Pidgeon, Richard Breen, George Sydney, Carey Wilson, William Pine, Sam Briskin, Charles Brackett, Arthur Freed, and, as an ex-officio member, ITA film consultant Cecil B. DeMille.

He hopes soon to make a personal tour of film libraries and other overseas operations of the film program, Mr. Cowdin said. He urged that the film budget be greatly expanded—possibly to twice the $6,400,000 request.

Mr. Cowdin said the idea of getting propaganda messages into Hollywood films is not entirely wishful thinking "because I have discussed it with two or three studio heads." He indicated his approach would be to draw up a list of "do's and don't's"—items that should be eliminated from Hollywood films as harmful to U. S. interests and other items that should be included to help the United States Government's foreign policy.

"You cannot ask someone who is making a $4 million picture on private capital to ruin his script," Mr. Cowdin admitted. "But I am close enough to that side of the business to know there are an awful lot of places in that script where a few lines can be put in without hurting the value of the picture and which will help fulfill some of our missions without any cost to us."

Mr. Cowdin said he had discussed with his new advisory committee the subject of having Hollywood make films for the Government program, and "we figured out the costs of making pictures with the top brains of this industry. As against our current cost, I find we can make them more efficiently and cheaper, by the use of those technicians and brains, than we can with what we are doing."

VIEWS OPPOSED ON 3-D PLAN

AT THE CONVENTION. *Mississippi Theatre Owners met June 28-30 at the Edgewater Gulf Hotel, Edgewater Park. Above, Teddy Solomon, secretary treasurer; Don "Red" Barry, star; Lloyd Royal, reelected president; and Alfred Starr, president, Theatre Owners of America.*

Edgewater Gulf Hotel

ALSO ON THE DAIS, *at the convention banquet were, above, Colonel H. A. Cole; W. A. Prewitt, Leon Roundtree, T. E. Williams, B. C. Cox, and B. V. Sheffield.*

EDGEWATER PARK, MISS.: Opposing views on the advisability of immediate installation of three-dimensional equipment highlighted last week's convention of the Mississippi Theatre Owners held here at the Edgewater Gulf Hotel. Alfred Starr, president of the Theatre Owners of America, urged the "greatest caution," while Robert Hoff, of the Ballantine Company, assured exhibitors they "could not lose" by installing immediately.

Complain About Losses

Lloyd Royal, who was reelected as president of the organization, announced that the diametrically opposed opinions on 3-D were presented to afford the exhibitor an opportunity to gain perspective in the matter. Mr. Royal said that the members should "seek an in-between course that would be sensible."

In the discussions of the new techniques, exhibitors complained about the losses that they meet by playing three-dimensional films. Pointing to the added expense of two operators, double carbon and transportation expense and a loss of volume because glasses forced an increase in admission prices, they said they usually wind up with "nothing" for themselves after paying 50 per cent for the film.

Protest Forced Short

A complaint was also made by some of the members that distributors were endeavoring to force a 3-D short on exhibitors as a companion to the 3-D features. According to the members, "an unheard of flat rental or five per cent extra" was being asked for the short.

Col. H. A. Cole, co-chairman of the tax committee of COMPO, told the members that the fight to eliminate the Federal tax on admission was progressing encouragingly.

The group expressed a desire to join in conducting collections among theatre audiences for the benefit of the civilian population of Korea. Col. Cole had asked for cooperation by the members to back this plan proposed at the last meeting of the Council of Motion Picture Organizations and sponsored by Dr. Milton Eisenhower, president of the American Korean Foundation, and brother of the President.

Two other major exhibitor complaints lodged at the convention concerned pre-release roadshow policies and the lack of a reduction in insurance rates. Pre-release contracts were attacked as box office failures because of advanced prices. The Mississippi State Rating Bureau was asked to explain why there had been no reduction in insurance rates since the adoption of safety film by all companies.

Chicago Censor Board Rejects Two Pictures

CHICAGO: During the past month, the Chicago Police Censor Board rejected two pictures, cut four and placed eight in the "adults only" category out of 132 films submitted by distributors for licenses to exhibit in Chicago. "Black Butterfly," a Mexican feature, and "Horror Maniacs," an American film handled by Albert Dezel, were the rejected pictures.

See Film Container Of Glass, Light Weight

A new type of film can may be ready by the year's end. It may be made of glass fiber. Tests are being made of fiber glass plus fabric reinforcement. Although most film shipments to theatres are on a service fee, nevertheless enough remain on a weight basis to make adoption of lighter containers mean substantial saving. The International Drive-In Theatre Owners Association, Dallas, has estimated savings would be $10,000,000 yearly.

Columbus and Cincinnati Show 1952 Tax Gains

COLUMBUS: According to results of a statewide survey released by Robert Wile, secretary of the Independent Theatre Owners of Ohio, Columbus and Cincinnati theatres showed slight gains in municipal admission tax collections during 1952 as compared with 1951. Most smaller towns and all other major cities showed declines in the 1952 report. Cincinnati theatres gained 1.6 per cent while Columbus theatres gained .4 per cent.

Warner Votes Dividend

The board of directors of Warner Brothers Pictures, Inc., has declared a dividend of 30 cents per share of common stock, payable August 5 to holders of record July 15, 1953.

Buys Reissue Package

Loew's, Inc., has purchased the reissue package, "The Stranger" and "Woman in the Window" for its Metropolitan Circuit, it has been announced by Nathan Saland, president of Independent Releasing Corp.

House Unit Cuts Money For Films

WASHINGTON: A House Appropriations sub-committee last week drastically cut funds requested by the Eisenhower Administration for the International Information Administration, including the film program.

The Truman Administration originally had proposed appropriations of $114,500,000 for the fiscal year which started last Tuesday. The Eisenhower Administration revised this downward to $87,600,000, and the House sub-committee voted to allow only $60,000,000. The unit had $88,300,000 for its operations during the 12 months ended Tuesday.

Meanwhile this week the resignation of Dr. Robert L. Johnson as head of the unit was announced. It was Mr. Johnson who picked Cecil B. DeMille as chief film consultant for the program and more recently named J. Cheever Cowden to head the International Motion Picture Service. There was no indication that either of these appointments would be affected by the resignation. Mr. Johnson said he was forced to quit on doctor's orders. In New York this week John G. McCarthy, former vice-president of the Motion Picture Export Association, said that Mr. Johnson's resignation might have some effect on his decision to accept the offered post as special assistant director of the information office.

If the cut by the House sub-committee should be sustained by the House and Senate, it would require drastic cutbacks in all divisions, including the film program. The motion picture division had asked $6,400,000 for the year, compared with $6,900,000 received during the past year and $10,200,000 in 1952.

Elimination of the Government's film program and the liquidation of the overseas film department were recommended by Eugene Castle, former president of Castle Films and now an investment banker.

In an attack on the Government's international motion picture services, Mr. Castle claimed that his plan would save $2,000,000,000. He also proposed drastic reduction of the information unit by substituting a small staff of trained newspapermen attached to the State Department and embassies abroad for the purpose of "interpreting our policies and objectives through the foreign press and radio."

Mississippi Exhibitors Form Film Company

Lloyd Royal and T. V. Garraway, Mississippi exhibitors, have announced the formation of a film production company to be known as Panorama Pictures Corporation. The company has been specifically formed to produce films in Mississippi. The initial picture to be produced by Panorama will be "Jesse James' Women."

Hope to Unblock Funds Due Companies in Brazil

The goal of American film companies in Brazil is $10,000,000 to $14,000,000, where Robert J. Corkery of the Motion Picture Association of America this week was negotiating with Brazilian Government officials. They want the money "unfrozen." Mr. Corkery's visit followed a Government order prohibiting the Bank of Brazil from paying the monies to the Americans out of the $300,000,000 loan given Brazil by the U. S. Export Bank, although the understanding at the time of such a loan was that the Americans would receive some or all of their money. Brazil is the third largest market abroad for U. S. films.

AA Officials Confer on "Black Prince" Plans

Steve Broidy, Allied Artists president, Harold Mirisch, vice-president, Walter Mirisch, executive producer, and Allen K. Wood, production manager, have returned to Hollywood following last week's conferences on production plans for "The Black Prince," to be filmed in color by Technicolor in England as a joint effort with Associated British Pictures Corporation. The four AA executives conferred with Robert Clark, managing director in charge of production for the British company, and H. G. Inglis, his executive assistant.

"Hollywood Parade" Work Proceeds Despite AFM

Despite some disagreement with the American Federation of Musicians, the American Broadcasting Company this week continued its production of a pilot film, television promotion for the industry, titled "Hollywood Parade." The AFM contends the musicians should receive regular rates for films to be telecast: $25 for each musician, and five per cent of program proceeds should go to the AFM fund. ABC officials are countering that revenues of the proposed series are expected to go to the Motion Picture Relief Fund, in which the AFM also participates; and that only portions of films are to be telecast.

Drive-In Owners to Plan New Tennessee Group

DALLAS: Claude Ezell, founder of the International Drive-In Theatre Owners Association, met with the drive-in owners in the Memphis area July 7 to plan a branch for exhibitors in that area. Mr. Ezell has announced that he has received requests from owners in nine other states for assistance in setting up state organizations as part of the large international organization.

Buys Long Island Drive-In

Joseph M. Seider, president of Prudential & Playhouses Operating Company, has purchased the 900-car Fifth Avenue Bayshore Drive-In theatre, Bayshore, L. I., from Michael Redstone.

Hillside to Hit Appeal By Price Act

Despite the ruling by Judge Sidney Sugarman that the Robinson-Patman Act does not apply to motion picture films, the plaintiff in the Hillside Amusement case will make the validity of the act one of the principal points in the appeal that will be filed this month or early in August. Judge Sugarman last Monday granted the defendants their motion for dismissal of the case, which charged discrimination of film rentals against Jacob Unger's Mayfair theatre in Hillside, N. J. Six distributors were named defendants.

Arthur C. Fink of counsel for Mr. Unger declared in New York last week that an appeal would be filed shortly after Judge Sugarman signed the findings of fact and conclusions of law in the dismissed case. The plaintiff had claimed that the Robinson-Patman Act, which deals with discrimination of prices, had been violated by the distributors on the ground that the Mayfair paid higher terms for pictures than those paid by competing Warner Brothers theatres.

Judge Sugarman ruled that the Act did not apply because pictures are licensed and not sold as pieces of tangible merchandise. It is the plaintiff's contention that the Act covers the distribution and licensing of pictures and will base a large portion of the appeal on that point. Named as defendants in the case were Paramount, RKO Radio, Warner Brothers, Universal, United Artists and Loew's.

Colliers Salutes Palance

The July 10 issue of "Colliers Magazine" devotes a two-page spread to Jack Palance, who co-stars with Robert Mitchum and Linda Darnell in RKO's first 3-D film, 'Second Chance."

Paul Graf Dies

Paul Graf, projectionist at the Buffalo theatre, Buffalo, N. Y., died July 2 at his home in Akron, N. Y. Mr. Graf had been a member of the staff of the theatre since 1926.

Adele Lacey Futter

Adele Lacey Futter, 39, film actress during the thirties, died July 4 in Mexico City. Mrs. Futter, wife of producer Walter A. Futter, had played opposite Eddie Cantor, Hoot Gibson and Tex Ritter.

Robert W. Leicester

Robert W. Leicester, 63, one of the first scenic artists in the industry, died July 1 in Hollywood. Mr. Leicester started with Essanay in 1908 and worked with many companies before becoming business manager for the Scenic Artists Local 816, IATSE.

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

THE AVERAGE weekly earnings of the craftsworkers in the studios topped again in May the tabulations published in the monthly report of the California Department of Industrial Relations covering all the labor performed and wages paid in the State. The earnings averaged $107 for a 39.1-hour work week. April earnings averaged $114.67 for a 41.3-hour week. May last year the figures were $112.61 and 41.4.

Nice work if you can get it, as the saying goes. But traditionally unsteady, production being the hill-and-dale type of activity it is. And far from plentiful at this point on the calendar, due to two major circumstances.

Technological Revolution Is Partly Responsible

First of these is, of course, the technological revolution. Second, although it's easy to get an argument about this, is the fact that some of the pictures with the longest shooting schedules are produced elsewhere than in California. Both circumstances rest on sound reasons, but that isn't a fact of comfort to a craftsman who isn't working. Especially when, as now, another set of statistics, compiled in the nation's capital, point out that living-costs are higher in Los Angeles than anywhere else in the country.

The labor organizations whose members are caught in this combination of untoward conditions have a date to sit down with studio management in two weeks to discuss wages and certain other features of their employment contracts. Advance reports of their intentions are to the effect that they will ask a straight increase, as a matter of course, and will seek some changes in the health-and-welfare system inaugurated last time around, but will put principal emphasis on a pension proposal which has some unique features. (To be sure, rigging up a workable pension plan for an industry where intermittent employment is the norm sounds like quite a feat, but nowadays nearly everything's possible.)

Would Finance Plan From Reissues, TV Sales

The pension plan the unions have been talking about among themselves calls for employing companies to finance pensions out of proceeds from theatrical reissues and from the sale of theatrical films to television. Both the reissuing of films for theatre use and the disposal of theatrical films to television, labor leaders long have held, are injurious to their interests, and perhaps the designation of these practices as the source from which pension money would flow is indication that it's been decided they're here to stay. There has been no hint given, so far, as to how the employing companies feel about any of these matters.

◆

THE NUMERICAL letdown in Hollywood employment is not reflected in professional morale. On the contrary, the Hollywood Coordinating Committee this week reported an increase in voluntary cooperation in patriotic-public service events for the first half of 1953 as compared with the same period in 1952. In the past half-year 647 performers made 1,536 free appearances at 302 such occasions, with entertainment for the armed forces predominating as always. Since 1946 a total of 2,699 players have made 17,120 free appearances at 5,174 events.

◆

THE PRODUCTION rate, recently quite brisk, subsided slightly during Independence Day week, with only five features going before the cameras and with nine others winding up on the stages. That leaves a total of only 25 features in active production, which isn't a very substantial number at a time when the backlogs are being dissipated more rapidly than suits any branch of the business.

The versatile George Pal began making "The Naked Jungle," in Technicolor, for Paramount release. Byron Haskin is the director, and the cast includes Charlton Heston, Eleanor Parker, Abraham Sofaer and William Conrad.

Paramount producer Mel Epstein started "Alaska Seas," with Robert Ryan, Jan Sterling, Brian Keith and Gene Barry, directed by Jerry Hopper.

Producer Collier Young of Filmakers Releasing Organization went to work on "The Bigamist," with Ida Lupino directing herself, Joan Fontaine, Edmond O'Brien and Edmund Gwenn.

Lindsley Parsons launched "Slade" for Allied Artists, with Mark Stevens, Dorothy Malone and Barton MacLane under the direction of Harold Schuster.

Off in Hawaii Aubrey Schenck and Howard W. Koch began producing "Beach Head" in PatheColor for United Artists release. Stuart Heiser is directing Tony Curtis, Frank Lovejoy, Mary Murphy and Edourd Franz in this undertaking.

U.A. Closes Rossen Deal

United Artists has completed a two-picture contract with Robert Rossen, it has been announced by Arthur B. Krim, president of U.A. Mr. Rossen will write, produce and direct "Alexander the Great" and "Fame" for U.A. release.

THIS WEEK IN PRODUCTION:

STARTED (5)

ALLIED ARTISTS

Slate (Lindsley Parsons Prod.)

INDEPENDENT

The Bigamist (Filmakers Releasing Org.)

Beachhead (PatheColor, U.A. release, Hawaii)

PARAMOUNT

Alaska Seas

The Naked Jungle (Technicolor)

COMPLETED (9)

ALLIED ARTISTS

Bowery Bloodhounds

COLUMBIA

The Nebraskan (3-D, Technicolor)

Drums of Tahiti (Esskay Pic. Co., Technicolor)

INDEPENDENT

Paris Model (American Pic. Columbia release)

Bait (Hugo Haas Prod.)

MGM

Kiss Me Kate (3-D, Ansco Color)

PARAMOUNT

Red Garters (Wide-Screen, Technicolor)

RKO RADIO

Son of Sinbad (3-D, Color)

UNIV.-INT'L

Border River (Technicolor)

SHOOTING (20)

COLUMBIA

The Caine Mutiny (Kramer Co., Technicolor)

A Name for Herself

INDEPENDENT

Camuel Corps (Edward Small Prod., 3-D, Eastman Color, Wide Screen, U.A. rel.)

Captain Scarface (Lincoln Pic., Astor release)

Return to Treasure Island (Wisberg-Pollexfen Prod., PatheColor, Wide Screen)

Marry Me Again (Alex Gottlieb, Wide Screen)

Hondo (Wayne-Fellows Prod., Warner release, 3-D Warner-Color, All-Media)

Carnival (King Bros., RKO release, Color 3-D, Munich)

MGM

Rhapsody (Technicolor, Wide Screen)

The Long, Long Trailer (Technicolor)

Knights of the Round Table (Technicolor, CinemaScope, London)

The Flame and the Flesh (Technicolor, Europe)

Crest of the Wave (London)

PARAMOUNT

Knock on Wood (Technicolor, WideScreen)

REPUBLIC

Geraldine

RKO RADIO

The French Line (Edmund Grainger Prod., Technicolor)

20TH CENTURY-FOX

Hell and High Water (CinemaScope, Technicolor)

Story of Demetrius (CinemaScope, Technicolor)

UNIV.-INT'L

The Glass Web (3-D)

The Glenn Miller Story (Technicolor)

Paramount Signs Heston

Paramount Pictures has taken over Charlton Heston's contract from Hal Wallis, it has been announced. The contract, a non-exclusive, multiple-picture deal, goes into effect with the star's next Paramount film, "Legend of the Inca."

May Move To End Tax Exemptions

WASHINGTON: The House Ways and Means Committee may act shortly on an Administration-backed bill to take away special tax advantages given stars and other film workers who go on lengthy overseas film-making trips.

Under present law, persons who work overseas for 17 or 18 consecutive months are exempt from U. S. income taxes on their overseas earnings. The law was passed in 1950 to get workers and technicians to work overseas as part of the Government's Point Four and military base-building programs, but has been widely used by film workers.

Early this year, the Treasury Department asked Congress to take this privilage away from film workers and other persons whom Congress never intended to cover under this provision, and Ways and Means Committee Chairman Reed (R., N. Y.) promptly introduced a bill to do this. But like the Mason admission tax relief bill, this other measure got caught up in the fight over excess profits taxes, and Mr. Reed was reluctant to move it lest the Senate tack on excess profits tax extension. Now that the excess profit tax fight has been compromised, it is thought likely that Mr. Reed will move ahead on both the Mason bill and the repeal of the 17-month provision.

Hunt, Industry Pioneer, Sees Great Prosperity

WILDWOOD, N. J.: William C. Hunt, industry pioneer and head of Hunt's Theatres, predicted "a period of prosperity greater than any yet enjoyed by the industry" at the recent opening here of Paramount's "Shane" at the Shore theatre. He said that patrons liked three-dimensional and wide-screen films with stereophonic sound and urged exhibitors to "hop on the bandwagon" and get equipment installed immediately to keep up the public's enthusiasm.

"Financial World" Cites Film Company Reports

For the 13th year, the "Financial World" has honored companies whose annual reports are informative. Among such companies are several from the motion picture industry: Columbia, Disney, Loew's, Monogram, Paramount, Republic and 20th-Fox. The next step is screening of 1,923 "Merit-Rated" reports in 100 industrial classifications, and then, in September, there will be the final selections, for bronze "Oscar of Industry" trophies.

Company Changes Name

The Sterling Sign Company has changed its name to Sterling Poster & Display Co., Inc., it has been announced by Al Senft, president.

People in The News

Herman M. Levy, general counsel of the Theatre Owners of America, has been appointed as a member of a Connecticut commission to study the potentials of the aging, by Governor John Lodge.

H. Hugh Willis has been appointed director of advanced instrumentation for General Precision Equipment Corporation, it has been announced by Hermann G. Place, president. Mr. Willis has been engaged in nuclear energy work for the Armed Forces for the past six years.

Arthur W. Kelly, American representative for Charles Chaplin and former United Artists vice-president, has entered the radio transcription field as a producer of serials.

Leon Roth, assistant publicity manager of United Artists, has been named publicity coordinator for United Artists in Hollywood, it has been announced by Max E. Youngstein, vice-president. Mr. Roth will work under the supervision of Francis M. Winikus, national director of advertising, publicity and exploitation.

Colonel Richard McDonnell has submitted his resignation as special representative for the Motion Picture Association of America. No replacement has been designated for Col. McDonnell.

Leonard F. Erickson, vice-president and director of McCann-Erickson, Inc., New York advertising agency, has been named head of the "Voice of America."

Edmund C. Grainger, Jr., son of E. C. Grainger, head of the RKO Theatres film booking department, has been appointed as an attorney in the tax division of the office of the Attorney General of the United States.

Alex Evelove, who resigned last month as studio advertising-publicity director of Warner Brothers, has established his own publicity and public relations organization in Beverly Hills. He will handle film and non-industry accounts.

Robert K. Hawkinson, assistant foreign manager of RKO Radio, has returned from a month's tour in which he covered all the company offices in the Latin America territory.

Charles E. Kurtzman, northeastern division manager of Loew's Theatres, Inc., has been appointed as a member of the Centennial Commission of the Boston Public Library by Mayor John B. Hynes.

Vincent Trotta, industry art executive, has been appointed to supervise the judges in the "Miss Universe" beauty pageant in Long Beach, Calif.

Ricardo Canals, manager for RKO Radio in the Philippines since 1949, has been appointed supervisor of the Far Eastern division, it has been announced by Alfred Crown, foreign manager. Mr. Canals also will serve as manager for Japan, replacing William Schwartz, who has been given a new assignment.

Friedman Files Action Against Distributors

PHILADELPHIA: Seeking $330,000 in treble damages, Percy Friedman, owner of the Yeadon theatre, Yeadon, Pa., last week in Federal District Court filed an anti-trust action against all major distributors. The brief filed by Mr. Friedman charges the defendants are engaged in a conspiracy to control the entire industry by illegally maintaining an unfair releasing system. He claims this practice has relegated his theatre to the status of a subsequent run house.

Skiatron Claims Public Would Pay Subscriptions

According to Skiatron Subscriber-Vision, 93.6 per cent of the first 1,000 persons seeing the first public demonstration of the system, in New York June 9 through 17, said they would pay nominal fees for outstanding programs not now available. They also indicated they most wanted Broadway shows and new motion pictures. Arthur Levey, Skiatron president, said the questionnaires would be given the Federal Communications Commission when Skiatron applies later this year for a commercial license.

3,309,757 TV Sets Made in 5 Months

WASHINGTON: Television set production during the first five months of this year amounted to a record-breaking total of 3,309,757 sets, the Radio-Television Manufacturers Association reported. This was more than 60 per cent ahead of the 1,957,083 sets produced in the like 1952 period. The RTMA said May production amounted to 481,936 sets, close to the record for the month of 486,000 sets, established in May, 1950.

Kentucky Drive-In Opens

The recently completed Knox Drive-In theatre, Vine Grove Junction, Ky., was to have opened its doors for the first time Wednesday. The theatre, which has a 700-car capacity, is owned and operated by Elizabeth Amusement, Inc., headed by Robert T. Enoch.

The National Spotlight

ALBANY

Use by Fabian houses in Albany, Schenectady and Troy of plastic, permanent-type, reclaimable 3-D glasses proved moderately successful in the first tests. Their practical advantages over the original cardboard variety were admitted, but they posed a repossessing problem. Some losses were reported from patrons who claimed the glasses had been mislaid inside. The percentage varied. . . . Other theatres are adopting the plan, first effected here at the Strand, of separating the price of non-return 3-D glasses from the admission, to save the money that would have to be paid in the tax. . . . Bob Johnson, chief booker for Smalley Theatres, Cooperstown, reported "spotty business" during a visit here. . . . Walter Reade and Harry Lamont waged, in Kingston, an advertising battle on "first" for a 3-D feature at a drive-in. Their 9-W and Sunset drive-ins, respectively, had simultaneous Sunday openings of "Man in the Dark" and "The House of Wax." . . . Jules Perlmutter, Albany Variety Club chief barker, will screen "Fort Ti" at the Fort George drive-in, Lake George.

ATLANTA

William Richardson, president Astor Pictures of Georgia, is back at his office after a spell of illness. . . . J. E. Martin, Grand theatre, Montezuna, Ga., was in booking. . . . Hap Barnes, ABC Booking Service, back in Atlanta from a trip to New Orleans. . . . Also back from N. O. is Johnnie Harrell, buyer for Martin Theatres. . . . New equipment, including projectors and a wide screen, has been installed in the Polk theatre, Lakeland, Fla. . . . Arthur C. Bromberg, president Monogram Southern Exchanges, back from New Orleans. . . . Joan Hunt, United World Films, back after a two weeks' vacation spent in Florida. . . . Mrs. Howard Wallace, Sr., mother of Howard Wallace, president Wallace Films, is in the hospital here. . . . Cecil Brown, manager of the Charles theatre, Montgomery, Ala., was married to Melba Griswold. . . . Dick Granville has been appointed general manager of WATL-AM radio station.

BOSTON

The Coca Cola Company will play host to members attending the National Allied convention for the entire evening's entertainment Oct. 6, with a New England shore dinner, Morton Downey's stage appearance and dancing. This affair highlights the convention which is to be held at the Sheraton-Plaza Hotel October 5-7. . . . Stan Davis, RKO salesman, will be married August 2 to Phyllis Brown of Newton at Temple Emeth, Brookline. . . . Nate Hochberg has sold the lease and equipment of the Jasan theatre, East Weymouth, to Mario Cicchese, former projectionist and manager, who will reopen it in the fall. . . . Rein Rabakukk has been appointed assistant to publicity director Karl Fasick at Loew's Boston Theatres, replacing Stephanie Wagner, who resigned to join the staff of radio station WCOP.

BUFFALO

Schine Chain Theatres, Inc., have asked Federal Judge John Knight to extend the time within which the corporation must dispose of 25 theatres according to a court decree of June 24, 1949. Judge Knight is asked to hear arguments on the motion July 20. . . . A record number of exhibitors and distributors from all parts of the Buffalo exchange area will attend the annual Golf Tournament and Picnic of Tent 7, Variety club of Buffalo, next Monday at the Westwood Country Club. Chairman Jack Goldstein is highly pleased over the number of reservations. . . . James N. Bissell has been appointed advertising manager of the Glowmeter corporation, Buffalo corporation, which recently received a big order to make the screen for CinemaScope. . . . Howard Carroll, Rochester exhibitor, who is operating the Capitol in Kodak Town two days a week, in for a trip along Film Row and a chat with old friend Arthur Krolick, UPT district manager. . . . Paul H. Graf, 57, who had worked in the booth at Shea's Buffalo ever since that ace Shea circuit house opened, was found dead in bed in his Akron, N. Y., home. . . . Menno Dykstra has closed his Glen theatre in Williamsville, N. Y., for the summer. . . . Internal Revenue agents have filed a tax lien against Buffalo 20th Century, Inc., for income taxes for 1944 through 1949. The corporation formerly was the owner and operator of the Century theatre, which recently was leased to United Artists Theatres circuit for a ten-year period.

WHEN AND WHERE

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

CHICAGO

James R. Grainger, RKO Radio president, was in town to confer with the company's midwest sales executives about the forthcoming release of "Second Chance." . . . Ed Trinz passed through here on his way back to the west coast after a quick trip to Spain and Portugal. . . . The Variety Club of Illinois annual outing was blessed with perfect golf weather after the city had sweltered in near-100 degree heat for almost a solid week. . . . Jack Kirsch, Allied of Illinois president, spent a few days at his summer home in Michiana after his release from Meyer House following an operation. . . . Robert Thompson, night cashier at the Clark theatre, was promoted to assistant manager. . . . The Gold Coast, operated by Jerry Gottlieb, has switched back to an American-picture policy after several months' experimentation with foreign product. . . . Theatres closing here during the month of June included the Stanley Warner, Stratford; Roscoe; Bell; Holly; Rosewood; Melrose, Melrose Park, and others.

CINCINNATI

Three-dimension pictures, which have met with satisfactory audience reception here, were given additional impetus through a 20th Century-Fox invitational showing of CinemaScope at the RKO Albee theatre, attended by exhibitors, members of the press and other interested persons. . . . The summer season of opera is on in full swing at the Cincinnati Zoological Gardens. . . . Murray Baker, who previously was assistant manager and booker at the recently-discontinued Northio Theatres headquarters here, has been named salesman for Italian Films Export, covering the Cincinnati and Indianapolis territories. . . . The screen tower, fence and other portions of the Scioto Breeze drive-in theatre, near Lucasville, Ohio, were considerably damaged by a heavy thunderstorm, following a protracted record heat wave. . . . Chakeres Theatres, with headquarters at Springfield, Ohio, announced that the entire proceeds of $1,200 for a picture premiere at the Shelby theatre, in Shelbyville, Ky., for which all employees donated their services, were turned over to a family of eight children recently orphaned when their parents were fatally injured in an automobile accident. . . . George Turlukis, operating the neighborhood Roddville theatre and the in-the-city Ramona drive-in in nearby Hamilton, Ohio, is celebrating his 35th anniversary in the theatre industry.

CLEVELAND

The CinemaScope demonstration in the Hippodrome last Thursday (2) morning

(Continued on opposite page)

(*Continued from opposite page*)

was attended by some 2,000 theatre men and other guests, invited by 20th-Fox with the majority opinion favorable. . . . Henry Deutchlander has closed his Dianne theatre, Valley City, for the summer. . . . Harry L. Levey, pioneer projectionist and member of Local 160, died. He started his booth work at the old Liberty theatre and closed his career at the RKO East 105th St. theatre. . . . H. B. Arstein, manager of Heights theatre until its permanent closing on June 30, left for a vacation trip to the west coast. . . . Rueben Nusbaum, associated with his brother, Harold, in the Sunset drive-in, Mansfield, died. . . . Larry Reese, 20th-Fox shipper, left this week to enter the Army. . . . 20th-Fox exchange holds its annual picnic July 20. . . . Salesmen's Club of Cleveland holds its annual summer outing July 18 at 20th-Fox salesman Sam Lichter's home on the Lake Shore.

COLUMBUS

In approving the Mosher bill to repeal state censorship of newsreels, the Ohio House of Representatives turned down an amendment offered by Rep. Andrew C. Putka, Democrat, Cleveland, which would keep foreign-made newsreels under censorship. . . . City officials are studying condemnation proceedings on the property at the southwest corner of Third and Main streets for a 160-car municipal parking lot. This site is near the Southern and Gayety theatres. . . . Frank Yassenoff held the formal opening of his new Fifth Avenue Auto theatre last week. The drive-in is the only one in Franklin county to stay open all year. . . . "Arena" did so well in its first week at Loew's Ohio that it was moved to Loew's Broad for a second week. Its opposition across the street at RKO Palace was another 3-D feature, "The Charge at Feather River." . . . "A Queen Is Crowned" had a fourth week at the World. . . . Sgt. Richard K. Elliott, Pittsburgh, Penna., graduate of Denison University, Granville, Ohio, has a leading role in "Quiet Day," first 3-D motion picture to be filmed on a battlefield. Paramount is filming it in Korea.

DENVER

The Colorado Western Slope Exhibitors Assn. will hold their summer meeting at Paonia, Colo., and as one feature will be served a roast lamb and turkey barbecue by Tom Poulos, owner, and Francis Gill, manager of the Paonia. . . . Harvey E. Gollogher, city manager at Canon City, Colo., for Fox Inter-Mountain Theatres, has moved to Denver to manager their Bluebird. . . . Jim Ricketts, branch manager, and Peter Bayes, publicity, went to Los Angeles to attend a Paramount sales meeting. . . . Charles P. Weber, Paramount exhange projectionist, and Addie Cooper, of the office force, were married. . . . Atlas Theatres has sold their interests in the Kar-Vu drive-in, Brighton, Colo., to Elden Menagh, a partner, who owns the nearby Star, Ft. Lupton, Colo. . . . Joe Kaitz, Preferred Pictures booker, taking two weeks in active service with the Navy reserves at nearby Buckley field.

DES MOINES

Roy Hilliard Snyder, 73, father of Harriet Hilliard Nelson, radio and TV star, was found dead in his room at the Lloyd hotel in Des Moines last week. A coroner's report said Mr. Snyder apparently died of a heart attack. . . . The Frontier drive-in, operated by the Kerr theatre interests, has opened for business near Knoxville. . . . Two young bandits held up the cashier at the Varsity theatre in Dubuque and escaped with $65. . . . The new theatre at Creston has been named the Skylark. . . . The Collins theatre at Collins has closed because of a business slump blamed on television. Operator has been Glen Bender, who plans to locate elsewhere. . . . Edward MacFarland has resigned as manager of the Rialto at Missouri Valley and will be replaced by Mrs. Mary Warrick. . . . The Page at Shenandoah has installed both 3-D equipment and stereophonic sound and is said to be the first theatre in the state to have both. . . . RKO held a surprise birthday party for Irwin Godwin, shipper. Godwin was called to the office on his day off thinking there was an emergency. The party resulted.

DETROIT

3-D and wide screens have filled theatrerow for a change. "Fort Ti," Palms; "Sangaree," Michigan, and "Arena," at the Adams, in addition to "This Is Cinerama," now in its 15th week. . . . This is a new run record for the Music Hall which played "Fantasia" 11 weeks in 1940. . . . Manager Richard Sklucki, Birmingham, United Detroit house in Birmingham, Mich., is remodeling a piece at a time without disturbing business. . . . Birmingham is again featuring kid type matinees on Thursdays, alternating with the Bloomfield, another UD shop down the street. Thayne Lentz, manager of the Bloomfield, along with Sklucki, keep a close ear to PTA and other civic groups so local small folks won't catch anything from whodunits. . . . Seven of the Cinerama usherettes speak French, German, Italian, Spanish and Swedish.

HARTFORD

Lou Cohen, manager, Loew's Poli, Hartford, has been elected a director of the Hartford Chamber of Commerce. . . . George Hudak has been named relief assistant manager for the E. M. Loew theatres in the metropolitan Hartford area. . . . John E. Petroski, manager, Stanley Warner Palace theatre, Norwich, Conn., and Mrs. Petroski are marking their 12th wedding anniversary. . . . Joe Dolgin, film buyer-booker for the Pine drive-in, Waterbury, Conn., and treasurer, Park St. Investment Co., Hartford, and Mrs. Dolgin will make their first visit to Los Angeles this fall. Their daughter, Barbara, is attending summer sessions at Columbia University, New London. . . . Martin Miller, son of Herman Miller, cashier at the MGM exchange, New Haven, has been awarded a scholarship to Yale University. He graduated from New Haven's Hillhouse High School with honors. . . . John Sirica and Fred Quatrano, operators of the Win and Lido theatres, Waterbury, Conn., have closed the Win for an indefinite period.

INDIANAPOLIS

The Allied Theatre Owners of Indiana board of directors will hold a noon luncheon meeting at the Hotel Lincoln here July 14. . . . Trueman Rembusch, ATOI president, attended meetings on the amusement tax repeal campaign in Cincinnati and Cleveland last week. . . . Milt Ettinger, office manager at Columbia, is going to U-I in the same capacity, replacing Russell Bleek, who now is with Allied Artists. . . . The Fine Brothers, Evansville exhibitors, will hold an outing for film men Tuesday. . . . Dr. M. Sandorf is installing 3-D equipment at the Twin drive-in, first to have it outdoors in this area. The Cantor circuit's new drive-in on U. S. 52 also will be set for 3-D when it opens this summer. . . . Dale McFarland, general manager of Greater Indianapolis, took his house managers to Cincinnati for a CinemaScope demonstration Tuesday. . . . Tilden N. Luckett, 76, veteran French Lick theatre owner, died June 28.

KANSAS CITY

Hot and dry weather continues; an occasional day with temperature dipping down into the high eighties. Theatres generally draw good attendance through good air conditioning, plus good attractions. Deficiency in either results in a drop in patronage. . . . Fox Midwest's downtown Esquire (800 seats) is being equipped for 3-D and other new processes. It may be used as second run downtown for these pictures. . . . The downtown Roxy, Durwood circuit, is again on a subsequent run basis, after a few weeks of first run. . . . Drive-ins had a poor week with the first onslaught of the hot weather; but have been doing better and better as the summer advances. Nearly all had fireworks of some kind—several had formal fireworks displays—for the Fourth. . . . Fox Midwest theatre managers are in the midst of promotions for the annual Rhoden Week in honor of the company's president.

LOS ANGELES

Film Row was shocked to hear of the death in Phoenix of Harry L. Nace, Sr., 67, who was the head of the Harry L. Nace Theatres, operating in Arizona. Nace also owned radio and TV stations in Phoenix. . . . The Cameo theatre, El Sereno, has been reopened by P. B. Hackey, Jr., with the buying and booking handled by Exhibitors Service. . . . Burton Jones, operator of the Helix, La Mesa, threw open the doors of the theatre to demonstrate the new stereophonic sound and panoramic wide screen equipment that his house now has installed. . . . Dallas Day has resumed operation of his Rodeo drive-in, Tucson, after rebuilding the screen tower, which was destroyed recently by fire. . . . Alex Cooperman, IFE district manager, off to Salt Lake City on company business. . . . Noe Renkema has re-opened the Century, L. A., with both a stage and screen policy, and has assigned the buying and booking chores to the Roy Dickson office. . . . Emma Brower, Warner Bros. assistant cashier, and Margaret Scott, PBX operator from the same office, trained out to Chicago on vacation.

LOUISVILLE

William Powers has taken over the operation of the Lakeview drive-in theatre, Pendleton, Ky., from R. H. Totten. . . . Phil Chakeres of Chakeres Theatres, Inc., Springfield, Ky., flew in for one of his rare visits to the row here. He was accompanied by Gene Lutes, district manager for Chakeres Kentucky Theatres. . . . Some of the

(*Continued on following page*)

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suburban neighborhood theatres in the Louisville area have announced their mid-week summer price policy of 25c for adults with the children's fare at 9c. . . . With the drive-in's running full swing, with the new drive-in's under construction in the area, and with the increased activity in three-dimension, and wide screen projection, with Stereophonic Sound, equipment sales have been very much above normal. . . . A. B. McCoy resigned as manager of the East drive-in theatre here to accept a similar job at the Fourth Avenue Amusement Co.'s neighborhood Uptown theatre. . . . A familiar landmark on Fourth Street for a great many years, the subsequent run Rex theatre owned by the Fourth Avenue Amusement Co. has been torn down to make room for a new Fourth Street Store, which will get under way shortly.

MEMPHIS

Three more wide screens have been installed by Memphis theatres. Plaza, owned by Augustine Cianciolo; Idlewild, owned by Edward O. Cullins and Nate Evans; and Airway theatre, owned by L. A. Weaver and Kemmons Wilson, have completed these installations. These make eight Memphis theatres now operating with wide screens. . . . W. C. Sumpter, owner, opened his new Lepanto drive-in at Lepanto, Ark. . . . Calvert drive-in, a new unit, was opened at Calvert City, Ky., by Paul Harrington, owner. . . . W. C. Ruffin Jr., president of Tennessee Theatre Owners, was in town to preside over a board meeting to discuss the annual convention later this year. . . . Ned Green, owner of Legion, Mayfield, has completed his new Cardinal drive-in at Mayfield and it is open to the public. . . . Bill Henderson, of Charlotte, who has been with 20th-Fox for over 14 years, has resigned as salesman to accept a position with Bob Saunders' Theatre Booking and Promotion Company with headquarters in Memphis.

MIAMI

"Stalag 17" had a southern premiere at the Royal and Variety theatres. . . . The Carib, Miami and Miracle will unveil their wide vision screens with the showing of "Fort Ti." . . . Martin and Lewis, with Stereophonic Sound, are being held over for a second week at the Paramount, with their film, "Scared Stiff." . . . The Boulevard drive-in planned a gala day of festivities for the "4th" with circus acts, square dancing and a mammoth fireworks spectacle all on the program, according to Mgr. Burt Clark. . . . Eugene Race, manager of the Cameo, got plenty of advance advertising for his showing of "The Desert Rats" when he promoted the cooperation of Truly Nolen, Exterminators. . . . The Harlem, managed by Bob Brower, is almost completely finished with extensive alterations which have included modernizing of the lobby and confection area and a complete face-lifting of the exterior. . . . The Mitchell Wolfsons were in Vermont recently for the graduation of their daughter, Frances, from Bennington College, where she majored in drama.

MILWAUKEE

Exhibitors of Wisconsin Allied in the south western and north western parts of the state will hold a group picnic at Sparta, Wisconsin. Chairman for the south western group is Floyd Albert of Mount Horeb, while George Johnson, Stanley, Wis., is chairman for the north western exhibitors. . . . Among the eight Indians that appeared here for Universal's "The Great Sioux Uprising" was Chief Iron Shell of the whole Sioux nation. Traveling with the Indians to promote the movie was starlet Jeanne Blaire, newly signed by Universal. . . . The Climax theatre here is now being operated by Peter Doctor, a former projectionist. . . . Walter Baier opened his new Highway No. 18 drive-in at Jefferson June 24. . . . The board of directors of the Variety Club, Tent No. 14, held their meeting at the offices of Wisconsin Amusement Corp. . . . A new booker at the Warner exchange here is Carl Schmidt, who formerly was in the shipping room. . . . Another 3-D picture opened here last week, "The Maze," an Allied Artist production of a mystery story, at the Warner theatre.

MINNEAPOLIS

Bert Johnson has opened his new Sioux drive-in at Rapid City, S. D., and S. E. Heller and associates opened their new 400-car Pine Tree drive-in at Grand Rapids, Minn., this week. . . . In a change of personnel on Film Row, Burt Zats, formerly of Paramount, will become booker for Independent Film Distributors, and Marty Braverman, formerly of Independent Film, is the new office manager and booker for Monogram. . . . Paramount Week Aug. 30-Sept. 12 locally will mark the 15th anniversary of two bookers, George Engelking and Joe Rosen, with the exchange. . . . Vern Yocum, booker at Universal, has resigned. Kenny Bergman, former student booker at the exchange, has been promoted to booker. . . . Saul Malisow, 20th-Fox branch manager, is vacationing in Cincinnati. . . . Art Anderson, Warner district manager, was in. . . . Mrs. Esther Turner, office manager at National Screen, is vacationing at Rice Lake, Wis. . . . Richard Krittene has been named assistant manager of the RKO Orpheum at Dubuque, Iowa. . . . Ralph Pielow, Jr., of Quad-States Theatre Service was married to Mildred Sears.

NEW ORLEANS

Harold "Babe" Cohen, Lippert Pictures franchise distributor and his employees, Bob Saloy, Roy Nicaud, Larry Dufour, Mrs. Lee Nickolaus, Antoinette Bollhalter and Freddie Felger organized a company for the sale and distribution of Bio Carbons which they have trade named Bio Carbons of Ia. It is a German made product. . . . Maxine D'Arcourt has an altar date with Andy Bevelo some day soon. Both are with Theatre Service Company. . . . Joy N. Houck, president of Joy Theatres, Inc., revealed that the Strand, his local showcase, will shut down operation July 13 for extensive remodeling, refurbishing and the installation of a new screen. Reopening is scheduled for July 24 under the new name of Paramount-Houck theatre. . . . Wm. Holiday, manager, said that the Saenger in Biloxi was crowded with MTOA conventioners for the prevue of Paramount's first 3-D "Sangaree." . . . Newlyweds Mr. and Mrs. Noble Dale Siplar, Dallas, Texas, spent several days here honeymooning. Mrs. Siplar was formerly Ruth Morgan, daughter of Mrs. John Morgan Jenkins, co-owner of independent Film Exchanges located here in New Orleans, in Memphis and Dallas.

OKLAHOMA CITY

"Shane" has been held over for the third big week at the Criterion theatre. . . . Aldo Ray appeared in person on the stage of the Center theatre, July 1 in connection with the opening of "Let's Do It Again." . . . Children are admitted free, at the Coronado theatre, when accompanied by their parents. . . . The Sky-Vue drive-in theatre, Ponca City, Okla., celebrated its third anniversary June 24 and 25. . . . Jake theatre, Shawnee, Okla., had a Kiddies Matinee June 27, when kiddies were admitted for 5 cents. . . . The Hornbeck theatre, Shawnee, Okla., had Ladies Matinee July 1, when all ladies were admitted for 40 cents from 1 to 6 p.m. . . . A new 406-car drive-in theatre opened at Webb City, Mo., June 26, under the management of Howard Larsen, owner of the Civic and Larsen theatres. It is called the Webb City drive-in.

PHILADELPHIA

Stanley Warner Theatres is equipping its screening room for the showing of 3-D films. . . . Tri-State Buying and Booking Service here is now servicing George Gatta's Dushore, Dushore, Pa., and his Wyalusing in Wyalusing, Pa., and will service the new drive-in he is building in Dushore. . . . Harold Flanagan, former student manager at the Strand, Scranton, Pa., received his legal degree from Georgetown University, Washington, D. C. . . . Robert Murrin has been advanced to relief manager for the Comerford and Capitol in Scranton, Pa. . . . Mel Geller and Sam Taustin decided to keep their Brandywine drive-in, Wilmington, Del., closed on Sundays, and to use it as a parking area for their adjoining Speedway, although a recently-enacted State law would permit the drive-in to operate on Sundays. . . . Comerford suburban theatres in upstate Pennsylvania are making provisions for special matinees each Wednesday during the summer with appropriate features and cartoons. . . . The 20th Century-Fox Family Club, employees social unit held its annual outing in Atlantic City, N. J., last week. . . . Marty Wolf, Altec assistant general sales manager, is covering the Eastern Pennsylvania territory to check recent installations. . . . Roslyn, West Grove, Pa., closed permanently.

PITTSBURGH

Movie folk here are fully behind the efforts of Senator Gillette of Iowa in his efforts to eliminate the 20 per cent Federal amusement tax and bundles of telegrams are going to Washington. . . . The Squirrel Hill theatre moved in on the sneak preview business and set up the incoming "The Juggler" for the customers. . . . Harold O'Donnell, Art Cinema projectionist, and Martin Torreano, who operates at the Schenley theatre in a similar capacity, attended the Theatrical Mutual Association convention at Toronto, Can. . . . John Dillon has been named to take over for vacationing Charley Eagle, veteran manager of the Stanley theatre. . . . Jack Kiefer, who served as manager of the now closed Enright theatre, has been sent to Jamestown, N. Y., in a relief role. He then will move over to Olean, N. Y., in a similar capacity. It is rumored that the Enright will be the house chosen for the Cinerama setup, when that process starts in Pittsburgh.

(*Continued on opposite page*)

PORTLAND

Business is still perking at nearly all first run theatres here this week. . . . Nick Schenk's daughter opened a 20-city nitery tour at Amato's Supper Club. . . . MGM field man Ted Gallenter was up for the opening. . . . Journal drama editor Arnold Marks set for a two-week vacation. . . . Film people will guest-write his column for the 14 days. . . . Orpheum theatre is getting the first CinemaScope screen on the Coast next week. . . . Walter Hoffman, Paramount field man, in town for a few days. "Shane" is scheduled into the Orpheum on new screen the middle of July. . . . Jerry Hoffman, Columbia publicity man, in town en route to Hollywood after a two-week vacation in Washington state and Canada. . . . Mayfair theatre manager, Herb Royster, is off on a well earned vacation.

PROVIDENCE

Farley Granger, who visited this area to make his first appearance on any stage at Mautunuck's Theatre-By-The-Sea in "John Loves Mary," won a host of new friends plus considerable publicity. . . . Arthur Treacher and Dagmar followed Farley Granger, co-starring in "Loco" at the Theatre By-The-Sea. . . . Viveca Lindfors and Barry Sullivan opened at the Somerset Playhouse in "Bell, Book and Candle." . . . Pat Wilkes made a personal appearance at the Newport Casino theatre in "Call Me Madam." . . . E. M. Loew's drive-in has added a merry-go-round for the kiddies. . . . The Strand again raised prices when it presented "Sangaree," a 3-D attraction. . . . Al Clarke, former manager of the Majestic, who recently entered the commercial real estate business, is handling some of the biggest properties in this area. He is also local representative for one of the country's largest real estate organizations, specializing in industrial and commercial holdings.

SAN FRANCISCO

"Shane" is the picture of the week and packing them in at the Paramount. Earl Long, United-Paramount district manager, spearheaded a publicity and advertising campaign that resulted in top business at his 2,735-seat house. . . . Theatre transfers include Barney Guernette taking over the Crystal, Salinas, from Peters & Borg. Si Gertz, former operator of the theatre, will now devote his full time to P & B's El Rey in Salinas. . . . L. E. Blair has taken over the Vacaville, Vacaville, from D. P. Isabella. . . . Michael "Micky" A. Carney, who booked during the Pathe days, has returned to the industry as booker at RKO, replacing Johnnie Martinez, resigned to take a milk route out of Palo Alto. . . . Casper Kannell went over from Warner Brothers to Republic as booker. . . . Mel Klein, Columbia sales manager, has set July 18 as his wedding date with Joan Curtaz, a ballerina.

ST. LOUIS

The West End theatre, which has been closed since early in June, has been purchased by Tommy James, owner of the Comet, Strand and Douglas theatres. The West End was formerly operated and owned by the St. Louis Amusement Co. Reported purchase price was $85,000. . . . The Paramount Film Distributing Co. has purchased the building housing its offices at 2949-53 Olive Street. . . . Raymond W. Wild, president of the Colosseum of Motion Picture Salesmen of America met with members of the St. Louis Loge. . . . Harry C. Arthur, Jr., president & general manager, Fanchon and Marco, off to Los Angeles. . . . The 1953 annual meeting of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, is scheduled for the Sheraton Hotel in this city the middle of December, it is announced.

TORONTO

Record Variety Night crowd of 17,437 persons gave the club a profit of $50,000. In addition, a program turned out under the editorship of James Nairn gave the club another $30,000. . . . With the opening of Warners 16 mm. department, Ralph Foster, formerly of the National Film Board and Cardinal Films, was appointed head of the small-gauge division. . . . Strong opposition to the Sunday showing of free National Film Board 16 mm. documentaries is being brought forth by the projectionists' union who, through the labor council, will make a strong protest to the Toronto City Council. The Lord's Day Alliance, an organization to see that Sunday is strictly observed, is also giving the plan to show the films strong opposition. . . . Benefit show sponsored by the Sarnia Theatre Managers' Association at the Odeon in London, Ont., raised $450 for tornado relief in Sarnia. . . . Barry Carnon, formerly manager of the Fairlawn, has taken over the reins of the Hyland, replacing Vic Nowe, who has moved over to take on the flagship of the Odeon circuit, the Odeon Toronto. Gerry Saunderson resigned to devote more time to his radio activities, and will be taking on the management of the Towne Cinema.

VANCOUVER

Michael Moran, veteran projectionist at the Metropolitan, Regina, Sask., and a member of Famous Players 25-year club, died in his 68th year. . . . Wally Hopp, manager of the Cinema, is on a vacation in Saskatchewan visiting his parents. . . . Bill Grant, RKO booker, and Jackie McDermott, MGM secretary, holidaying in California. . . . Tish McLeod, daughter of Roy McLeod, manager of the Odeon-Hastings, and a member of the dancing troupe at Radio City Music Hall, New York, was married to Marvin Sheiness of Brooklyn, N. Y. The groom is attached to the engineering staff at NBC television. . . . Gwen Hanlon resigned as head usherette at the Vogue and was replaced by Betty Lipsack. . . . Bert Brown has retired from the Odeon-Hastings staff and will make his home in California. . . . Stanley Creech has added 75 seats for walk-in patrons at his Skyway drive-in near Kamloops in the B. C. interior. . . . Jim Fitz-Henry, manager of the Odeon-Haney, resigned and is moving with his family to Los Angeles. . . . Mrs. Evelina Holt, a member of Famous Players 25-year club, and for the past 31 years employed at the Beach theatre, Toronto, has retired and will live with her daughter in Vancouver. . . . Ivan Ackery, Orpheum, and Charlie Doctor, Capitol manager, were honored by Toronto showmen on their way back to Vancouver from New York. . . . Willard Adamson, manager of Astral Films, is in a military hospital where he is expected to undergo a major operation.

Warner Brothers Enters 16mm Field in Canada

TORONTO: Warner Brothers Pictures has entered the 16mm field in Canada, it has been announced by Haskell M. Masters, the company's Canadian general manager. Ralph Foster, former deputy commissioner of the National Film Board, has been appointed sales manager of the new division. A Warner catalog is now in preparation which will list a library of more than 150 films, 70 of which are dubbed in French. Warner Brothers is the third Canadian branch of an outside distributor to handle its own theatrical 16mm film.

100 Foreign Delegates to Attend U.A. London Meet

Approximately 100 foreign delegates from 17 countries in Europe, the Near East, India and Australia are scheduled to attend the United Artists European sales convention July 20 in London, it has been announced by Arnold M. Picker, vice-president in charge of foreign distribution. Mr. Picker is currently in England to supervise arrangements for the five-day sales meeting over which he will preside. Robert Benjamin, U. A. chairman of the board, and Max Youngstein, vice-president, also will attend the meetings, it has been announced.

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BRITISH DEFINE TV PRINCIPLES

Outside Groups Enunciate Views on the Content of Commercial Programs

by PETER BURNUP

LONDON: A Government statement in Parliament last week defined "some of the broad principles on which commercial television might operate." The controlling body, it was stated, would ensure programmes conformed to the standards to be laid down.

That word "might" may well prove to be the operative provision, for if—and when—authority permits a rival to the BBC's monopoly to operate, the hedging-in ordinances are likely to discourage easy-thinking sponsors. The odd alliance of church, college, trades-unions and other well-meaning busy-bodies have shaken the Churchill Government out of its original intentions.

Archbishop Stresses TV

The Archbishop of York, as one example only, devoted the greater part of his address to his Diocesan Conference last week to the future of television, which within the next few years would, he said, almost certainly be the most powerful of all instruments in forming the opinions of the country.

He said: "There are some inventions which ought never to be left to the discretion of private individuals or wealthy industries; we should never allow an individual or a great commercial enterprise to possess an atomic bomb. But the destructive influence of television in the hands of foolish and unscrupulous men might ultimately do more harm to national life than even this deadly weapon. It is the very greatness of this invention that makes me afraid of its misuse."

In the Government's long awaited policy statement, five main conditions were laid down under which commercial TV "might" operate in this country. They will be further elaborated in a White Paper to be published in the autumn. On the basis of this there will be further debate in the House of Commons.

Reiterates Earlier Decision

The general effect of the statement was to reiterate adroitly the earlier decision of the Government "to permit some element of competition" in television but with equal adroitness to make clear that BBC was first favorite.

The five hedging-in conditions are:

1. The number of stations under any one ownership or control would be limited;
2. The number of stations licensed in the first instance would not be large and they would be of low power and limited range;
3. A controlling body would advise the Postmaster-General on the issue of licenses and would see that programmes conformed to standards laid down. It would have power to call for a script before presentation, to warn a station which had offended and to recommend the suspension of a license of an offender station.
4. The owner and operator of a station, whose license would be at stake, and not the provider of programmes or the sponsor, would be responsible for broadcasts;
5. The license or the controlling body might specify the maximum number of hours the station should operate, any restrictions on the advertising of products and the time and the place to be allotted to advertising matter in any programme.

No Fun Ahead with TV

Clearly, the Britons aren't going to have the fun and games with their commercial TV which they might have anticipated. Moreover, although the Government has omitted to repeat among its five conditions the ban on broadcasts dealing with religion or politics, it is known that such a ban will undoubtedly be imposed.

Oddly enough, the film men now appear to have the door held wide open to them; if that indeed be their wish. In all the hu-ha, an all-industry committee under the guidance of C.E.A.'s technical adviser, Leslie Knopp, makes good progress in its investigation into the technical possibilities of large-screen TV in theatres. The Knopp report may be expected within the next two weeks. All the film trade asks for, momentarily at least, is the right to transmit into its own theatres. Even the Archbishops, it is understood, are disposed to applaud such a process.

Trouble with "Knights"

MGM has run into heavy weather with the production of "Knights of the Round Table" at Elstree following a strike of extra people. The strike began when 89 of about 200 extras demanded their day's fee be raised from two to three guineas in view of the special costumes they were called upon to wear.

Studio officials claimed that the working agreement between the British Film Producers Association and the Film Artistes Association provided for no such special fee but laid down machinery for conciliation talks and, if necessary, arbitration. The crowd of people refused to talk and withdrew all members from the "Knights" set and those of two other MGM films now shooting here.

Shooting schedules have been adjusted so that, to date, only one day's work has been lost on "Knights." But, failing a settlement, a serious hold-up will inevitably occur. The BFPA, of which MGM is not a member, has intervened in the dispute.

▽

The 30th annual report of the Cinematograph Trade Benevolent Fund shows that in the year to March 31, £63,628 was expended on relief pensions and the upkeep of its two homes. In the first year of the Fund's existence expenditure amounted to £339. Chief sources of income were listed as follows: Royal Film Performance £26,861; Cinema Day collections £13,813; voluntary staff contributions £13,004; other charity performances £4,820.

▽

Associated British Picture Corporation's C. J. Latta has returned here from his induction in Hamburg of the first European Variety Club tent. Induction ceremonies took place at the Atlantic Hotel. They were followed by a gala variety performance, the proceeds of which will be devoted to a trust fund for the two young daughters of Wilhem Gottling, who lost his life following the East Berlin riots. Chief barker of the Hamburg tent is Freederich M. A. Mainz.

▽

In a press conference here Tuesday, Sir Philip Warter, chairman of Associated British Picture Corporation, became the first executive this side to attribute current box office recessions directly to television.

Sir Philip revealed that total attendances at ABPC theatres for the completed year fell 5.45 per cent below last year and 16 per cent below the 1946 total. The main reason for the declines, he said, is television. The greatest reduction in business has occurred during the peak television hours and he added that it was doubtful that the present weekly attendance would long continue.

Commercial television, said Sir Philip, will inevitably have serious consequences on every section of the film industry. Regarded as his most serious statement was that despite the Government Film Finance Corporation and the Eady Levy, ABPC production still remained uneconomic.

Eros to Reissue MGM Features in England

LONDON: Eros Films has signed a contract to reissue 24 MGM features in England during the next 18 months to two years, it has been announced by Phil Hyams, chairman of Eros. This is the first time that MGM has permitted an outside firm to distribute its features in England.

Levy in British Talks

Herman M. Levy, general counsel of the Theatre Owners of America, is currently visiting England, where he plans to have meetings with the officers and members of the Cinematograph Exhibitors Association in order to discuss industry problems.

Set "Sword" Premiere

The world premiere of Walt Disney's all-live film in color by Technicolor "The Sword and the Rose," will be held July 23 at the St. Francis theatre, San Francisco.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

ARMY BOUND: Stanley Clements—Slick little action picture that pleased the fans. Sometimes the second feature saves the day, and in the case of this particular program it did. Scenes of midget auto racing are thrilling. Business good. Played Friday, Saturday, June 5, 6.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

FLAT TOP: Sterling Hayden, Richard Carlson—This was tops here. Why have 3-D? The play's the thing!—J. Knowles, Palace Theatre, Gastonia, N. C.

WACO: Wild Bill Elliott—Fair western in sepia tone. If you want a western for a weekend double bill, it might fill the bill. Business poor. Played Friday, Saturday, June 12, 13.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Columbia

LAST OF THE COMANCHES: Broderick Crawford, Barbara Hale—We did good business with this Technicolor action feature. Doubled it with "Rainbow 'Round My Shoulder", also Columbia, and felt it to be a good solid evening's entertainment. Played Sunday, Monday, June 7, 8.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

SALOME: Rita Hayworth, Stewart Granger—Excellent picture with strong appeal to small town patronage. Increased admission price slightly and had no complaints. Did excellent business. Played Sunday, Monday, Tuesday, Wednesday, June 21, 22, 23, 24.—Levin B. Culpepper, Carolina Amusement Co., Elizabeth City, N. C.

Mayer-Kingsley

BRANDY FOR THE PARSON: Jean Lodge, Kenneth More—Amusing light British comedy that didn't go over very well. Played Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday, May 26, 27, 28, 29, 30, 31, June 1.— James J. Hayes, Roxy Art Theatre, Rochester, N. Y.

Metro-Goldwyn-Mayer

ABOVE AND BEYOND: Robert Taylor, Eleanor Parker—A very good picture, but I failed at the box office. A picture true to life with good acting by Taylor and Parker. Don't pass this one up if you have not played it. Played Sunday, Monday, June 21, 22.—James Hardy, Shoals Theatre, Shoals, Ind.

IVANHOE: Robert Taylor, Elizabeth Taylor—Very good picture, but only did average business here. Played Wednesday, Thursday, June 24, 25.—L. Brazil, Jr., New Theatre, Bearden, Ark.

PRIDE AND PREJUDICE: Greer Garson, Laurence Olivier—M-G-M should have been content to let this one rest on the laurels it picked up on its first trip around. This type of picture is guaranteed to leave our patrons stone cold. True, some of the older patrons made comments about it that could be interpreted as fair, but on the whole the picture drew a lot of laughs—in places where laughs weren't intended. Played Wednesday, Thursday, Friday, June 3, 4, 5.—Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.

PRISONER OF ZENDA: Stewart Granger, Deborah Kerr—Here is the Hollywood perennial, done up in fine style and in Technicolor to boot. Patrons' comments were all good, and the older ones who have seen some of the earlier versions made very favorable comparisons. There was enough of everything—romance, intrigue, laughter—to please everyone. Weather was fair and warm. Played Saturday, Monday, Tuesday, May 16, 18, 19.—Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.

Paramount

HURRICANE SMITH: Yvonne De Carlo, John Ireland—Just an average picture. Should have played this one mid-week. The sea pictures being made now are practically all about the same plot. I also paid Paramount too much for it. Played Sunday, Monday, May 31, June 1.—James Harvey, Shoals Theatre, Shoals, Ind.

JUST FOR YOU: Bing Crosby, Jane Wyman—This is one of Crosby's best pictures, but I failed at the box office on it. It seems to me that musicals are losing their appeal here. I thought this was an excellent picture—you can't go wrong on it. Played Sunday, Monday, June 7, 8.—James Hardy, Shoals Theatre, Shoals, Ind.

SAVAGE, THE: Charlton Heston, Susan Monroe—Excellent Indian picture in color. Story, acting, comments and draw good. Played Friday, Saturday, June 26, 27.—L. Brazil, Jr., New Theatre, Bearden, Ark.

SCARED STIFF: Martin & Lewis, Lizabeth Scott—These boys are good for about three more pictures, then they will be played out. However, we played to full houses each night we showed, but people don't think they are so funny anymore. Played Saturday, Sunday, Monday, Tuesday, June 21, 22, 23.—Eddie Bristow, Hamlet Theatre, Hamlet, N. C.

WAY OF A GAUCHO: Gene Tierney, Rory Calhoun—Couldn't help feeling during this one that it would have been so much better if they had chosen a different actor to play the Gaucho. Although Calhoun may have looked the part, his acting (?) left much to be desired. Therefore Miss Tierney was wasted playing opposite him. Or perhaps they had promised her someone else for her co-star? Played Friday, Saturday, June 5, 6.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—Through a swift change of booking, we had to play this cold. Yet our attendance was good and comments favorable. The cast is certainly a big one, and the novel story amused our patrons. Business good. Played Wednesday, Thursday, June 3, 4.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RKO Radio

NEVER WAVE AT A WAC: Rosalind Russell, Paul Douglas—This is a very good comedy that did better than average at the box office.—J. Knowles, Palace Theatre, Gastonia, N. C.

NO TIME FOR FLOWERS: Viveca Lindfors, Paul Christian—Poorly made film with no story, this gave us the worst gross so far for 1953. People will not leave their homes now just to see an uninteresting picture, regardless of whether they have television or not. Played Wednesday, Thursday, June 24, 25.—Levin B. Culpepper, Carolina Amusement Co., Elizabeth City, N. C.

Twentieth Century-Fox

MONKEY BUSINESS: Cary Grant, Marilyn Monroe—Here is a good comedy picture that we ran late, but still drew about average. Played Wednesday, Thursday, June17, 18.—L. Brazil, Jr., New Theatre, Bearden, Ark.

RUBY GENTRY: Jennifer Jones, Charlton Heston—Well, I sure missed my guess on this one. I thought we sure had a white elephant for Sunday and Monday, but box office was average or a little above average. A good picture, well played, which did well in this small town. Don't be afraid to book it in small towns. Played Sunday, Monday, June 14, 15.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

RUBY GENTRY: Jennifer Jones, Charlton Heston—This did better than average at the box office—made close by.—J. Knowles, Palace Theatre, Gastonia, N. C.

WAIT 'TIL THE SUN SHINES, NELLIE: Jean Peters, Hugh Marlowe—The price was good and our profits were also good. An excellent picture for small towns on the weekend. Audience loved it. Rural and small town patronage. Played Friday, Saturday, May 29, 30.—Reston Memorial Theater, Reston, Man., Canada.

United Artists

BREAKING THE SOUND BARRIER: Ann Todd, Ralph Richardson—This was not so popular here.—J. Knowles, Palace Theatre, Gastonia, N. C.

RING, THE: Gerard Mohr, Rita Morino—O. K., but fight pictures are dynamite here—lost money. Played Monday, Tuesday, June 15, 16.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

Universal

GUN SMOKE: Audie Murphy, Susan Cabot—Here is a natural for small towns and rural patronage. Audie Murphy always brings them in here. This is a very good western. I suggest all small towns play it on Sunday-Monday playdate. Played Thursday, Friday, June 14, 15.—James Hardy, Shoals Theatre, Shoals, Ind.

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn—Here is a nice family picture in color, but did below average business here. Played Sunday, Monday, June 14, 15.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Warner Bros.

ABBOTT & COSTELLO MEET CAPTAIN KIDD: Bud Abbott, Lou Costello—Just another Abbott & Costello. They don't seem to go over as well as they used to. This one will pass on a double bill if you have another good picture to put with it. I also paid too much for it. Played Friday, Saturday, June 5, 6. —James Hardy, Shoals Theatre, Shoals, Ind.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok —Good pirate picture in color, but below average draw here. Played Sunday, Monday, June 21, 22. L. Brazil, Jr., New Theatre, Bearden, Ark.

SHE'S BACK ON BROADWAY: Virginia Mayo, Gene Nelson—Not a very good musical; Warner Bros. depending too much on Virginia Mayo to bring them in. People like musicals with popular or old, pretty songs. Did way less than average business when word got around that picture wasn't good. Played Thursday, Friday, June 25, 26.—Eddie Bristow, Hamlet Theatre, Hamlet, N. C.

STOP, YOU'RE KILLING ME: Broderick Crawford, Claire Trevor—This picture is an above average comedy but will not do so well in small towns.—J. Knowles, Palace Theatre, Gastonia, N. C.

NATIVE FILMS GAIN IN REICH

by VOLKMAR VON ZUEHLSDORFF
in Munich

Domestically produced films are coming to the fore again in German theatres. For the first time since the end of the war, German product is taking the largest share of total screen time, according to a market analysis published recently by "Film Blaetter," Berlin trade weekly.

The survey, based on figures submitted by theatres in eight key cities, lists the German share of total screen time for April as 39.1 per cent, with American films a close second with a rating of 37.9 per cent. France has 6.7 per cent, due mainly to the outstanding success of "Don Camillo," and Austria 5.8 per cent. Films of all other nationalities, including British and Italian, average less than three per cent each.

Expect Bill to Be Shelved

The publication of these figures probably will be followed by the quiet shelving of a bill, now before the Diet, calling for quotas in favor of German films. Theatre men now say that the screen time occupied by German films has risen to a point far higher than any envisaged in the proposed quota bill. Even before they had figures to back up their arguments, the exhibitors opposed the bill on the ground that it would lower standards of quality and result in reduced number of admissions.

▽

Some 10,000,000 East Berliners attended motion picture theatres in the Western zone of the city during 1952, more than half of them at special performances at the so-called "border theatres" where rates were adjusted to the "soft" Soviet zone currency.

The Soviet zone distributor, Progress, which has a monopoly there, has thus been compelled to introduce more and more pictures from outside the Iron Curtain to attract attendance.

▽

The German motion picture industry long has been protesting the excessive amount of tax required at various stages in the production of a film. According to a memorandum now before the Federal Minister of Economics, the tax amounts to about one-third of the production cost of a film. For example, for an average film costing approximately $200,000, a tax of $6,000 is paid by the producer, $15,000 by the distributor and $40,000 by the theatres. Another $6,000 is paid in the course of producing the raw stock, transporting copies, etc., making a total of $67,000 in tax, even before amusement and other taxes are collected.

NORWAY

by FINN NYMANN
in Oslo

After years of preparation and eight months of continuous negotiations, a film agreement has been worked out between the Motion Picture Export Association and Norway.

The new agreement represents a substantial betterment of the up-to-now extremely poor conditions American films have obtained in Norway. Film rentals are increased from 30 to 40 per cent for all films and to 45 per cent for the so-called "super" films so designated by the MPEA. This year there will be four of these "supers" and still more special terms for "Gone With the Wind," which has yet to be released in Norway.

On behalf of the MPEA negotiations were carried out by Carl York, the organization's Scandinavian representative, assisted by Erling Bergendahl of Norway. Also in on the talks, to help iron out last minute obstacles, were George Weltner, president of Paramount International, and Griffith Johnson, of the Motion Picture Association.

The agreement is considered extremely good by the Americans, not so much because of the comparatively small amounts of money to be taken out of Norway, but because of the moral and psychological effect the agreement should have on American negotiations in other countries. Because its cinemas are municipally-owned, Norway always has been considered one of the most difficult countries in which to get a satisfactory film agreement.

INDIA

by V. DORAISWAMY
in Bombay

Spokesmen for the Film Association in New Delhi last month once again outlined for the Minister for Information and Broadcasting the harmful effects which the industry fears will result from the new censorship rules. The spokesmen were headed by B. N. Sircar, leading industry figure in West Bengal.

In connection with the provision for depositing a copy of the film or shooting script with the Censorship Board, the Government is understood to have agreed that a "cutting continuity" or a post-production script would be acceptable. It was also agreed that the standard of censorship for foreign films, dubbed in the Indian languages, should be the same as for Indian films.

The industry spokesmen also stressed the need for giving an opportunity to producers to explain their stand to examining committees in regard to cuts which the committees might propose. At present, producers have to be satisfied with meeting with regional officers.

▽

Dr. Daehr, a representative of Agfa, the German firm which has agreed to work with the Indian Government in building a plant for the manufacture of raw film, recently inspected the proposed plant cite at Krishnarajasagara in Mysore State. The plant will be equipped to produce the highest quality of photographic paper, plates and raw film. Capital outlay on the project is estimated at 2,500,000 rubles.

▽

The color film record of the latest (and only successful) Mt. Everest expedition is expected to be ready for world-wide release this fall. The photographer was Captain Stobart, a former Indian Army officer. The delay in release of the film, which is expected to run about 60 minutes, is attributed to the special and careful processing which the film requires.

IRELAND

by T. J. M. SHEEHY
in Dublin

Dublin has seen its first 3-D film feature, United Artists' "Bwana Devil," without being unduly impressed. The management of the Theatre Royal, where the film was shown for one week, will long remember the experience, however.

In seven days the theatre lost 1,800 pairs of polarizing viewers valued at approximately £900.

Partly due to inaccurate newspaper comment which preceded the first shows, patrons were under the mistaken impression that the viewers had been provided without extra charge at the "Bwana Devil" showings in England. They resented the hiring fee of 6d. charged by the Theatre Royal and were under the further misconception that the value of the viewers was less than the fee.

The losses, and in some cases deliberate breakages, occurred in the first few days, but when the situation was clarified in the press, losses dropped to a reasonable fraction at subsequent performances. The result, however, is an indefinite postponement of showings of "Bwana Devil" in the cities of Cork and Limerick and a general postponement of all other 3-D feature films.

▽

There have been and will be no exhibition of Coronation films in Eire. This was tacitly agreed upon by the majority of the film trade after a thorough review of the situation and there is very little likelihood of any individual exhibitor running counter to the decision.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Although the City Amusements Supervision Department only recently announced that no exhibitor is losing money as a result of the reduction in admission prices, the City Treasury now announces that the total gross of local theatres in May was $853,830, which is $13,170 below the May, 1952, gross of $867,000. Last December the Amusement Supervision Department forced exhibitors to accept a 46-cent ceiling on first class house admissions and a 36-cent ceiling for secondary first runs. These houses, respectively, previously charged 57 cents and 46 cents.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Your Children's Club Should Have An Objective

THEY need something to strive for, a permanent interest, to bring them back to your theatre, again and again, for a purpose. And we think we can suggest something exactly right for your Children's Matinee crowd the year around.

Last week, we were privileged to see Bing Crosby's new picture, "Little Boy Lost" at a press preview in New York. It's a change of pace for Bing—for it's not a comedy, and there's not much crooning nor honeymooning in it. In fact, it's a real tear-jerker, and at the end, a tough audience was weeping. That's all to the good, too, for entertainment is not all laughter.

"Little Boy Lost" is a theme that Bing has liked in the past, of the French War Orphans, the left-overs of war, bruised, mutilated and deserted, in institutions. Bing plays a serious role, and plays it well, because he is portraying Harry L. Crosby, a guy we used to know, whose heart is placed just as in the picture. In the story, he searches for, and finds, his own little boy.

Our idea is based on the activities of the Foster Parents Plan for War Children, at 55 West 42nd Street, New York, who since 1937 have provided for more than 72,000 distressed children, through the understanding and generosity of thousands of people—many in show business. They maintain these children in homes, abroad, and it costs approximately $180 a year to "adopt" a child, in the financial sense only.

We urge our Round Table members to look ahead to the day and date when you will be playing "Little Boy Lost" and prepare for it by contacting Lenore Sorin, director of Foster Parents' Relations, to make your own children's club responsible for a child's support.

It's not too difficult, and the youngsters themselves should do it, as their own effort, under your guidance. Give them something to do, and when the papers are exchanged, you'll get a photograph of *your* War Orphan, in France or in Korea, and there'll be letters back and forth, from and to the children. What could be a better objective, or a better occasion for it?

ANYONE CAN DO IT

To prove that the procedure of "adopting" a maimed war orphan, through the Foster Parents' Plan, is not complicated beyond ordinary limits, we note in Miss Sorin's correspondence a list of hundreds of high schools (including some small towns we know) Sunday School classes, women's clubs, businessmen's associations, and other organizations among the thousands who have sponsored the plan.

The amount involved is only $15 per month, and that is no burden to a group of enthusiastic kids who will put heart and soul into the undertaking. You may state your own preference as to age, sex and nationality, or leave it to the Plan to assign you a child from its "most urgent" list. The Plan is limited by charter to serve only needy children who are NOT in line for legal adoption, and any individual or group can assume the monthly cost.

So, we send out a call—to all good men and true—members of the Round Table, to give thought to this suggestion of the week. Notably, Charlie Duncan, at the Alhambra theatre, Decatur, Ill., and Leo Jones, of the New Star theatre, Upper Sandusky, Ohio. A thousand others can do as much, in their situations. It will be good when Children's Clubs are bound up in some greater interest—you'll find the bigger objective will bring them back, oftener, and more surely, than anything you've known as an incentive.

¶ Ralph Crabill, convalescing at Clifton Springs Sanitarium, Clifton Springs, N. Y., from a heart attack, writes that he feels like going fishing in Canada, where he knows the out-of-the-way places. He'll use a guide to handle the boat and do the real work. Says it is hard for him to loaf unless he is thoroughly relaxed, and this will do it. We've asked him to do a by-line piece for the Round Table, when the spirit moves.

¶ Cinerama is more and more typical of legitimate theatre, rather than motion picture business. Hazard Reeves, president of Cinerama, Inc., announced at the conclusion of the Stanley Warner-Cinerama deal, that the current cost of equipping a theatre stood at $100,000, of which $50,000 is for installation and $60,000 for new equipment. From production to exhibition, it is legitimate theatre practice, price-scale and procedure, all the way. Managers for new installations are being recruited from "legit" and box office crews are accustomed to handling reserved seat sales and mail orders.

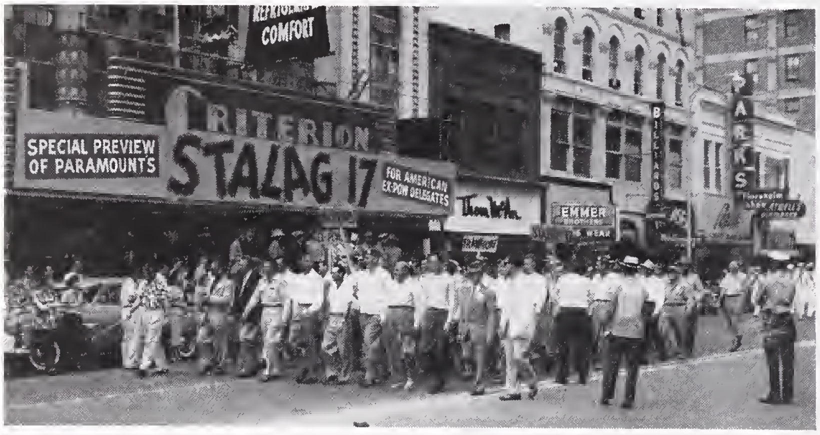
* * *

¶ Stars of the legitimate theatre will take to the road to ballyhoo a motion picture, late this month. In behalf of "Main Street to Broadway," produced by Lester Cowan and being released by MGM, stars of the magnitude of Helen Hayes, Tallulah Bankhead, Katherine Cornell, Shirley Booth, Faye Emerson, Julie Harris, Jose Ferrer and Dorothy Sarnoff, will be working as publicists, across the country. Their cooperation is in return for the portion of the proceeds from the picture that will go to the Council of the Living Theatre.

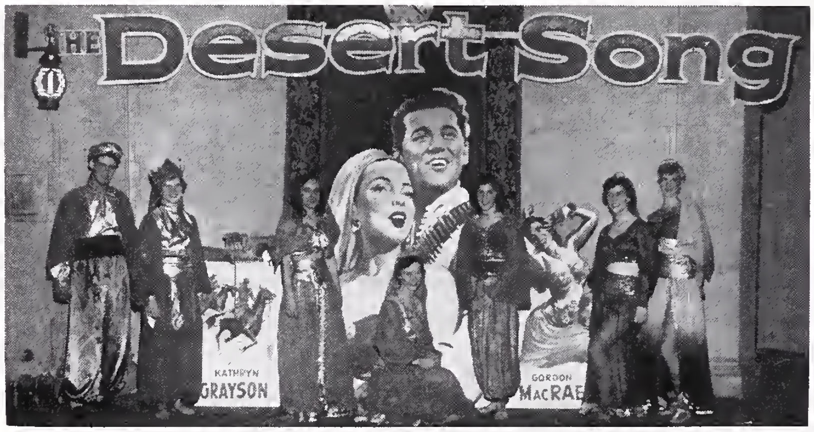
* * *

¶ We went into a rave for Paramount's pressbook on "Shane" in last week's Selling Approach, and decided to run down those who were individually responsible for this distinguished example of motion picture advertising. We asked Fred Lynch, advertising director for the Radio City Music Hall, where the advertising first appeared in connection with the premiere of the picture, and he said it was Jerry Pickman. So, we asked Jerry, and he said it was Fred. And we inquired at Donahue and Coe, the advertising agency, and they said it was two other fellows. Such mystery, such modesty! But it stands as the best advertising of the year, for a picture that had *scope*—which they put in the ads. —*Walter Brooks*

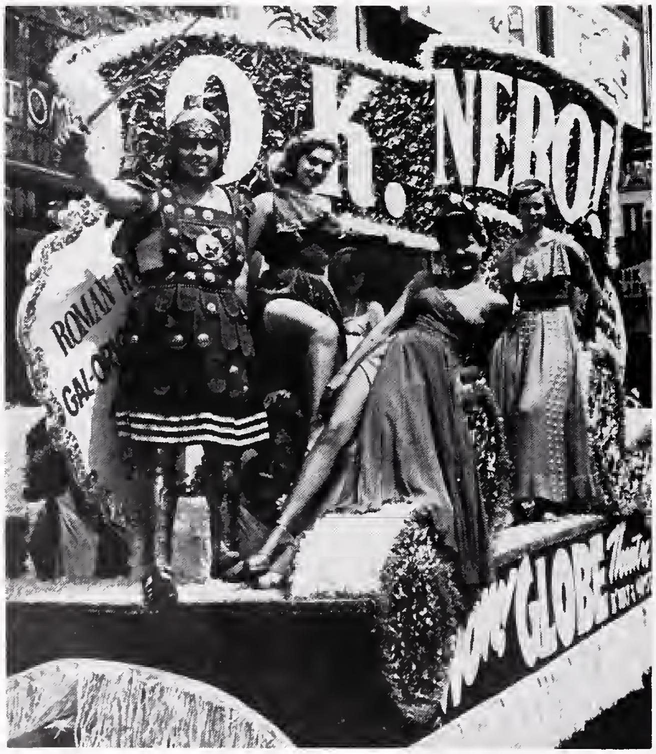
Hot Weather Promotions


REFRIGERATED COMFORT
CRITERION
SPECIAL PREVIEW OF PARAMOUNTS
STALAG 17
FOR AMERICAN EX-POW DELEGATES
BILLIARDS
PARKS

Members of the American Ex-Prisoners of War, Inc., parade in Oklahoma City for the preview of "Stalag 17" at a national convention.


THE Desert Song
KATHRYN GRAYSON
GORDON MacRAE

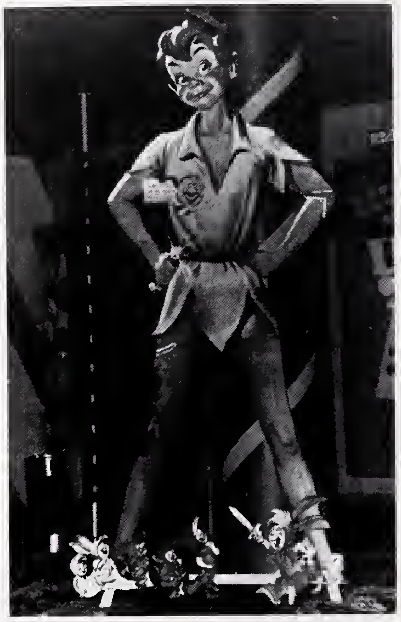
Paul Brown, manager of Warner's theatre, Fresno, Cal., arranged this display using poster cut-outs, with his staff, in costume.


O.K. NERO!
ROMAN H
GAL-OR
GLOBE Theatre

Excellent float, with self-powered promotion for "O. K. Nero"—at the Globe theatre, on Broadway.

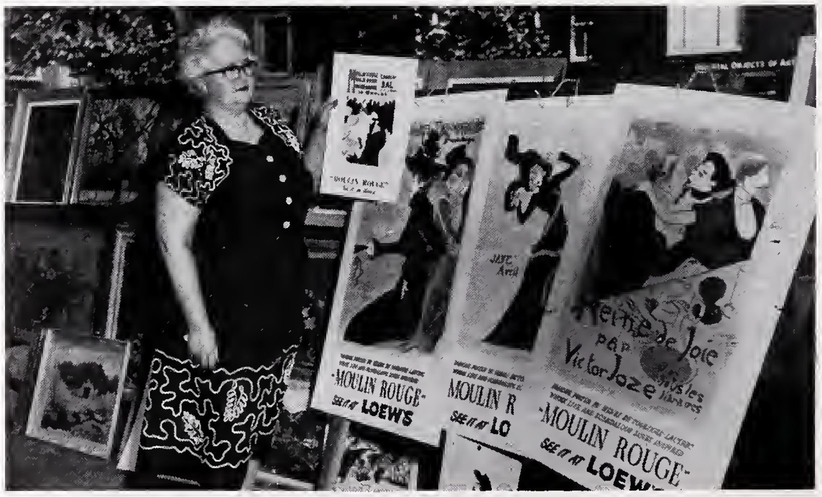
They gave away "Melba" ice cream on the sizzling streets of New York city, for the premiere of "Melba" at the Capitol.

Colossal cut-out of "Peter Pan" made from a 24-sheet, and posed with miniature Walt Disney characters, in the lobby of John Hamrick's Rialto theatre, Tacoma, Washington.



◆

The director of the Greenwich Village Outdoor Art Show looks over a display of Toulouse-Lautrec posters as promotion for "Moulin Rouge" — now playing in Loew's New York theatres.


Jane Avril
Reine de Joie
par Victor Joze
"MOULIN ROUGE"
SEE IT AT LOEWS

SHOWMEN IN ACTION

Godfroy Gets Space With Free Mats

John W. Godfroy, manager of Boyd's Paramount theatre, Ashland, Ky., sends us tear sheets from the *Ashland Daily Independent* to show excellent use of publicity mats in free space, something we've been arguing for, in these pages, for endless time. We've always believed that if you are on the right terms with your newspaper man, and there is no other basis, then he will use free publicity mats, furnished to him out of your pressbook, to illustrate newspaper stories and review, in editorial space.

For "Desert Song" he had a five column break across the top of page 2, the "Movie of the Week" idea, using four scenes and a running caption to describe the picture. For free. And the next day, in another newspaper, he had a four column break, with a hand-drawn publicity mat and a big caption. This was followed, in the same week, with a two-column publicity mat, and a scattered group of publicity star photo mats in the classified pages. You can't beat it for free space display, if you know how.

He also submits a complete campaign on "House of Wax" which has all the above free space, and a full campaign in addition, which includes street ballyhoo, radio, augmented newspaper advertising, window cards, heralds, etc. Ashland, Ky., population 30,000, and Ironton, Ohio, population 16,000, are on opposite sides of the Ohio River, and apparently in the same trading area as the theatre campaign covers both cities, not far from the West Virginia line.

Bill Green, handling Cinerama publicity in Detroit, got a lot of attention for "Cinerama" salads, sandwiches, hamburgers and cocktails—all in three dimensions, to plug the engagement at the Music Hall. Lynn Farnol says, "It's things like this that keep press agents on the payroll. And a good thing, too."

▼

C. H. Trotter, city manager for Statesville theatres in Statesville, N. C., sends tear sheets of the extraordinary press for 3-D in local newspapers, promoted by Helen Johnson, manager of their State theatre, for "The House of Wax."

▼

Fred Teller, manager of the Strand theatre, Hastings, Neb., sends a copy of the fine full-page cooperative ad, in two colors, which he obtained in the *Hastings Daily Tribune,* for "Peter Pan"—a wonderful job, in a city of 16,000 population!

▼

Alfred Loewenthal, manager of Skouras Ward theatre, in the Bronx, New York, has a special tieup with Thomas Lipton, Inc., and will offer free iced tea during the run of "Moulin Rouge"—made and served by Ward's good looking usherettes.

Crowds filled outer-space at the Orpheum theatre in Kansas City, when Universal's "It Came from Outer Space" played this nice theatre, now equipped for new dimensions. The waiting lines ran all the way around and down the block.

▼

We've seen various kinds of street ballyhoo, but never before a subsidized street car, which toured Kansas City, plastered with signs for "It Come from Outer Space" and filled with ballyhoo materials for the Orpheum theatre run.

▼

Fox Midwest *Contact* says "Showmanize With Ice! It never grows old, nor is it ever considered 'corny' to sell your cooling system as an important attraction at your theatre, now that the full effects of hot weather are here."

▼

Reading the headlines in the Fox West Coast bulletin *$howtime* we see that Charlie Skouras' Southern California theatres win his latest showmanship contest, with Northern California second, which gives FWC managers on the Coast some big bonuses!

▼

Adam G. Goelz, manager of the Paramount theatre, Steubenville, Ohio, writes the caption, "Home Town Boy Makes Good Local Copy," over a newspaper story about a Steubenville dancer who appears in an upcoming Hollywood film.

▼

Frank Manente relief manager at Loew's Valentine theatre Toledo, during annual vacation time, sends photos to show his good tieups with cooperative advertisers for "Arena"—in the three dimensions.

▼

Joe Boyle, manager of Loew's Poli theatre, Norwich, participated in a local radio program in which personalities in various industries were interviewed. Joe told them about 3-D and why they wear glasses.

National Theatres, across the board, are copying Elmer Rhoden's excellent Vacation Movie Matinees, under different names in different places. Sometimes it's the Children's Film Library Club, but it's a national children's club idea, from coast to coast, devoutly to be wished in this industry.

▼

We carelessly captioned a good picture of Herb Royster, manager of Evergreen's Mayfair theatre in Portland, Ore., and put him in Boston, which is as far East as he could get without being in the Atlantic Ocean. Our apologies! Must have been distracted by the surrounding scenery.

▼

The F. B. I. has objected to the use of that agency's name in the advertising and publicity for "Pickup on South Street"—and until accessories are corrected, managers are urged to use "U.S.A." or "The Law" as substitutes.

▼

Paul Purdy, advertising manager for the East Windsor Drive-In, near Hartford, uses the line: "Tonight, visit a drive-in that's easy to drive to, and home from, over uncrowded roads."

▼

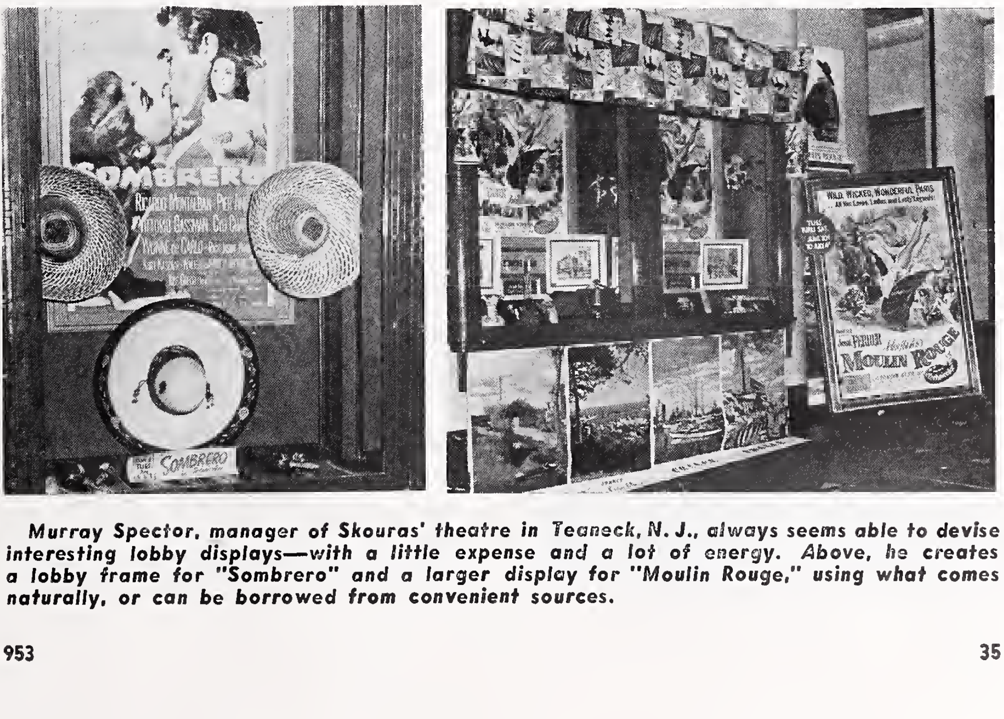
Daniel A. Cohen, manager of Loew's Boro Park theatre, Brooklyn, submits an attractive campaign for "The House of Wax" as an entry in the Quigley Awards competition for the second quarter.

▼

Lou Cohen's snapshots of showmanship, in the mail from Loew's Poli, Hartford, show many variations of style but always the same theme to get them in.

▼

John V. Ward, manager of the Seneca theatre, Niagara Falls, Ont.—who may be the best Mayor up there—had a very unusual editorial comment in the *Evening Review*—in praise of swimming, Esther Williams and "The Million Dollar Mermaid."



Murray Spector, manager of Skouras' theatre in Teaneck, N. J., always seems able to devise interesting lobby displays—with a little expense and a lot of energy. Above, he creates a lobby frame for "Sombrero" and a larger display for "Moulin Rouge," using what comes naturally, or can be borrowed from convenient sources.

Campaign Catalog

TELEVISION PUTS PIN-POINT PROMOTION ON PLAYDATES

CBS
Elaine Shepard
ON TV!
SEE SCENES FROM THIS THEATER'S ATTRACTION ON
HOLLYWOOD REPORTER
THURSDAY 7:30 PM
WTTG CHANNEL 5
The Hitch-Hiker
RKO

Robert Q. Lewis poses with a life-size cut-out of Marilyn Monroe on the Arthur Godfrey Show, giving the audience on CBS-TV a chance to see and hear about their favorite stars; and at right, Jerry Baker, center, manager of RKO-Keith's theatre in Washington, with Walter Compton, of station WTTG-TV, for the tie-in with his booking of "The Hitch-Hiker."

LEONARD GOLDENSON, president of AB-UP, addressing the AMPA luncheon in honor of the Quigley Grand Award winners last month, gave his special commendation to Alice Gorham, advertising and publicity director of United Paramount Theatres in Detroit, who was among those winners on the dais, for her excellent use of television spots in selling two attractions that were current. He told his listeners that if something came along that permitted them to display their motion picture trailer advertising in 25 million homes, they should utilize this new device to the utmost, in comparison with, and in support of, other forms of selling approach.

Seasonal Insurance

Now, in midsummer, which is traditionally a low point in our business, direct radio and television spots are lifting business in local areas throughout the country. The device serves to pin-point actual playdates, and sends the patron from his home directly to the movies, at the moment of establishing the advertising contact. There is no lag, no wait, no delay, in seeing and obtaining a maximum benefit from the advertising dollar. Mr. Goldenson read off the score, confirmed by Alice Gorham, to prove how very effective this approach had been with two "hot weather" films.

The major companies have utilized this idea, RKO for "Mighty Joe Young" and Warner's with "The Beast from 20,000 Fathoms." 20th Century-Fox is currently using direct spots on "White Witch Doctor"—although this is old stuff to Charlie Einfeld, who long ago explored the same procedure with earlier films, and found it effective. Today, both radio and television spots are used, over the same networks and via the same sources, through "package" deals that provide both uses of the airwaves, with motion picture practice prevailing in the adaptation of advertising materials.

Good Industry Policy

Jerry Pickman, at Paramount, and Dave Lipton, at Universal, both vice-presidents of their respective companies in charge of advertising, publicity and exploitation, have long believed in the selling approach that is afforded by pin-pointing playdates. The current campaign for "Melba" is proof that United Artists believe in tieups that accent the strong musical following of this attraction with the 25,000,000 who own home television sets. This is a highly selective audience, who are admittedly solvent.

The current and impressive use of television and radio spots is for the benefit of "summer" attractions, where the industry needs pressure at the point-of-sale. Radio and television sources also feel the off-season, and consequently, film industry can obtain a better choice of time schedules now than will be available later. But these related fields of endeavor will favor motion pictures, to our best and most pertinent advantage, by giving us professional coverage for purely theatrical attractions.

Among pictures, current and coming up, that will participate in direct radio and television advertising campaigns on a national basis, are "Farmer Takes a Wife" and "Pickup on South Street" from 20th Century-Fox, with "Mr. Scoutmaster" timed to match the Boy Scout's International Jubilee Convention in Hollywood; "It Came From Outer Space" from Universal; "Sangaree" from Paramount, and "Sword and the Rose" from RKO-Walt Disney. Many other films will have the usual, or augmented, pin-point promotions.

Ohio Theatres Put Spirit In "The Glory Brigade"

Carl J. Ferraza, manager of Keith's theatre, Cincinnati, Ohio, owned by the S. & S. Amusement Corp., who also operate the Twin Drive-In, sends photographs and accounting of the excellent premiere of "The Glory Brigade" at the drive-in, with support of military forces and "Miss Glory Brigade," who kissed the winner of the spud-peeling contest, as part of the outdoor stage event. In Cleveland, Jack Silverthorne, manager of the Hippodrome theatre, had an impressive street parade of Scotch Highlanders, with a salute by the Caledonian Pipe Band, and participation by local Greek-American veterans groups.

184 Shopping Days Before Christmas

Florence Somers, describing the "Picture of the Month" in the July issue of *Redbook* magazine—on the stands in June—gives well-deserved praise to "The Cruel Sea" in a full page review, in line with forward looking policy for the pre-selling of good pictures to potential audiences, in the national magazines.

Although this J. Arthur Rank production is playing in England, it has not yet been set for release in this country. It has been announced by Universal-International as one of their coming attractions, but no actual release date has been published, nor has the picture been offered for review in the trade press, for theatres.

We predict that it will be shown, in the early Fall, in a small theatre devoted to "art" films, or imports, in the New York metropolitan area, where this excellent version of a best-selling novel wil be much appreciated, and will enjoy a long run. There may be 15 or 50 other similar showings throughout the country this year.

But it won't be in general release within four to six months after this fine review appeared—not in a majority of situations along McCall Street, U. S. A. There's a long interval between this early choice of the "Picture of the Month" and the opportunity to buy tickets, at the point of sale. So, why this selection, so far in advance?

Vacation Movies Playing In North Sacramento

Dale Smiley, manager of the Del Paso theatre, North Sacramento, Calif., is using a series of the films selected by the Johnston office and the P. T. A. as special "Vacation Movies" for children, selling season tickets good for 12 shows, at $1.00 each. More than 7,500 tickets have been distributed to the Parent-Teachers and the shows are going so well that Dale has been made an honorary life member of the PTA organization, for his outstanding work with the schools, churches and the community. It required preparation to obtain this fine result, and he started in February to get the results he has attained today.

FUL PARIS
ITS SIN... ITS SPLE
LUSTY LOVE FOR L
JOSÉ FERRER
John Huston's
MOULIN ROUGE
ZSA ZSA GABOR SUZANNE FLON
COLETTE MARCHAND

Richard Brandt, president of Trans-Lux Theatres, and Jose Ferrer, at the black-tie social "Evening at the Moulin Rouge" premiere of the picture, for members of the Philadelphia Museum of Art.

Dairyland Premiere For "Farmer Takes a Wife"

DAIRYLAND FESTIVAL
KEY TO HEALTH
DRINK MILK
WORLD PREMIERE TONITE
"THE FARMER TAKES A WIFE"
ON STAGE IN PERSON
HOLLYWOOD STARS

Members of the Dairyland Festival Committee greet Hollywood stars, Merry Anders and Charlotte Austin, at the premiere of "The Farmer Takes a Wife" at Watertown, N. Y.; at left, the stars on stage at the Paramount theatre, Syracuse; below, marquee display and opening night crowd at the Tryon theatre, Amsterdam, N. Y., and at right, Miss Austin milks the prize cow, and Watertown's Mayor Newman and Farmer Whitmore look on.

Hundreds of thousands of persons residing in 16 cities in upper New York State saw 20th Century-Fox's Casey Adams, Charlotte Austin and Merry Anders during a two-week personal appearance tour through the Mohawk Valley dairy country, as publicity for the openings of "Farmer Takes a Wife" in Gloversville, Amsterdam, Watertown, Glens Falls, Little Falls, Ilion, Herkimer, Utica, Cortland, Syracuse, Rochester, Auburn, Buffalo, Oswego and Lockport, playing in Schine theatres.

Folks Like the Stars

The city of Rochester, and various cities along the Erie Canal, were all set to play host to the Hollywood stars, and to combine the theme and scene of "Farmer Takes a Wife" with the annual Dairyland Festival, which is celebrated in every city and rural area throughout this region. Local newspapers were alert, and enthusiastic about it. The *Utica Observer-Dispatch,* aware of the alphabetical agencies that have dominated dairy industry, observed on this occasion that there were a new set of initials in Utica, the "A-A-A"—standing for Casey Adams, Charlotte Austin and Merry Anders. The *Auburn Citizen-Advertiser* remarked with editorial approval, that Adams was "tall, handsome and athletic"—that Miss Austin was "an amber-eyed, chestnut-haired beauty" and Miss Anders was "a strikingly pretty blonde, with green eyes." In other words, they liked the stars!

The setting for the story, and the historical background of the Erie Canal of a century ago, provided much local interest to fortify a natural inclination to like the movies. And all this was handled in showmanship style by Seymour Morris, of Schine Theatres, from Gloversville headquarters, and the managers of sixteen theatres, all of whom are Round Table members.

Quality Bakers of America—in a nationwide tieup for "Farmer Takes a Wife"—took part in the 16-city premiere by participating in cooperative advertising in each local situation. The campaign as a whole has featured 24-sheet and 3-sheet posting and the distribution of thousands of heralds, in addition to newspaper advertising, by the bakers of "Sunbeam" Bread.

FILMACK ... Has Always Led The Field For Top Quality Special TRAILERS
SEND US YOUR NEXT ORDER AND FIND OUT WHY!
CHICAGO 5
1327 S. WABASH AVE.
NEW YORK 36
630 NINTH AVENUE

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

MASONITE MARQUEE LETTERS 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; any color. Fits Wagner, Adler, Bevelite Signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

GET SET FOR 3-D! INTERLOCKS $150; Metallic screen 90c sq. ft.; 24" magazines for $302; Porthole filters $47.50 pair. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19

USED EQUIPMENT

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Legion Approves Five Of Seven New Films

The National Legion of Decency this week reviewed seven pictures, placing three in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; and two in Class B, morally objectionable in part for all. In Section I were "Abbott & Costello Meet Dr. Jekyell & Mr. Hyde," "Cruisin' Down the River" and "Safari Drums." In Section II were "The Charge at Feather River" and "Main Street to Broadway." In Class B were "Murder Without Tears" because it "reflects the acceptability of divorce" and "Return to Paradise" because of "suggestive situations and dialogue."

All Join Hands in New Community Chest Film

HOLLYWOOD: A two-reel film made for the Los Angeles Community Chest under the auspices of the Association of Motion Picture Producers with the cooperation of Hollywood guilds and unions went into production this week at Paramount. The film, with a five-day shooting schedule, will be shot partly at the studio, which was designated by the Association to contribute its facilities, and partly at the Hathaway Home for children. The picture will be a major factor in the forthcoming Chest campaign. The script was written and production is by Carey Wilson, whose services are contributed by MGM. Norman Taurog has volunteered to direct and Loyal Griggs, cameraman, likewise is contributing his services. All guilds and unions have approved participation of their members at minimum rates and permission has been granted for the use of recorded music without charge. Film stock was given as a contribution by Eastman.

FCC Would Require Applicants to Advertise

WASHINGTON: The Federal Communications Commission is considering a regulation to require applicants for new television stations to advertise their intentions in local papers. The Commission invited comments on the proposal until August 10, after which it will take final action one way or the other.

The applicant would have to advertise at lease once a week for two weeks following the filing. The Commission would not act on the application for a period of 30 days following the filing. Competing applications would have to be filed during that 30-day period; no competing applications would be accepted later.

The FCC said it thought this procedure would reduce the number of contested applications and thus cut down on time-consuming competitive hearings. If the policy were adopted, the FCC stated, it would apply to pending applications as well as to future applications.

Truman Views Musical

Former President Harry S. Truman, and his wife and daughter, joined a number of his ex-cabinet aides last week in attending a special preview screening of "The Beggar's Opera," a Warner Brothers musical in color by Technicolor, at the home office in New York.

"Alamo" to Open in Texas

Universal-International's color by Technicolor production, "The Man from the Alamo," starring Glenn Ford and Julia Adams, will have a Texas territorial world premiere July 23 at the Majestic theatre, San Antonio, and the Metropolitan theatre, Houston.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 127 attractions, 6,453 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	7	24	18	3
Above and Beyond (MGM)	14	60	32	2	1
*Against All Flags (Univ.)	–	5	31	30	22
All Ashore (Col.)	1	5	26	18	3
Androcles and the Lion (RKO)	1	2	8	11	2
Angel Face (RKO)	–	2	28	18	5
Anna (IFE)	6	7	5	4	1
April in Paris (WB)	4	20	31	34	11
Bad and the Beautiful, The (MGM)	2	27	38	46	6
Battle Circus (MGM)	–	7	58	21	11
†Beast From 20,000 Fathoms (WB)	–	3	1	2	–
*Blazing Forest (Para.)	–	2	22	44	3
Blue Gardenia, The (WB)	–	–	2	11	5
Breaking the Sound Barrier (UA)	3	3	3	8	11
Bwana Devil (UA)	18	13	4	5	1
By the Light of the Silvery Moon (WB)	–	14	41	7	3
Call Me Madam (20th-Fox)	3	24	36	33	19
City Beneath the Sea (Univ.)	2	1	15	18	9
Clown, The (MGM)	4	37	51	19	3
Code Two (MGM)	–	2	9	–	1
Column South (Univ.)	–	1	1	4	1
Come Back, Little Sheba (Para.)	12	35	22	6	1
Confidentially Connie (MGM)	–	1	19	22	11
Count the Hours (RKO)	–	–	3	1	7
Cry of the Hunted (MGM)	–	–	7	–	–
Desert Legion (Univ.)	–	6	18	33	1
Desert Rats, The (20th-Fox)	–	3	5	3	1
Desert Song, The (WB)	–	–	3	7	–
Desperate Search, The (MGM)	–	1	23	5	4
Destination Gobi (20th-Fox)	–	4	21	31	5
Down Among the Sheltering Palms (20th-Fox)	–	1	14	17	4
Eight Iron Men (Col.)	1	1	15	24	4
Fair Wind to Java (Rep.)	–	–	2	5	4
Fort Ti (Col.)	1	4	5	1	–
Four Poster, The (Col.)	4	2	2	5	6
Girl Next Door, The (20th-Fox)	–	2	7	2	–
Girl Who Had Everything (MGM)	–	–	15	7	–
Girls in the Night (Univ.)	–	9	13	–	3
Girls of Pleasure Island (Para.)	2	6	19	12	1
Glass Wall, The (Col.)	–	2	1	3	1
Gunsmoke (Univ.)	1	18	23	23	1
Hans Christian Andersen (RKO)	16	17	2	1	1
Happy Time, The (Col.)	4	1	5	16	24
*Hiawatha (AA)	1	5	26	9	1
Hitch-Hiker, The (RKO)	–	2	3	4	–
House of Wax (WB)	41	13	4	1	–
I Confess (WB)	–	9	12	28	10
I Don't Care Girl, The (20th-Fox)	–	10	33	33	7
I Love Melvin (MGM)	–	7	40	38	11
I'll Get You (Lippert)	5	1	–	1	–
Invaders From Mars (20th-Fox)	–	4	5	8	3
Invasion U.S.A. (Col.)	2	4	9	10	11
It Happens Every Thursday (Univ.)	–	1	1	6	–
Ivanhoe (MGM)	28	43	35	19	3
Jack McCall, Desperado (Col.)	–	–	7	8	3
Jalopy (AA)	2	4	8	4	–
†Jamaica Run (Para.)	–	–	3	2	1
Jazz Singer, The (WB)	–	–	21	20	43
Jeopardy (MGM)	9	23	14	17	8
Jungle Girl (AA)	–	1	5	4	1
Kansas City Confidential (UA)	–	5	9	5	7
Kansas Pacific (AA)	–	–	2	4	5
Lady Wants Mink (Rep.)	–	–	–	3	6
Last of the Comanches (Col.)	–	1	16	34	5
Law and Order (Univ.)	–	3	4	22	–
Lawless Breed (Univ.)	2	18	41	10	2
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	9	22	11	–
Ma and Pa Kettle On Vacation (Univ.)	43	30	25	11	–
Man Behind the Gun (WB)	3	12	43	15	1
Man in the Dark (Col.)	4	9	6	4	1
Man on a Tightrope (20th-Fox)	–	–	1	9	2
Meet Me at the Fair (Univ.)	–	11	35	26	12
Member of the Wedding (Col.)	3	1	3	2	3
Million Dollar Mermaid (MGM)	21	72	34	1	–
Mississippi Gambler (Univ.)	21	60	31	5	2
Moulin Rouge (UA)	8	21	8	6	–
My Cousin Rachel (20th-Fox)	–	7	16	27	12
My Pal Gus (20th-Fox)	4	24	38	35	4
Naked Spur, The (MGM)	8	56	54	10	3
Never Let Me Go (MGM)	–	2	26	21	2
Never Wave at a Wac (RKO)	3	33	44	7	8
Niagara (20th-Fox)	6	45	45	15	10
Off Limits (Para.)	2	16	33	21	–
Pathfinder, The (Col.)	–	4	21	17	6
Peter Pan (RKO)	32	7	1	–	–
Pickup on South Street (UA)	–	6	3	1	–
Pony Express (Para.)	–	18	17	5	–
Powder River (20th-Fox)	–	4	12	15	–
President's Lady, The (20th-Fox)	11	19	43	14	7
Prince of Pirates (Col.)	–	–	3	6	–
*Quo Vadis (MGM)	38	32	1	4	–
†Raiders of the Seven Seas (UA)	–	1	–	5	–
Redhead From Wyoming (Univ.)	–	5	37	16	6
Remains to Be Seen (MGM)	–	–	13	2	1
Ride the Man Down (Rep.)	1	8	14	15	6
Road to Bali (Para.)	37	63	30	7	–
Rogue's March (MGM)	–	–	9	8	5
Ruby Gentry (20th-Fox)	10	37	26	27	5
Salome (Col.)	8	22	9	–	–
Scared Stiff (Para.)	21	11	2	2	–
Seminole (Univ.)	–	19	22	13	3
Serpent of the Nile (Col.)	–	–	2	8	–
She's Back on Broadway (WB)	1	10	30	40	10
Silver Whip (20th-Fox)	–	–	26	16	5
Small Town Girl (MGM)	–	8	23	45	3
Snows of Kilimanjaro (20th-Fox)	28	52	12	3	1
Sombrero (MGM)	1	4	13	41	2
Split Second (RKO)	–	–	7	9	1
Star, The (20th-Fox)	–	–	15	14	27
*Stars and Stripes Forever (20th-Fox)	24	67	36	12	1
Stars Are Singing, The (Para.)	–	3	23	25	9
Stooge, The (Para.)	31	44	34	7	1
Stop, You're Killing Me (WB)	–	–	13	40	31
Take Me to Town (Univ.)	–	3	2	3	–
Tall Texan, The (Lippert)	5	2	2	3	1
Taxi (20th-Fox)	–	4	12	16	15
Thief of Venice (20th-Fox)	–	2	8	7	13
Thunder in the East (Para.)	–	8	31	33	7
Titanic (20th-Fox)	1	24	18	9	1
Tonight We Sing (20th-Fox)	–	8	2	4	9
Torpedo Alley (AA)	–	2	10	6	3
Treasure of Golden Condor (20th-Fox)	–	7	37	42	5
Tropic Zone (Para.)	–	6	19	23	6
Trouble Along the Way (WB)	1	8	19	44	6
Woman They Almost Lynched (Rep.)	7	5	4	1	–
Young Bess (MGM)	1	7	9	8	2

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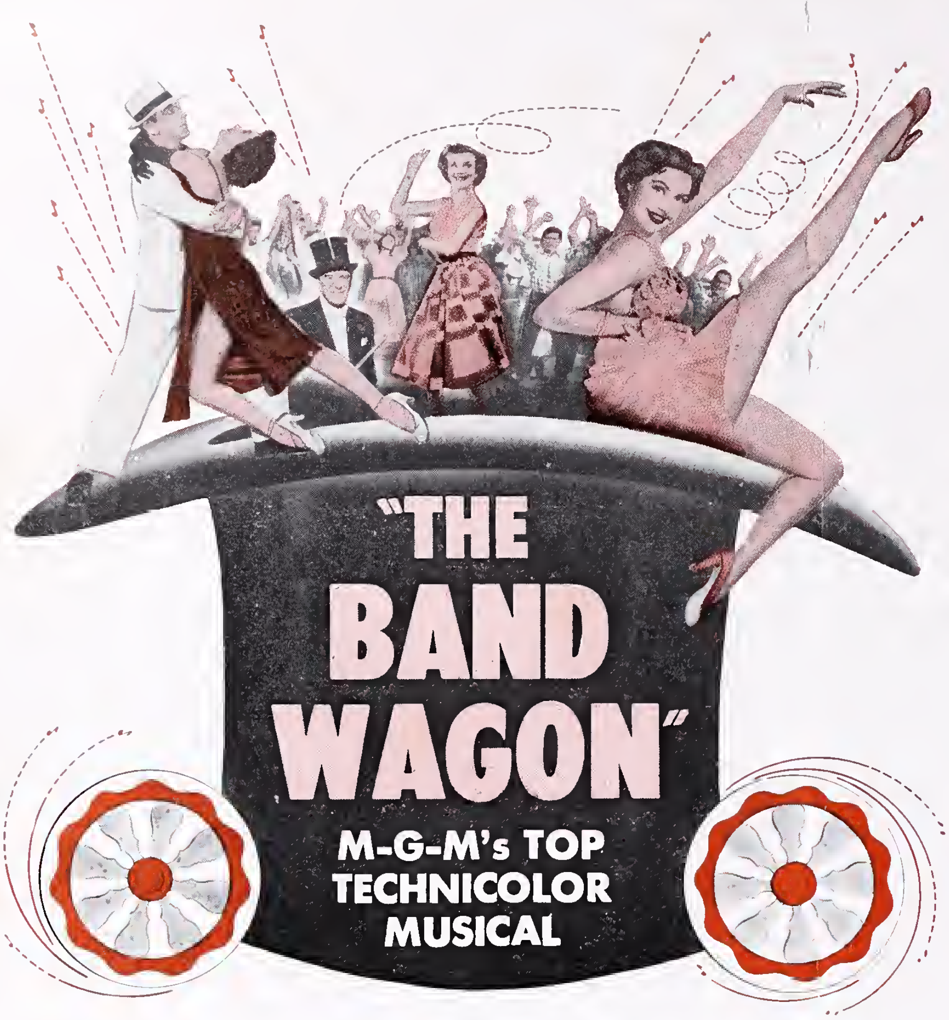
MOTION PICTURE HERALD

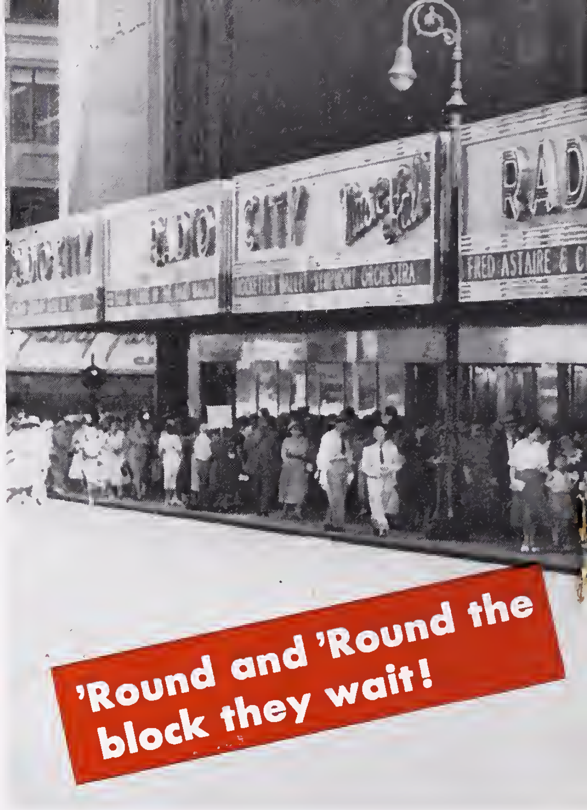
Congress Rushes Action On Tax Repeal Measure

Justice Department to Study Admission Price "Requests" in Film Bids

REVIEWS (In Product Digest): SAILOR OF THE KING, SO THIS IS LOVE, VICE SQUAD, THE MASTER OF BALLANTRAE, THE MAN FROM THE ALAMO, THE BIG LEAGUER, GUN BELT, TARZAN AND THE SHE-DEVIL, MISS ROBIN HOOD, WHITE GODDESS, NORTHERN PATROL, SECOND CHANCE, THE MAZE

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*





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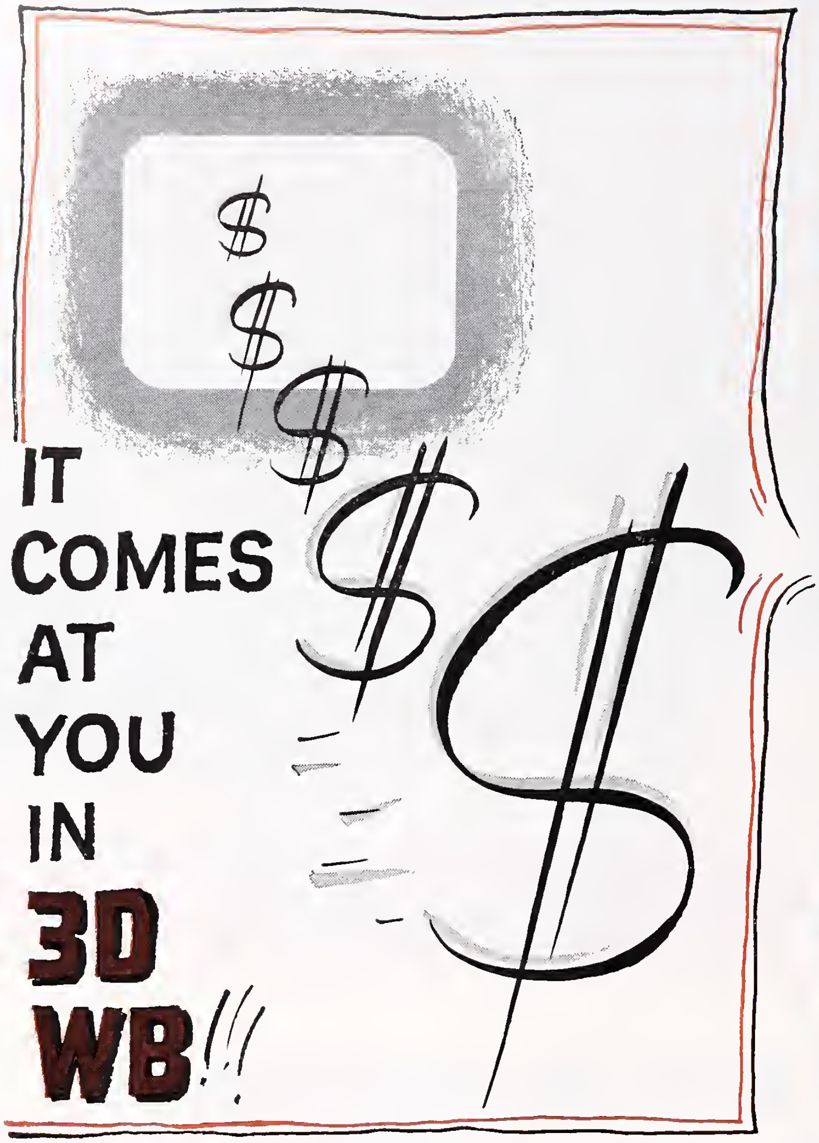

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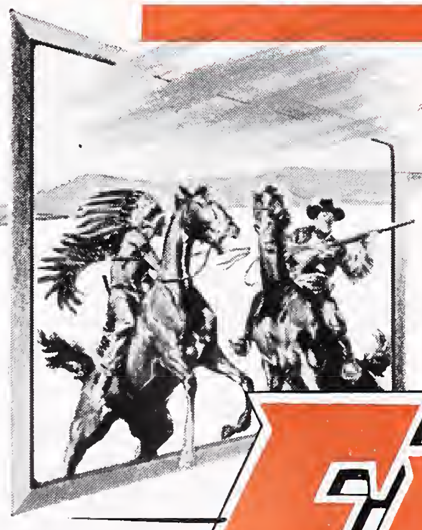

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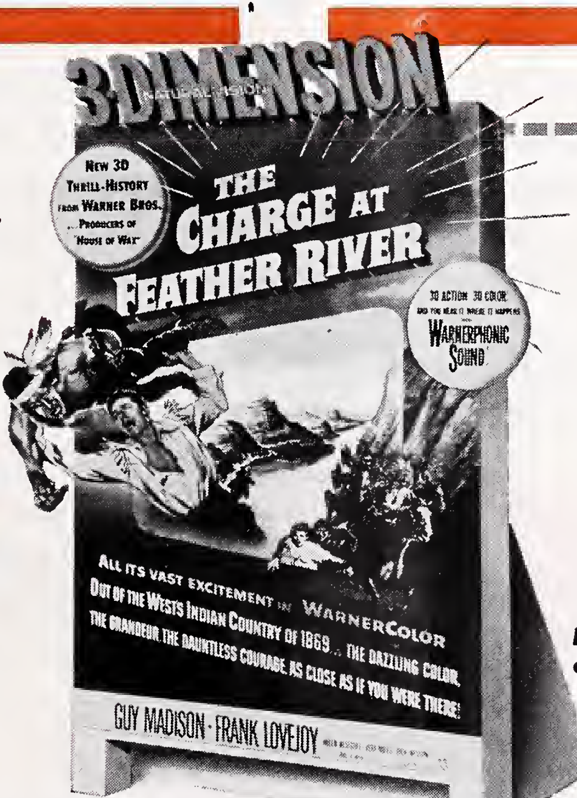
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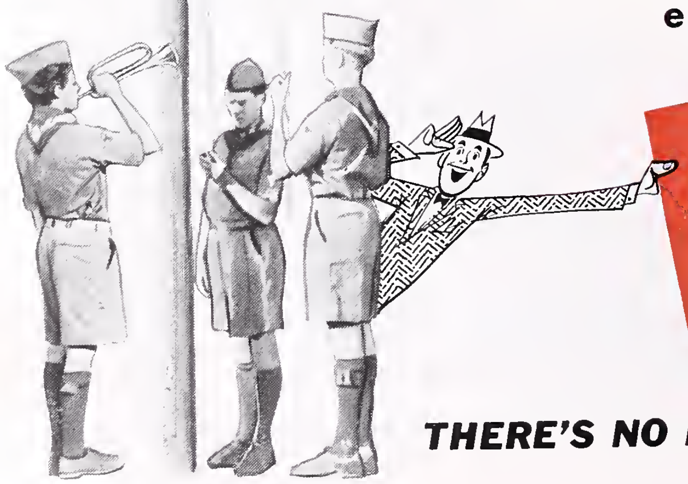

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 192, No. 3

JULY 18, 1953

The Last Turn

THE present status of the campaign for repeal of the admission tax may be likened to the last stretch of a steeplechase. Thus far a good race has been run. There remain a few high hurdles but the finish line —and possible victory—are in sight. A backward glance shows that a large number of formidable jumps have been taken in stride.

The overwhelming vote (22 to 3) by the members of the key House Ways and Means Committee in favor of the Mason bill to exclude motion picture theatres from the Federal tax on admissions demonstrates that Congress now understands the justice and urgency of the relief sought. In a report to the House the Committee stated: "The situation demands immediate action. . . . The closing of motion picture theatres will have a disturbing effect upon the entire country."

Part of the admission levy is a heritage of emergency revenue measures taken in the Depression; part is a heritage of World War II. The whole tax should have been removed long ago. As many exhibitors have made their own Congressmen realize, the tax is discriminatory and unfairly burdensome. Furthermore, its repeal ultimately will increase rather than decrease receipts by the U. S. Treasury because such action would enable some theatres, which would otherwise close, to remain open. Other theatres, now wavering between profit and loss, would be able to earn normal profits and pay income taxes.

On July 13 the powerful Rules Committee of the House of Representatives approved the Mason Bill and scheduled it for consideration by the House. Its passage seemed assured because a preponderant majority of the members of the House previously have expressed themselves in favor of the measure.

In the Senate the course of a bill such as the Mason Bill always is difficult. However, favorable action may be taken. Administration leaders in the Senate have indicated an appreciation of the industry's situation and legitimate need for tax relief. A complicating factor now is that Congressional leaders are hoping to adjourn by July 31. In the rush for adjournment many bills are passed over. Another problem is that in the Senate, unlike the House, debate is not limited and amendments may be offered to any bill.

The importance of exhibitors reminding their members of Congress—and in particular their Senators—of the merits and urgency of the industry's case for admission tax repeal can not be stressed too strongly. Only a few critical weeks, at most, remain in this session of the Congress. If there is anything any member of the industry can do to help he should report immediately to a member of the COMPO tax committee in his area. The leaders of the campaign, Col. H. A. Cole, Messrs. Pat McGee, Trueman Rembusch, Sam Pinanski and Robert Coyne, deserve full cooperation to crown with success the excellent work they and their associates have done thus far.

Repeal of the admission tax is one thing that will accrue to the benefit of everyone in the whole industry.

* * *

Paramount Theatres Look Ahead

LAST week Mr. Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, recommended an eight-point program which is worthy of consideration by all branches of the motion picture industry. Major emphasis was placed on the need for continuing development of the new techniques. However, a warning was expressed to producers not to forget "to put into each picture the proper ingredients plus color, if possible." In connection with 3-D, sharp criticism was made of the polarizing viewers thus far in general use. Also studios were urged to make 3-D films in all the various categories and not to continue concentrating principally on westerns and science fiction.

Mr. Hyman called special attention to the problem of stereophonic sound and the lack of theatre standards in this field. Mr. Hyman is among those who feel that stereophonic sound can add tremendously to the dramatic impact and audience acceptance of pictures. He protested against the current wave of adding so-called stereophonic sound after pictures are finished instead of recording stereophonically during the actual production of the film.

In connection with advertising, the Paramount circuit executive said, "This is an appropriate time to take another look at advertising methods. For years Mr. Leonard H. Goldenson has been urging that the advertising and exploitation of each picture should begin when it goes into production and should be kept alive constantly in an increasing crescendo until the picture arrives in the theatre, with the release campaign acting as the climax. We all know that there are many lapses in advertising and exploitation when a picture is on the shelf and, in many instances, these lapses have hurt deserving pictures."

It is to be hoped that other circuits and independent operators as Paramount Theatres have done, will outline for the benefit of all their views of what should be done to hasten the advent of a better future for the motion picture. Obviously the whole answer to the box office situation is something which requires that a combination of a number of things be done well. In the next few years producers, distributors, engineers, equipment manufacturers and exhibitors, working together as a winning team, can achieve constructive results hitherto undreamed.

—*Martin Quigley, Jr.*

Letters to the Herald

Pictures Must Be Good

TO THE EDITOR:

When we opened our new Aggie theatre April 18, we did so with equipment for the showing of 3-D which had been installed at additional cost, but which we were informed was very complete. The additional equipment included a Walker Screen, extra heavy duty rectifiers, large permanent magazines and was wired and switched as it should be for showing of both 3-D and 2-D films.

Being a very competitive town, Fort Collins has four first run theatres, of which we have two and Fox has two.

I do not think any 3-D movie in Fort Collins has drawn above average grosses except "House of Wax" and "Bwana Devil." With the additional investment to show 3-D and with high film rental we have lost money on every 3-D program played to date, much less given the chance of getting anything back on our investment of installation.

It is my opinion that the glasses used in 3-D are a big factor in keeping patrons away. It is also my opinion that not yet have we had anything other than a B picture in 3-D and the public won't buy B pictures in 3-D, 2-D, widescreen or anything else.

Personally I think the wide-screen may be an incentive to draw in patrons but not unless the story is above average and the picture is produced in color on a top basis. I think I can take any top color feature and gross just as much with our 14x20 ft. screen as could be done with a large screen.

It is also my opinion that stereophonic sound must be used sparingly and for definite effects and not all throughout the picture or it will be a detriment instead of enhancing the production. Comments from people not in theatre exhibition have not been very impressive on 3-D, stereophonic sound and wide screen systems. I know we in the industry are getting all "hopped" up over it because we are grabbing at straws.

If Hollywood will give us top attractions they will do business on any screen. That old saying that nothing is wrong with theatre business which a good picture won't cure is still very true.

In my twenty-five years in theatre exhibition I have never seen a time when this business was any more confused than it is today. The studios must standardize on one method of projection and sound. I do not think 3-D or wide-screen systems are the answer. Unless the producers come out with a method adaptable for all theatres they are going to ruin the business.

My advice to small theatre exhibitors is to wait a while before sinking a lot of money in the different types of screens and equipment for showing the 3-D process and others. Don't let the equipment companies rush you into something that will be obsolete in a few months.

As stated in other parts of this letter I think the big screen may be an improvement over the type used at present. But our 14x20 Walker screen installed for 3-D is perfect on color prints.

An exhibitor should always improve his equipment to show every picture to its best advantage. Projection should be absolutely perfect; sound should also be perfect. And if you operate your house on the right policy and run it like it should be operated and properly sell your attractions you are not going to be worried right now about what to install.

Any one of these new methods will be a flash at first and draw big grosses with just what we have to show them right now.

I am a part of this industry and I do not intend to go backwards and I will make whatever investment is necessary to have my theatres modern and up-to-date, but I just don't like the way Hollywood is going about it with all these different methods.—*FRANK AYDELOTTE, Trail and Aggie Theatres, Fort Collins, Colo.*

Push Tax Fight

TO THE EDITOR:

I have always supported a campaign at any time to eliminate the 20 per cent admission tax, always in the face of administration opposition, expressed or implied. I personally believe this fight should be continuously carried on to eventual victory. Passive submission will eliminate any prospects of a tax cut in future years.

With regard to 3-D, objection to wearing glasses is the principal comment I have heard from my patrons. — *THEO. B. BRUSH, Rex Theatre, Richfield, Idaho.*

Need Good Pictures

TO THE EDITOR:

I have been in this business about 25 years and if this 20 per cent tax could be taken off we would be O.K. What we really need is good pictures. Good shows will bring them in. So far, 3-D will not work. You can't use two machines all the time. I played a 3-D movie July 8 to 11 to see what the drawing power would be. People will not go for an extra 10 cents in admission for glasses.—*LEO B. BACKER, Backer Enterprises, Browns Valley, Minn.*

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On the Horizon

COLUMBIA will make "several" pictures in CinemaScope under the terms of a deal concluded this week with 20th Century-Fox. All productions to be made in the wide-screen, compression-expansion process will be in the spectacular class, it was said. The first one probably will be "Pal Joey," Broadway musical which Columbia has announced for production this year. "My Sister Eileen" may be the second.

▶ Loew's and the United Artists circuit may settle their contentions out of court. Negotiations are understood to be occurring this week in New York. Loew's had sued in Federal Court there last September asking a receiver to liquidate joint interests in eight houses, as required by its consent decree with the Government. It filed after failing to obtain an extension from the Department of Justice over its September deadline. The houses are the Loew's State, Louisville; Loew's Century, Parkway, and Valencia, Baltimore; Loew's Broad and Loew's Ohio, Columbus; and Loew's Penn, and the Ritz, Pittsburgh.

▶ Aid for the smaller theatre in the 3-D hurricane is on the way. A second package — this one probably including only stereophonic sound equipment — is on the way. National Theatre Supply, it was reported this week is preparing a low cost group prepared especially with the needs of theatres up to 1,500 seats in mind. Unlike the Ballantyne package announced some weeks ago, the National Supply unit will not include screens or 3-D interlocks. First hint of the package came last week at the Allied of New Jersey convention where Wilbur Snaper said a large equipment company was planning such a package.

▶ "Spyros Skouras and His Wonderful CinemaScope" is the title of a laudatory article on the 20th-Fox president and the process in this week's Life Magazine. Life traces Mr. Skouras' rise from bus boy to film executive and comments: "If anyone can 'save' the movies, Spyros Skouras would seem to be the man."

▶ Albert Pickus, the Stratford, Conn., exhibitor who made his own wide screen, says it has brought back to him, at least, that "lost audience." He reported to the Theatre Owners of America, of which he is the secretary, that his "Amp-O-Vision" after six weeks is still drawing the fans. He says the increase in business has been 50 percent. He adds that he brought back "The Greatest Show on Earth" and that his customers said they were "in the picture," and that the lesson to be learned is that on wide screen at least some of the great spectacles may be brought back. He adds: "A most important factor to me is that we have had people come back who have not been to the theatre for years because of very poor eyesight, and now they say they can see well."

▶ If the admission tax bill should get through Congress this month, the tax exemption wouldn't take effect before September 1. The bill says the exemption will start "the first day of the first month beginning ten days or more after the bill becomes law." The bill wouldn't become law until some time next month.

▶ L. J. Duncan, of the Al-Dun Amusement Co., West Point, Ga., believes his customers are friends and neighbors, and if he talks to them frankly about the industry's improvements they'll understand the problems as well as enjoy the pleasures. In a chatty open letter the other day, he pointed out theatres have been affected by competition, but still offer the best entertainment; that their prices have been raised only slightly compared to other mediums; that despite higher costs and the Federal tax, he's spent thousands to improve his theatres; that the Lanett Theatre has one of the best 3-D installations; that "though the first pictures were of the sensational type, finer productions are now being released"; and that he now is installing CinemaScope. Mr. Duncan raves about this new improvement—"if we mentioned the total cost, you would hardly believe us"—describes the lens, sound system, and screen, and says, frankly: "Our reasons for writing this letter several weeks in advance is that we see the need of what is known as pre-selling to keep from 'flopping' in this new adventure."

▶ The Motion Picture Association, continuing the fight against state and local censorship boards will probably move the battle to Maryland next year. This week Governor Lausche of Ohio signed the Mosher bill, repealing censorship of newsreels in that state. An MPAA official said the next attempt would be made in Maryland.

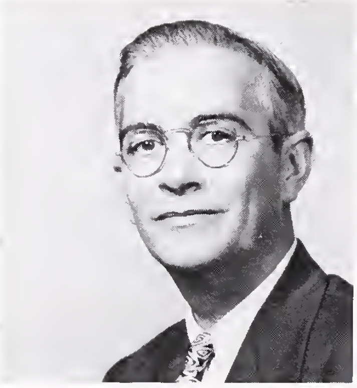
▶ Negotiations have been off and on between National Screen Service and the Polaroid Corporation on a deal whereby National Screen would distribute Polaroid 3-D viewers. Polaroid's exclusive contract with Milton Gunzberg for distribution of the viewers expired July 15.

▶ Lives there a projector-designer with imagination still in him who hasn't been saying to himself, "now if we built a special 3-D model, original from the ground up, using a single chassis, and with the working parts in common, we'd be rid of all the sync problems at once" — or may be actually building one?

▶ Members of the Senate Small Business subcommittee studying industry trade practices now say they aren't sure that a final report can be completed before Congress quits for the summer. But they'll be in there pitching.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



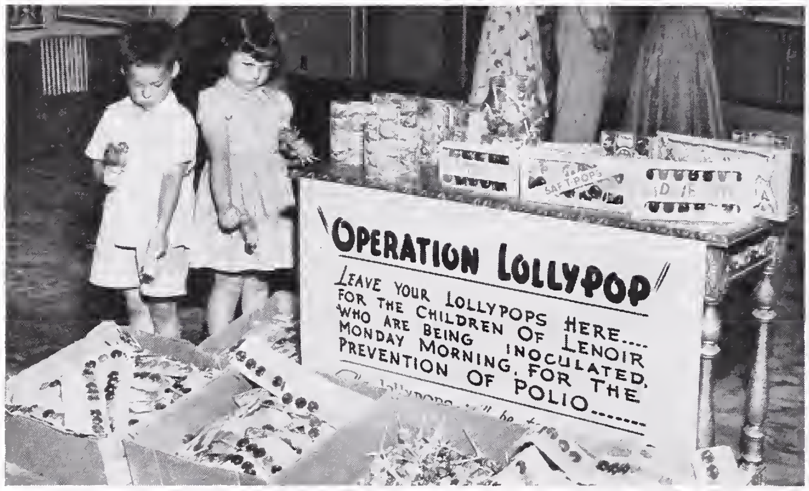
WILLIAM G. MANSELL

ROBERT H. DUNBAR

CHARLES BEILAN

ERNEST SANDS

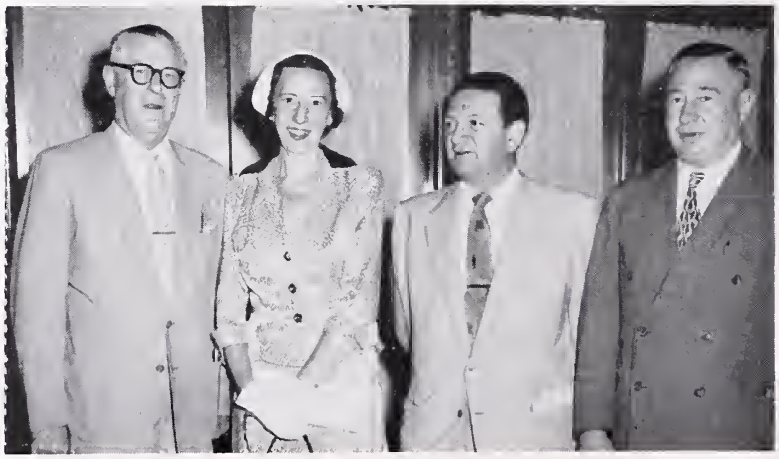
PROMOTION in the Warner Brothers distributing organization. William G. Mansell, Philadelphia branch manager, becomes central district manager. Robert H. Dunbar is promoted from branch manager in Milwaukee to midwest district manager. Charles Beilan, who had been assistant in Philadelphia, becomes branch manager. Ernest Sands, who was a salesman in Cleveland, becomes branch manager. There are other promotions in a realignment of district centers to promote efficiency.


OPERATION LOLLYPOP
LEAVE YOUR LOLLYPOPS HERE.... FOR THE CHILDREN OF LENOIR WHO ARE BEING INOCULATED, MONDAY MORNING, FOR THE PREVENTION OF POLIO.......
SAF POPS

PRESS CONFERENCE, right, for Walt Disney, in London. He is shown with Hope Burnup, Quigley Publications London manager, at the Dorchester Hotel reception. He discussed "Peter Pan," now playing; "The Sword and The Rose" premiere, and also saw production of "Rob Roy," his latest.

OPERATION LOLLYPOP. The scene is at the Carolina theatre, Greensboro, N. C., an area which polio has been invading. Little Nancy Stevenson and Billy McGlamery contribute to 10,000 lollypops collected so every child who receives a gamma globulin shot may have one. Neil McGill, theatre manager, thought this one up. He's also chairman of the Guilford County Chapter, National Foundation for Infantile Paralysis.

THEY SAW RKO RADIO'S FIRST 3-D PICTURE, right. At the screening, in New York, of "Second Chance": William Didbury, Walden, N. Y.; Dorothy Post, RKO booker; Jack Harris, Walter Reade Theatres, and Joseph M. Seider, Prudential Theatres.



EDWARD MUHL, vice-president and general production executive of Universal-International, left, will assume charge of all studio operations, following inability of studio chief William Goetz and management to agree on a new contract.

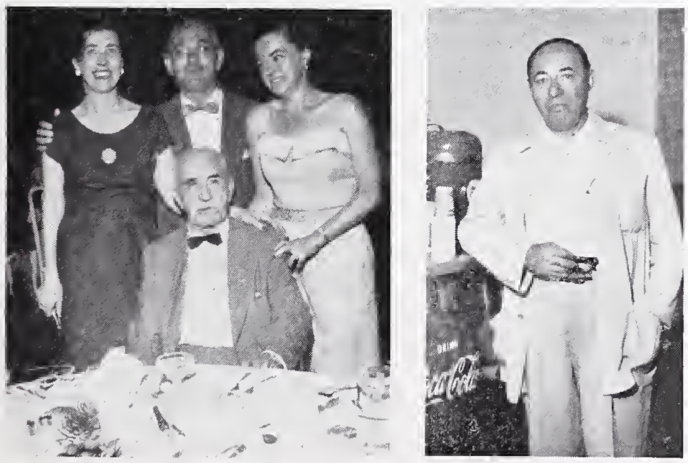
IN PREPARATION for the world premiere of Warners' "So This Is Love" at the Tennessee theatre, Knoxville, Aubrey Couch, left, Wilby-Kincey Theatres city manager, sells the first ticket to Mayor George Dempter, in the presence of Ralph Frost, right, Grace Moore University Scholarship Fund chairman.

AT THE SHORE

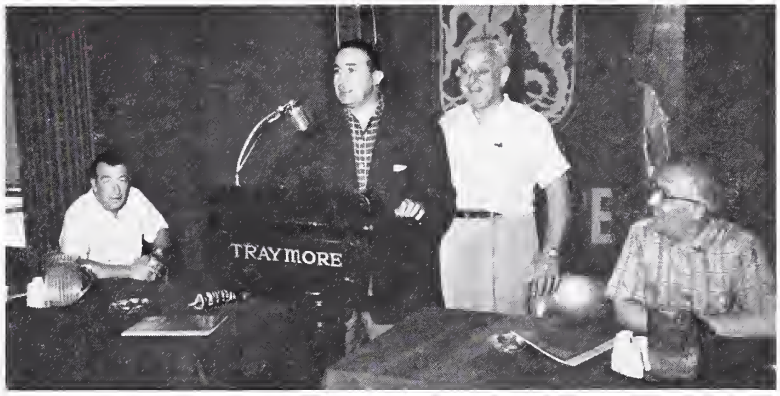
BUSINESS AND PLEASURE at the annual convention of the Allied Theatre Owners of New Jersey last week, in Atlantic City. Pleasant surroundings, the Traymore, and good weather leavened the worries over pressing business problems raised by the new film techniques. See page 20.

[Photos by the Herald]

DINNER. Lou Goid awards prizes at the final banquet. On the dais, A. Louis Martin, comedians Harvey Lembeck and Robert Strauss, Mr. Snaper, Mr. Dollinger, Mr. Agnew.

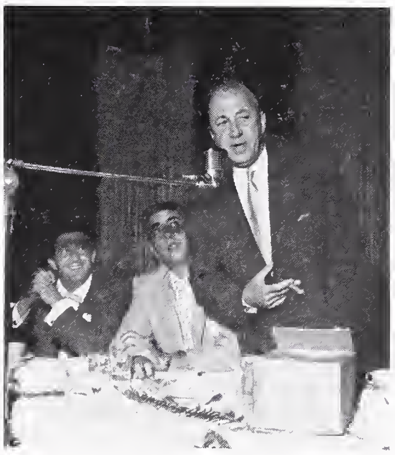


FROM MARYLAND. Left, seated, Lauritz Garman; standing, Alice Garman, Jack Levin and Katherine Smith. Right, C. B. Wolf.



BUSINESS. Irving Dollinger, board chairman; Wilbur Snaper, president; Lou Gold, vice-president; A. Louis Martin, treasurer.

COCKTAIL PARTY. Neil Agnew, Republic, with drive-in exhibitor Wilfred Smith.



GUEST SPEAKER, at the banquet: C. Bruce Newbery, Republic vice-president and sales director.

THE WIVES were there. Right, Mrs. Edward Lachman, Mrs. Wilbur Snaper and Edward Lachman.

TAX VICTORY IN SIGHT! BILL RUSHED TO FLOOR

See Mason Bill as Passing the House, But Hurry to Adjourn May Be Snag

WASHINGTON: The House of Representatives will vote Monday on the Mason bill to exempt motion picture theatres from the 20 per cent Federal admissions tax, Representative Halleck (R., Ind.), House majority leader, announced Wednesday. The way for the vote was paved this week when Monday the House Rules Committee cleared the measure. A crowded schedule, however, forced floor action over to next week.

Officials of the Council of Motion Picture Organizations claim that more than 300 of the 435 House members already have pledged themselves to vote for the bill, so its passage next week seems assured when it gets to a vote.

Senate Finance Chairman Has Promised Support

The spotlight then will shift to the Senate, where Finance Committee Chairman Millikin (R., Colo.) has promised to expedite committee consideration. The major trouble now brewing for the bill lies in the fact that Congress is racing to quit for the year by July 31, and the bill could get caught in one of the usual end-of-session legislative log jams.

In clearing the Mason bill, the House Rules Committee Monday recommended the measure go to the floor under a procedure barring any amendments on the floor and limiting debate to one hour. This was considered a victory for the COMPO tax committee, which is trying to ward off any amendments giving relief to other industries. COMPO feels that amendments helping other industries will increase greatly the cost of the bill and thereby impede its chance of enactment.

Meanwhile, the House Ways and Means Committee, which Friday reported favorably on the bill by a lopsided 22 to 3 vote, told members of the House that the "situation demands immediate action so that motion picture operators can continue in business."

Say Closed Film Theatres Would Disturb Country

The committee, filing its official report, said that since theatres are in every town and village, "the closing of motion picture theatres will have a disturbing effect on the entire country."

The Mason bill, the committee said, "is necessitated by the serious economic condition confronting the motion picture industry." It pointed out that more than 5,000 theatres have closed since 1946 and that theatre receipts have been declining steadily.

The committee seemed to go along with the COMPO argument that the Treasury actually would be better off with the Mason bill than without it. It is estimated, it said, that the net loss in revenue resulting from the repeal of the tax on admissions to motion pictures will amount to approximately $100,000,000. This estimate takes into account an increase in the revenue from income taxes due to such repeal.

"Your committee is of the opinion that if the tax is continued, the receipts from admissions to motion pictures will continue to decline and more theatres will have to close, thus further reducing the income from these activities subject to the income tax. Hearings on April 20 on the Mason bill showed the tragic plight of the industry at the present time," the committee report said. It continued:

"While since 1946, almost every other industry has shown a decided increase in profits, the total net income of all U.S. theatres showing motion pictures declined 29.7 per cent. In 1946 the American people spent more than $1,500,000,000 on the movies. Today they are spending only around $1,000,000,000 and the attendance is still on the decline.

"The industry has been extremely hard hit through the introduction of television and other competing activities. It should be remembered that motion picture theatres by their very nature are not adaptable to other activities and when the motion picture theatre closes, the building and equipment ordinarily have to be disposed of at a heavy loss."

The Rules Committee acted Monday after a brief hearing with Representative Mason the only witness. He urged quick action to clear the bill for a House vote. The Ways and Means Committee Friday cleared the bill in about 30 minutes in an early morning session.

In the Friday action there was no attempt to tack on amendments giving relief to other industries, but there was an amendment approved to make it clear that the exemption also applied to non-profit film showings. The 1951 tax law, in exempting symphonies, operas and other non-profit groups from the admission tax, made it clear that the tax remained on film showings by these groups. The original Mason tax was so drawn as to take the tax off film showings in commercial theatres, but to keep it on film showings by non-profit groups. The bill was amended to cover both.

The effective date of the Mason bill would be the first day of the first month starting more than 10 days after the bill becomes law.

URGE CONTINUED FIGHT FOR PASSAGE OF THE MASON BILL

WASHINGTON: Although tremendously pleased by the action of the House Ways and Means Committee in reporting favorably on the Mason bill to exempt motion picture theatres from the 20 per cent Federal amusement tax, leaders of the industry's tax campaign quickly pointed out early this week that the measure still has a long way to go and that campaign workers must in no way relax efforts for the bill's approval.

Col. H. A. Cole and Pat McGee, co-chairmen of the National Tax Campaign Committee, sent wires to all state and Congressional district committees urging them to remind their Congressmen that the Mason bill does not interfere with the Administration's program for a balanced budget, but on the contrary will make it possible for the Treasury to collect more money.

"This is a truth which must again be brought home to all Congressmen," they said. "Moreover, the truth of it is made plain by the action of the committee itself, for it was only two days ago that the committee extended the excess profits tax for the sole purpose of insuring the Treasury's revenue and if the committee had not been convinced the Mason bill would save the industry without seriously jeopardizing the Treasury's revenue it would not have given us a favorable report. Naturally, we are overjoyed that this committee, which is made up of the most astute tax experts in our Government, should be in complete agreement with the contention we have made all along in this campaign."

Sam Pinanski and Trueman Rembusch, members of the COMPO triumvirate who have been here with the tax campaign leaders watching developments in Congress, were equally pleased with the action of the Ways and Means Committee.

"The right to tax," they said, "does not carry with it the right to destroy an industry, and these men on the Ways and Means Committee obviously are keenly aware of the fact. They have responded to our plea for tax relief in the finest tradition of American democratic government and have given another inspiring example of the American way."

a
progress
report
from

20th CENTURY-FOX

on

CINEMASCOPE

"as revolutionary as sound was to the silent movies!" – *Los Angeles Herald-Express* ....>

CINEMASCOPE

It has been my privilege to witness at first hand some of the screen's most significant evolutionary advances. Each new development has brought to our business more prestige and added artistic luster. Each has served as a step to new heights of boxoffice prosperity for exhibitor, producer and distributor alike.

A few days ago, at our Hollywood studios, I enjoyed a ringside seat at the dawn of a brilliant new era in entertainment—The CinemaScope Era. The occasion was the screening of the first assembled versions of 20th Century-Fox's first two CinemaScope productions in Technicolor, "The Robe" and "How To Marry A Millionaire."

Seeing CinemaScope put to practical use in full-length features is an exalting experience. On our Miracle Mirror Screen, through the magic of the anamorphic lens, it staggers the imagination and dwarfs the entertainment giants of the past with its overwhelming splendor and technical superiority. Now, through its panoramic range and sweep and the intensity of its dramatic impact that makes the audience participants in the action without the use of glasses, the motion picture truly has come alive.

CinemaScope opens brilliant new horizons for the motion picture industry. It establishes a blazing new standard for entertainment, and I am convinced that it cannot fail at the same time to create the greatest audiences in the entire history of the screen.

CinemaScope opens new vistas for producers, directors, actors, writers, photographers, technicians, to evolve and create greater motion pictures than ever before.

PIONEERED AND DEVELOPED BY 20th CENTURY-

Over the years, 20th Century-Fox has spared no effort and no expense in the pioneering and development of new techniques to meet exhibitor needs and public demand for ever-fresher, ever more exciting entertainment. Now, once again, these tremendous investments, and the vigilance and application of a brilliant research department, have borne rich fruit in behalf of our industry.

You are familiar with the unprecedented and unanimous acclaim accorded CinemaScope by exhibitors, producers, technicians and representatives of the world-wide press through the demonstrations in our own country and the European showings inaugurated in Paris, London and other European capitals. You are aware of the tremendous exhibitor response to this revolutionary new dimensional photographic medium from theatres of every size and shape. At press time, 20th Century-Fox has received over four thousand applications.

I am proud indeed to be associated with the company which fostered this modern miracle of the screen; Spyros P. Skouras, whose tireless efforts in behalf of progress led to his discovery of CinemaScope; Darryl F. Zanuck, who so quickly and comprehensively grasped its potentialities and brought it to stunning reality; and the other producers in our industry who have adopted it with the confidence that CinemaScope points the brilliant road to a future of unprecedented heights.

I am convinced that CinemaScope is an enduring milestone in the world of entertainment. Nothing you have ever seen compares with CinemaScope; nothing you have ever seen holds greater promise for a new and expanding prosperity for the motion picture industry.

Al Lichtman, 20th Century-Fox

NO PROFIT IN CINEMASCOPE LENSES, SCREEN—LICHTMAN

Twentieth Century-Fox expects to make no profit whatsoever in connection with its provision of anamorphic lenses and Miracle Mirror Screens for CinemaScope exhibition, according to Al Lichtman, distribution executive of the company.

"We may never recoup our tremendous investments in lenses and screens. We have made them in order to insure that exhibitors would have them when they are needed. Manufacturers of lenses and screens required payment for retooling and substantial advance orders," Mr. Lichtman declared this week in New York.

20th-Fox is primarily in the business of producing motion pictures and the equipment it has caused to be made, Mr. Lichtman pointed out, is handled by equipment dealers. The prices include the dealer's commission and royalties as well as direct manufacturing costs.

Mr. Lichtman's comments were occasioned by remarks made last week by Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres in which Mr. Hyman said he thought the CinemaScope lenses were too expensive and that "screens just as good" as the CinemaScope screen could be obtained for less money.

In a letter to Leonard Goldenson, president of American Broadcasting-Paramount Theatres, Mr. Lichtman wrote, "Mr. Hyman does not know what he is talking about. If he could deliver to me anamorphic lenses to our specifications for $500 per pair we would give you an order right now for 10,000 lenses. Actually, for your information, we have sunk a tremendous amount of money into our CinemaScope project. In addition to paying royalties on the lens to the French inventor, we have paid Bausch & Lomb $625,000 for retooling alone. And, in addition, we are paying them more than double what Mr. Hyman says the lens should cost. Also, we have a contract with one lens manufacturer where the lens, without the mountings, is costing us $1300 *each*, not per pair."

Mr. Lichtman also pointed out in his letter, "In addition to this we have expended close to $5,000,000 for research over a period of several years, out of which came CinemaScope and other worthwhile projects that will be of benefit to the theatres and industry at large. The same goes for our screen which was years in development."

On the subject of screens, Mr. Lichtman wrote Mr. Goldenson as follows: "I know you can buy screens for much less money than the Miracle Mirror Screen, but no screen yet, including the one you bought (which we had tested by experts) can evenly distribute light and give sufficient light to project CinemaScope pictures as effectively as the Miracle Mirror Screen. One of the very large circuits installed another screen, but after testing with instruments the distribution of light and the power of the light over the whole surface of the screen, they threw it out and ordered the Miracle Mirror Screen."

Mr. Lichtman offered, if Mr. Goldenson desired, to have certified accountants verify the representations he made as to the cost of the lens and screen and the heavy investments 20th-Fox has made in CinemaScope.

In connection with his letter, Mr. Lichtman said that it is important to remember that CinemaScope is not just a lens and screen but a whole system which is expected to very substantially increase grosses of theatres which exhibit CinemaScope films. He also called attention to the fact that MGM, Columbia, Walt Disney, and other companies have already announced pictures in CinemaScope.

British Extra Strike Grows

by PETER BURNUP

LONDON: The film extras' strike at MGM's Elstree Studios has spread to all other British studios. Spokesmen for the British Film Producers Association have announced that production in no studio could continue beyond this week as a result of the labour trouble.

Meanwhile, the five trade unions of the industry were to meet this week to discuss the walkout. Members of the Film Artistes' Association have been to the Ministry of Labour for talks with the Regional Industrial Relations officers and an agreed statement afterward said the Association was "further considering its position in consultation with the other unions."

The strike originally began when more than 200 extras stopped work last month on "Knights of the Round Table" after their pay demand for an increase of one guinea a day to three guineas was refused. MGM is not in membership with BFPA (British Film Producers' Association) but the latter barred the strikers from seeking work in other studios.

The Film Artistes' Association ordered its 1,400 members to join the strike as a protest against what it called the "victimisation" of its members by BFPA. Pickets were out at all studios. Work was slowed down at the other Elstree studios and at Pinewood, Ealing and Hammersmith.

Hardest hit of the studios is Pinewood, where three films are held up. In a bid to settle the dispute MGM has submitted its case to the Labour Ministry.

Negotiate New British Pact in Fall

Talks on a new Anglo-American agreement for the remittance of American film earnings in Great Britain are expected to get under way in Washington September 22, Eric Johnston, president of the Motion Picture Association of America, said in New York Monday.

Mr. Johnston, who has just returned from a 20-day tour of Europe, told a meeting of company presidents and foreign managers of the information he received in London. Heading the British delegation will be Sydney Golt, assistant secretary of the Board of Trade in charge of the films branch, and Sir Morris Dean, assistant to Frank Lee, who is permanent under-secretary of the Board of Trade.

The current pact, a one-year extension of the basic agreement, will expire September 30.

In his report to the company presidents, Mr. Johnston also touched on the thorny situation in France, where American negotiators have asked for a four months' extension of the present pact, which expired June 30. Mr. Johnston said that he had received assurances from French negotiators that they would recommend government approval of the American extension proposal.

It was reported that efforts to reach a new agreement were stalemated by French insistence that the pact carry a provision similar to the Italian agreement calling for the use of American funds to promote Italian films in the United States. This was rejected immediately by the American negotiators.

Mr. Johnston, it was reported, plans to resume negotiations with the French in the not-too-distant future, returning to Europe for that purpose. It is understood that if the American proposal for an extension of the pact is rejected by the French government, Mr. Johnston would return early in September to resume the talks. However, if the proposal is accepted, his trip is expected to be postponed.

Government Information Program Stays Slashed

The Government's overseas information program will stay reduced, the House Appropriations Committee decided in Washington last week. It voted $60,000,000. Former President Truman had asked $114,500,000, and President Eisenhower $87,900,000. The reduction probably means cuts in the $6,400,000 requested for the film section, of which J. Cheever Cowdin is chief. The Committee reported Congress is "terribly disppointed" in the program so far, that personnel has been excessive, and engaged in projects of no value or which tend to make the country "ridiculous."

U.S. STUDYING ADMISSION PRICE CLAUSES IN BIDS

Justice Unit Tells Senate Group Pre-Release Also Being Investigated

by J. A. OTTEN

WASHINGTON: The Department of Justice's Anti-Trust Division this week informed the Senate Small Business Subcommittee that it was reviewing two important questions dealing with distributor-exhibitor relations. The first concerns distributor requests for information regarding admission prices an exhibitor proposes to charge on a given picture and the second would determine whether the practice of pre-releasing pictures involves the granting of unreasonable clearance.

The division stated that it was not as yet prepared to give an opinion on either question.

Information to Committee In Form of Memorandum

The anti-trust division gave this information to the subcommittee in the form of a memorandum in which the division reiterated its belief that an efficient arbitration system between exhibitor and distributor would solve many of the industry's perplexing problems.

"We do feel," the memorandum said, "that a well-conceived and well-administered arbitration system would be a desirable means of solving many types of distributor-exhibitor disputes."

The memorandum went on to say that arbitration should not, however, limit the authority of the government or the Court's jurisdiction to enforce the judgments entered in the Paramount case. It also declared that the anti-trust division should not comment in any detail on arbitration before a proposed arbitration system was submitted to it for consideration.

Referring to committee witnesses' description of theatre divorcements as "technical divorcements," the memorandum stated, with this we cannot agree. We believe that the divorcements have been quite real."

Describes Safeguards and Injunctions in Judgments

The memorandum described the injunctions and safeguards involved in all the judgments and said, "While the effect of the divorcements do not become apparent overnight, it is already true that many pictures are sold to theatres other than the theatres formerly affiliated with the production and distribution company distributing the picture."

The Department's statement said that in the past few years there have been at least 15 Federal Bureau of Investigation probes of exhibitor complaints, in addition to numerous conferences held with exhibitors and distributors after exhibitor complaints were received. The "overwhelming majority" of the complaints, the memorandum said, involved situations which, "while in many instances indicated the possibility that some adjustment of the complaint might be secured for the exhibitor concerned, could not be categorized as necessarily indicating an intentional disregard of the provisions of the judgments."

MYERS CONFERS WITH TRUST CHIEF BARNES

WASHINGTON: Allied States Association general counsel Abram F. Myers had a two-hour meeting Monday with the Justice Department's anti-trust chief, Stanley N. Barnes, and other anti-trust division officials. It was understood that the major purpose of the meeting was to permit Mr. Myers to give the Justice officials information collected by Allied in an attempt to prove distributor price-fixing. Mr. Myers refused to comment on what was discussed at the meeting except to say that it covered "matters of interest to the independent theatre owners."

Deny Trust Judgment Was Theatre Closing Factor

The statement said the Justice officials felt that the large number of theatre closings could not be "fairly attributed to the judgments entered in the Paramount case.' It mentioned as contributing to theatre closings such factors as obsolescence of theatres, competition from drive-ins and newly contructed theatres, the post-war development of new residential areas and the development of television.

The statement touched briefly on the proposals to standardize 3-D processes and said, "any agreements among the distributors which would have the effect of excluding any process from the market" would raise a serious anti-trust problem.

Last week the subcommittee was informed by a spokesman of the anti-trust division that the Justice Department "gets something done" on almost every industry complaint that comes in.

They estimated that the anti-trust division receives up to 200 complaints a year from the industry and acts on about 95 per cent of them—with corrective results.

Testifying for the division in the closing session of the subcommittee's hearings on industry trade problems were Stanley Barnes, division head; Edwin Pewett, chief of the judgment and judgment enforcement section, and long-time film specialists Philip Marcus and Maurice Silverman.

Chairman Schoeppel told Mr. Barnes that several witnesses had recommended that the consent decrees be reopened for revision and asked for Mr. Barnes' opinion. Mr. Barnes declared he couldn't say, on the basis of his experience that there should be any amendments to the decrees, although they contained provision that would permit their reopening. "It may be," he said, "that this particular matter may involve such a strong, basic case that the court would look with favor on reopening the judgment, but I doubt it."

Sees No Violation in Competitive Bidding

Mr. Barnes led off with a prepared statement, answering questions submitted by the sub-committee. He told the committee that even if competitive bidding is instituted by distributors against the wishes of exhibitors, there would be no violation of the consent decrees unless the theatres were not in substantial competition with each other. He also stated that his division would welcome a procedure in which at least the successful bid was disclosed to competing bidders "in order to minimize complaints based on suspicion." The Department has never been enthusiastic on competitive bidding, he said.

The Department would not consider formulating rules and procedure concerning competitive bidding, he went on, but would be willing to join distributors and exhibitors —should the two groups agree on a set of rules for competitive bidding which contained no objectionable feature—in recommending to the District Court whatever decree amendments might be needed to enforce these rules.

Mr. Marcus told the committee that no industry had brought as many complaints to the anti-trust division as the motion picture division and estimated that one third of the division's correspondence dealt with motion picture affairs.

"But," he declared, "there is almost not a single complaint that we don't take up with the distributors and get something done."

Sometimes the division can get all the information it needs from its files, he said, and sometimes it uses F.B.I. people.

Jackson Park Attorneys Pass Petition Deadline

CHICAGO: Attorneys for the Jackson Park theatre have allowed the deadline to pass for petitioning a rehearing on the decision of the U. S. Circuit Court of Appeals on the status of the RKO Grand Theatre. The mandate of the Appeals Court is tantamount to a reversal of Federal Judge Igoe's earlier decision that the Grand is still subject to the provisions of the Jackson Park decree despite the RKO divorcement.

THE GREAT SOUTH PACIFIC

WITH THE MARK OF GREATNESS ALL OVER IT!

GREAT STAR Gary Cooper — 1952 Academy Award Winner — and "one of the top ten money-making stars of '52" — *Fame*

GREAT WRITER Pulitzer Prize winner **James A. Michener** of "South Pacific" fame!

GREAT DIRECTOR **Mark Robson,** that "Champion" man, has another winner!

GREAT MUSIC The title song, composed by the Academy Award winning "High Noon" team, **Dimitri Tiomkin** and **Ned Washington,** has already hit the Hit Parade!

GREAT PRODUCTION All the exotic beauty of a South Sea Island, where it was filmed in spectacular **Technicolor!**

Retur
Filmed in the South Seas in Color by
TECHNICOLOR

ADVENTURE

and most of all... MARKED FOR GREAT RETURNS!

Gary COOPER

n to Paradise

with
BARRY JONES · ROBERTA HAYNES · JOHN HUDSON · Directed by **MARK ROBSON** · Produced by **THERON WARTH**

Screenplay by CHARLES KAUFMAN · Based upon the book by **JAMES A. MICHENER** · Director of Photography, WINTON C. HOCH, A.S.C.

Music composed and conducted by DIMITRI TIOMKIN · An ASPEN PICTURE

a GREAT BIG ONE thru UA

FEAR COSTS OF NEW METHODS

New Jersey Allied Voices Disturbance, Deplores 3-D Film Sales Policy

by FLOYD E. STONE

Worry over the expense of new film techniques which have transformed and shaken the industry tempered the annual meeting of the Allied Theatre Owners of New Jersey, Wednesday through Friday of last week at Atlantic City, and brought blasts of anger and pleadings of caution from the organization. At the same time, developments in the battle to repeal the Federal admissions tax, outlined by the general counsel of National Allied, Abram F. Myers, aroused a measure of optimism.

Hit High Rentals for 3-D

The expense of the new techniques is not alone in equipment but in terms asked for pictures, spokesmen for the independent and small exhibitors stressed. An official statement drawn after two days of consideration "deplored" selling of 3-D pictures as "unrealistic and short-sighted in failing to recognize the right of customers to make a profit out of such bookings" and said the practice if continued "will destroy the stimulus of these new presentations."

It added that theatres equipped for 3-D have gone to great expense and that this should be carefully considered; that only 2,500 theatres now are equipped for 3-D; and that "other thousands are ready to install as soon as selling prices are fair enough" to assure them making a profit.

"It has been profitable to manufacturers and distributors but the exhibitor has been completely ignored," Allied charged, and then went on to recommend a procedure to reduce the cost of 3-D.

It asked that producers "give careful consideration to all technical improvements such as the Nord and Norling processes, Vectograph, and any other single projector device."

Smaller Exhibitors "Waiting"

Pointing up the unit's concern was a drop in attendance, generally and after the first business session. Many showmen went home to their small theatres, it was explained, because expenses and technical necessities attendant on 3-D have forced them to be their own managers. The consensus among many was that 3-D and wide-screen installations are becoming fewer among small exhibitors as they wait for simplifications.

Showing of the Nord Process arranged by Edward Lachman, sales manager, was cancelled when Warners' Virginia Theatre in which it was planned, allegedly refused to allow its screen to be painted with a special mix.

"One film 3-D" was demanded by president Wilbur Snaper, who declared present expenses such as in labor and interlocking mechanisms mean the difference between profit and loss in view of the terms asked for the new pictures and the kind of one-man operations independent exhibitors have. He also said a large equipment company, which he refused to name, is preparing a "package" of 3-D and wide screen such as offered by the Ballantyne Company.

Myers Reports on Tax Fight

Mr. Myers talked not only of progress of the Mason Bill to repeal the admissions tax but also of the hearings of the Senate Small Business Monopoly subcommittee. Of the former, he said first that it would not in itself sufficiently relieve pressure upon small theatres, and secondly that the bill could go through this year.

He said it would have its difficulties in the Senate. He also praised the COMPO tax committee, and said the tax drive was a product of the industry, particularly exhibitors, and that it showed the industry as it could function in cooperation.

Of the hearings on small business practices, for which he returned to Washington after speaking, he noted that the Senate doesn't have power over the industry but that it represents power to form public opinion and as such might be respected by top industry executives. Furthermore, he stressed, if the subcommittee could recommend certain courses, he believes the Department of Justice might be forced to act.

Mr. Snaper was reelected president, for what will be his fourth term. Other reelected officers are Lou Gold, vice-president; William Basil, secretary; A. Louis Martin, treasurer; and Harry Scheer, sergeant-at-arms. Reelected to the board were Irving Dollinger, chairman; Henry Brown, Howard Herman, and Morris Spewack. Other board members are John Fioraventi, Herb Lubin, John Harwan, David Snaper, and Jack Unger.

Sales Executives Attend

Present from film companies were C. Bruce Newbery, Republic vice-president and director of sales; Neil Agnew, assistant to Republic president Herbert J. Yates; Saul Trauner, Columbia; Herman Ripps, MGM; David Levy, Universal; Sam Rivkin, United Artists. Mr. Agnew and Mr. Newbery were on the final banquet dais and introduced to the exhibitors.

The banquet featured comedians Harvey Lembeck and Robert Strauss of Paramount's "Stalag 17."

Equipment was displayed at booths by the Ballantyne Company, Lorraine Carbons, Coca-Cola, Orange Crush, Manley Popcorn, and the Cinematic Corp. Representing the first three were, respectively, Robert J. Hoff, Edward Lachman, and Charles Okun.

MGM Sets 2 More for CinemaScope

HOLLYWOOD: "Beau Brummell" and "Brigadoon" will be the next two productions to be filmed at MGM in the CinemaScope process, Dore Schary, studio production head, announced last week after looking at scenes from "Knights of the Round Table" and "Rose Marie," the first two MGM films in the process.

"Our first experience with CinemaScope has strengthened our belief that this exciting medium is ideally suited for certain types of motion picture production, and accordingly we are going ahead with plans to film 'Beau Brummell' and 'Brigadoon' in the process," said Mr. Schary. He added that both will be filmed also in the conventional process so that they may be available to all sizes of theatres throughout the world.

"Brigadoon" is scheduled to go into production next month starring Gene Kelly and Cyd Charisse, with Arthur Freed producing and Vincente Minnelli directing. To be produced by Sam Zimbalist, "Beau Brummell" will star Stewart Granger and Eleanor Parker and go into production in September.

"Arena," MGM's first full-length 3-D feature, will be premiered internationally on full-stage panoramic screens at Metro theatres in San Juan, Puerto Rico, and Lima, Peru, July 23, it was also announced by the studio this week. The company states that this is the first time that panoramic screens will be used in the theatres and the first time that 3-D pictures have been shown on a panoramic screen outside the U. S.

Altec Official Participates In CinemaScope Showing

Twentieth Century-Fox's CinemaScope demonstration at the Denver theatre, Denver, July 8, marked a continuation of the arrangements whereby Altec Service Corporation acts in a supervisory capacity for the 20th-Fox showings, a spokesman for Altec said in New York this week. Martin Bender, Altec headquarters engineer, was in charge of all sound details at the showing and conducted a stereophonic sound clinic for exhibitors, the eighth such held in conjunction with various CinemaScope demonstrations during the last two months.

RKO Plans 4-City Arizona Premiere for 3-D Film

RKO this week announced plans for simultaneous world premieres of "Devil's Canyon," the company's second 3-D feature, in key cities throughout Arizona, including Phoenix, Yuma, Tucson and Flagstaff. Producer Edmund Grainger said that state officials, including Governor Howard Pyle, and theatre operators were cooperating in plans which include the personal appearances of the picture's stars, Virginia Mayo, Dale Robertson and Stephen McNally.

Schlesinger Gets Odeon Stock of UA

The Schlesinger organization of South Africa and United Artists announced jointly in New York and South Africa Monday that Schlesinger had acquired all of UA's interest in Odeon Cinema Holdings, Ltd., including 50 per cent of the ordinary shares of Odeon Theatres.

Odeon Cinema Holdings will continue its interest in Odeon Theatres, the parent operating company which has interests in the United Kingdom, Australia, Canada, New Zealand and other countries as well as interests in production, distribution and exhibition companies and equipment manufacturing firms.

It was reported in London Tuesday the acquisition involved approximately $2,240,000.

John S. Schlesinger, chairman of African Theatres, Inc., the company within the Schlesinger organization which is acquiring the UA holdings, said this deal only has the effect of Schlesinger acquiring the shareholdings previously held by UA and that control and management of Odeon remains unchanged. He further stated that the deal indicated the confidence in the future of the film business and the Rank Group, of which Odeon is a part.

In a formal statement, Robert Benjamin, chairman of the board of UA, regretted disposing of the holdings but added "the opportunity to add substantially to the capital resources of UA, enhancing its chances to aid independent producers throughout the world for the production of bigger and better films, was one which the management of the company was happy to accept."

MGM Executives to See New Films at Studio

Plans for the release of an important group of MGM pictures to be coordinated with national advertising, promotion and exploitation campaigns will be discussed by top East-West executives at a series of studio meetings during the week of July 27.

Attending from the New York office to confer with Dore Schary and the executive staff are Nicholas M. Schenck, Charles C. Moskowitz, Charles M. Reagan, Howard Dietz, and Oscar Doob.

With final installation on MGM Stage 16 of stereophonic sound and projection equipment and a screen adaptable to the showng of CinemaScope, wide and standard and 3-D film in all dimensions, the conferences will be featured by showings of pictures.

HOLLYWOOD: Silas F. Seadler, MGM advertising manager, arrived here Monday to confer with members of the advertising and trailer staffs at the studio, attend a number of previews and witness demonstrations of 3-D and wide-screen films. He will discuss with Frank Whitbeck and Jack Atlas plans for an advertising campaign for "Kiss Me Kate," the company's first 3-D films on wide-screen.

Selling Policies Topic For 20th-Fox Meeting

How to sell "The Robe" and "How to Marry a Millionaire" will be the subject of a 20th-Fox division managers' meeting July 20 and 21 at the New York home office. They will feature presentation of advertising, publicity, and exploitation campaigns for "The Robe," and discussions led by vice-president Charles Einfeld and staff; Al Lichtman, director of distribution; W. C. Gehring, executive assistant general sales manager; and Arthur Silverstone, eastern sales manager, and Edwin W. Aaron, western sales manager. Also on the agenda are sales plans for "Gentlemen Prefer Blondes," "Inferno," "Dangerous Crossing," "Sailor of the King," "Mister Scoutmaster," "City of Bad Men," "Blueprint for Murder" and "Vicki."

Name Frank Davis Head Of Selznick Company

HOLLYWOOD: Frank I. Davis, Jr., has been named to succeed David O. Selznick as president of the Selznick Releasing Company. Mr. Selznick, in making the announcement of the appointment last week, said it was part of a realignment to free himself for production efforts for the legitimate stage. Mr. Davis, vice-president and secretary of the company since 1951, will make his headquarters in New York.

People in The News

Eric Johnston, president of the Motion Picture Association of America, is visiting his home in Spokane, Wash. Present indications are that he will remain there until the end of the month.

Cresson E. Smith has been appointed general sales manager of Louis de Rochemont Associates, New York, it has been announced by F. Borden Mace, president. Mr. Smith has served in executive posts with United Artists, RKO and the Selznick organization.

Arthur Ehrlich has been appointed to the United Artists home office foreign staff as traveling auditor, it has been announced by Arnold M. Picker, vice-president in charge of foreign distribution.

Harry Coleman Hagerty has been named a director of the Radio Corporation of America, it has been announced by Brig. General David Sarnoff, chairman of the board. Mr. Hagerty is financial vice-president and a director of the Metropolitan Life Insurance Company.

Herbert A. Schaefer has been appointed branch and district manager of the Boston office of Republic, replacing Francis Dervin, resigned.

J. Allen Valle has been promoted to RKO Radio manager for Portugal, it has been announced by Alfred Crown, foreign manager. He had served as assistant to the late Joaquin Gallego.

Michael Mindlin, Jr., has been named publicity director of Lopert Films Distributing Corporation.

James M. Connolly, 20th Century-Fox branch manager in Boston, has been named a director of the March of Dimes campaign in Suffolk County, Massachusetts.

Walter Armstrong, formerly head of Armstrong Studios, Inc., Los Angeles, has joined the B. F. Shearer Co., San Francisco, it has been announced by H. I. Tegtmeier, vice-president.

Thomas Is President of Cinerama

Lowell Thomas has been elected president of Cinerama Productions, Inc., replacing Dudley Roberts, resigned, it was disclosed in New York Monday following a board of directors meeting.

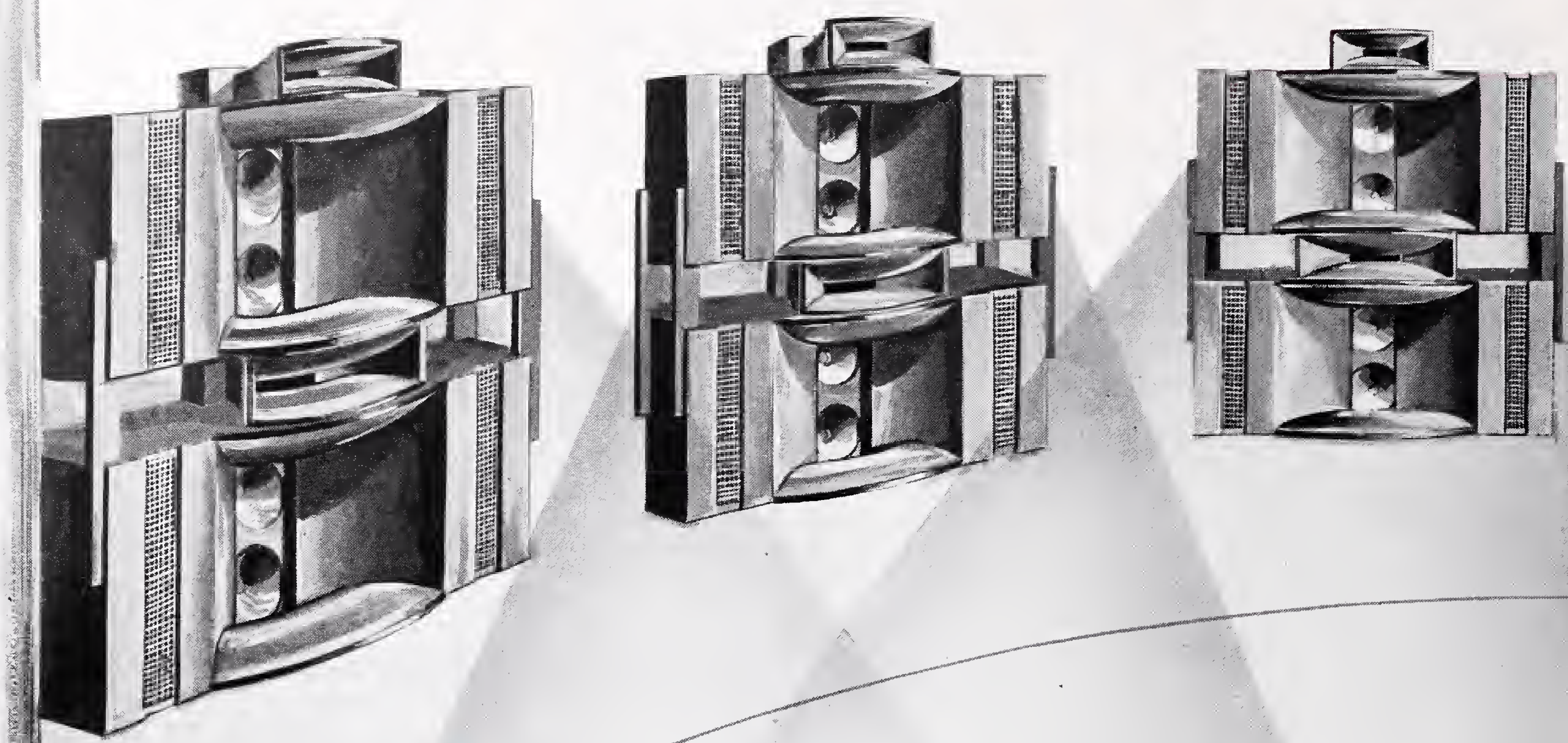
These and other changes were made in preparation for the takeover of Cinerama exhibition and production by Stanley Warner, it was stated. The takeover, which is subject to approval of the Department of Justice, must come by the end of this month according to the terms of the deal.

Other executive and board changes were: Theodore R. Kupferman, general attorney, was elected executive vice-president, filling the post vacated by Frank Smith, resigned; Alger B. Chapman, of the law firm of Chapman, Bryson, Walsh and O'Connell, was elected a director; Thomas Perkins, resigned as vice-president but retained his post as a director, while Mr. Thomas, on becoming president, resigned as vice-chairman of the board. Mr. Roberts, one of the organizers of the company, remained as a director.

There was no change in the status of Louis B. Mayer, who remains as chairman of the board.

Monday's board meeting also mapped out a program to cut costs and streamline the organization.

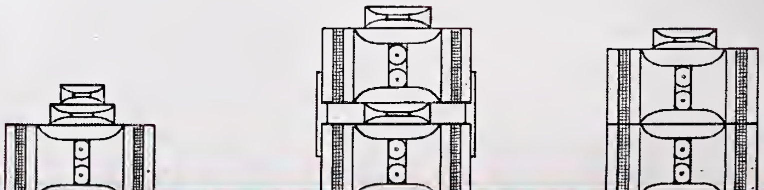
RCA's



BALANCE
BRILLIANCE
REALISM

...in every seat in the house...

AVAILABLE IN ANY COMBINATION



new Stereophonic Sound

...featuring RCA's revolutionary new SPEAKERS

Here's a brand-new thrill in sound. It's a new idea that fills your theatre—surrounds every seat in your house—with *true, living,* sound. It's RCA's New Stereophonic Sound—the new achievement in Brilliance, Balance, and Realism.

ALL-NEW SPEAKER DESIGN makes this new realism possible. Precise control of horn angles provides smooth, over-all distribution, over the wide range of high and low sounds. Through these new, controlled-angle horns RCA's new sound system achieves the ultimate in 3-Dimensional effect—sound directed from any portion of your screen to *every* part of your house. Only RCA's background in every phase of sound—from recording to reproduction—can offer you results like this.

AUDITORIUM SPEAKERS— small, powerful units for 3-D "surround" effects—match the impact of behind-the-screen speakers. Working as part of the RCA Stereophonic Sound System, these units fill your house with the atmosphere of the picture—complete the 3-D effect of RCA Stereophonic Sound.

NEVER BEFORE have you heard such complete realism in sound. Never before has sound equipment been so thoroughly matched to the theatre man's needs.

FOR EARLY DELIVERY—ORDER NOW. For assurance of early delivery, contact your RCA Theatre Supply Dealer now. Nationwide acceptance of RCA Stereophonic Sound is now resulting in a heavy demand from circuits and independent theatres alike. It will pay you to see your RCA Dealer at the earliest possible minute.

RCA®

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.
In Canada: RCA VICTOR Company Limited, Montreal

Terry Ramsaye Says

ON CRITICS' RIGHTS—Now Connecticut, effective July 1, has become the third state, along with New York and California, where any person over twenty-one, even a critic, must be admitted to a theatre on presentation of a ticket of admission. The Connecticut measure was passed in sequel to controversy arising when the Parsons Theatre at Hartford closed its doors to "The Hartford Courant's" T. H. Parker. It was contended his reviews of shows had been "savage." Anyway they do not have to give Mr. Parker passes with seats on the aisle.

There is something to be said on both sides of the ancient argument. Shows are merchandise, produced with purpose of sales at a profit. The show merchandisers are not really pleased with attentions that may obstruct sales, but they get it.

The producers of such merchandise as automobiles, food, candy, tobacco, drinks hard and soft, popcorn, clothing, most anything advertised for public consumption, like the amusement business, buy advertising, engage in promotion, and also get large attention by special departmental editors. But those attentions are publicity. The items are notices, not criticisms. Their sponsored shows on radio and television do get some critical attention, which is what they get for getting into the giveaway show business.

Why must the lay press elect to give experting attention only to theatrical entertainment?

* * *

WORLD PROBLEM—It would seem that a very big field of labor is out yonder ahead of the International Motion Picture Service, a division of the International Information Administration, which is in turn under the Department of State. That picture service is now headed by J. Cheever Cowdin.

The United States must seek to win the support of the three-fifths of the world's population who are illiterate if we are to win the "cold war," says Dr. Frank C. Laubach, specialist for World Literacy, Inc. That seems very much a job for film and radio. It would take a long time to teach all those people to read, and then to get them to read something.

We seem to have a situation right here in these highly literate United States. Dr. George Gallup has been poling some more and finds that "fewer people buy and read books in this nation than in any modern democracy." The average Briton, it seems, reads three times as many books as the average American. Examining college graduates, Dr. Gallup found that only one in six had done any serious reading of recent months. Only one in two could name a title of something he wanted to read.

The amazing half-century rise of the motion picture and its current vast extension by television distribution attest the fact that reading is after all rather a tedious, elaborate and demanding medium. People have to learn to read, but they are born to look.

* * *

REMEMBERING FRANKIE—To many the oldster there comes now, like the refrain of an old song long forgotten, nostalgic reflection on the passing at the incredible age of 94 of that shapely lovely of the 1890's, Frankie Bailey, obscure, penniless, in a California sanitarium. In the 1890's, gay decade, she was the great show girl. And curiously she was at the mature age of 34 when she first appeared in tights and walked through her scenes. She was even less a dramatic artist than her contemporary, the shapely Lillian Russell. Frankie, well born, went through fortune into penury. At age 63 in 1922 she made her advent in movies, to only passing attention. Some of us may remember back when we collected pictures of the lovelies enclosed in packets of Sweet Caporal cigarettes. There was a real gallery of fame. That she should have lived till now!

* * *

NEWSREEL PROBLEMS—One can be wondering about what effects on the long waning newsreel will derive from the invasion of the theatre by the wide screens of new aspect ratio and by 3-D. The problems of production, and the unavailability of standard negatives from far flung external sources, are obviously apparent.

For many theatres the newsreels have been in recent years convenient contributors of filler material to be spliced into the show in convenient slices cut to fill chinks in the performance time. Now to be so available generally it would seem that newsreels would have to be in assorted widths and varying sprocket hole dimensions, along with some sound track problems, too.

It would seem that the costs involved in such an array of adaptations as would be called for would be high indeed in relation to what have been the levels of newsreel rental. Just another problem.

Theatre TV Firm Enters The Field

A new theatre television company entered competition last week, with a program assertedly having exclusive rights to Notre Dame home stadium football games, and Harlem Globetrotters basketball games. The company is Boxoffice Television, Inc., whose president, Milton N. Mound, at a press luncheon in New York, said his company plans also to telecast concerts, ballet, business meetings and Broadway shows.

Mr. Mound said the deal with Notre Dame is for five years and with the Harlem Globetrotters six years, and that circuits representing 35 theatres had expressed interest. He said he is seeking a deal with the International Boxing Club for the Bobo Olson-Randy Turpin middleweight championship bout in August, and the Marciano heavyweight title bout in September; that he is negotiating for three Broadway shows, for the Metropolitan Opera, Sadler's Wells ballet, and other major basketball teams.

Officers of the new company, in addition to Mr. Mound, are Sid Caesar, vice-president; Abram Chasins, WQXR musical director, vice-president; William P. Rosensohn, secretary and sales manager; and Ivan Veit, "New York Times" promotion manager, treasurer. On the board are the officers and Walter J. Bergman, Lily-Tulip Cup Corp., president; Dr. Irving Somach, William Hobin, TV director, and Bernie Green, composer and conductor.

Questioned later in the week circuit spokesmen said they were interested but not sold on box office draw of football games in particular although they admitted some possibilities in Notre Dame games.

Warner District Heads Meet in New York

Ben Kalmenson, Warner vice-president in charge of distribution, presided over a two-day meeting of the company's district managers at the New York home office Thursday and Friday. Product scheduled for release during the summer and fall seasons highlighted the talks. Other executives participating included Samuel Schneider, vice-president; Mort Blumenstock, vice-president in charge of advertising and publicity, and Norman H. Moray, short subject sales manager.

RKO Executives Meet To Discuss Product

J. R. Grainger, president of RKO, Charles Boasberg, general sales manager, and Nat Levy, eastern division manager, were scheduled to meet Thursday with sales representatives to discuss the sale of "Second Chance," the company's first 3-D film, and other product. The executives will return July 20 to New York.

COLOR BY
TECHNICOLOR

EVERYTHING
POINTS TO
PARAMOUNT'S

ARROWHEAD

AS THE NEXT
GIANT OUTDOOR PICTURE
SET FOR GIANT
GROSSES ON THE GIANT
PANORAMIC SCREEN...

CHARLTON HESTON
in
ARROWHEAD
co-starring
JACK PALANCE · KATY JURADO
BRIAN KEITH · MARY SINCLAIR
Written for the Screen and Directed by
CHARLES MARQUIS WARREN
Based on a novel by W. R. Burnett
Produced by Nat Holt

CHARLTON
HESTON
in his top role since
"THE GREATEST
SHOW ON
EARTH"...

JACK
PALANCE
more menacing than he
was as the killer in
"SHANE"...

KATY
JURADO
again a sultry seductress...
that exotic beauty of
"HIGH NOON"...

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THIS WEEK extra-dimensionalism became absolute. Each and every one of the 26 pictures in active production at the weekend is extra-dimensional in one or another or several of the currently available ways.

Nobody shooting a picture for exhibition in America (and aren't they all?) is ignoring the technological revolution.

Everybody shooting a picture is taking steps, this way or that, to make as certain as may be that it will not be obsolete by the time it gets to release date.

All Producers Carefully Keep Actors' Heads Down

Some are taking bigger steps than others—ranging downward from the CinemaScopers—but even the littlest of the minor independents are keeping the actors' heads down where they won't be decapitated by wide-screen projection. This doesn't cost anything but cameraman's caution, and it can yield a pretty profit. Who can afford to be less than up-to-date at those prices?

Six of the 26 pictures referred to above were started during the week. Five other features were completed and sent to the cutting rooms.

Three of the six are in color by Technicolor. Two of those in Technicolor are in 3-D, the other in wide-screen. All three of the white-and-black projects are for wide screen, also, and this seems a proper place for the doubtless unnecessary mention that at least 25 of the 26 extradimensional pictures now shooting (and probably the 26th as well, although this is not confirmed) can be shown on anybody's standard 1.33-to-1 screen so satisfactorily that no cash customer could find the slightest reason for suspecting it hadn't been made for that use exclusively.

Universal-International, proud of its profitable 3-D "It Came from Outer Space," started shooting "Son of Cochise" in that dimension, in color by Technicolor, and for wide-screen (choose your own aspect ratio). Ross Hunter is producing this one, with Rock Hudson, Barbara Rush, Gregg Palmer, an MacDonald, Morris Ankrum, Joe Sawyer and many more, directed by Douglas Sirk.

Jesse James Picture to Be In Technicolor and 3-D

The other 3-D undertaking of the week is "Jesse James vs. the Daltons," by Eskay Pictures, for Columbia release. This Technicolor production has Brett King, Barbara Lawrence and John Cliff among the principals. Sam Katzman is the producer, William Castle the director.

The week's third Technicolor production is "Mr. Casanova," Paramount, a Bob Hope vehicle with the comedian accompanied on his rascally rounds by such accomplished accomplices as Joan Fontaine, Basil Rathbone, Vincent Price, Audrey Dalton, John Carradine (too long away from films) and Primo Carnera. Paul Jones, whose long list of credits includes some of Paramount's most successful films, is the producer, and Norman Z. McLeod, never more at ease than with a comedy on his hands, directing.

MGM's William Grady, Jr., started producing "Gypsy Colt," directed by Andrew Marton, with Donna Corcoran, Ward Bond, Frances Dee, Lee Van Cleef, Larry Keating and a horse named Gypsy in the cast.

Allied Artists' Ben Schwalb went to work on "Tabloid," which the skilled Edward Bernds is directing, with Stanley Clements, Gloria Henry, Myron Healey, Scotty Beckett and James Flavin.

Hall Bartlett Productions, independent, ventured into the sports field with a picture named "Crazylegs—All-American," which is the story of Elroy Hirsch, one of the greatest pass-catching ends of all time. Lloyd Nolan, who doubtless will play the coach, is overwhelmingly surrounded in this cast by such players as Hirsch himself, Bob Waterfield, and practically the entire lineup of the professional Los Angeles Rams. Hall Bartlett is the producer, and to Francis Lyon, who'd better know his gridiron pretty well, falls the chore of directing these rangey mole-skinners for the camera.

Grainger Production Group Very Active

The Edmund Grainger production unit at RKO which has already completed three films for the current year, is shooting a fourth and is scheduled to start a fifth early next month. Those completed are "Split Second," "Second Chance" and "Devil's Canyon." Currently in production is "The French Line," in color by Technicolor, starring Jane Russell, Gilbert Roland and Arthur Hunnicutt. "The Silver Horde," starring Jane Russell and John Wayne, is scheduled to start shooting the first week in August.

Warner Studios Resume Production Schedule

After two months of inactivity, Warner Brothers Studios has resumed production. The first pictures to begin filming since the production halt in April are "Rear Guard," "The Bounty Hunter" and "Hondo." In the interim, the studio's technical staff has been working on the perfection of its "all media" camera and WarnerPhonic sound system.

"Rear Guard" stars Guy Madison, and "The Bounty Hunter" features Randolph Scott. "Hondo," starring John Wayne, is currently being filmed in Mexico. "Rear Guard" and "The Bounty Hunter" are being shot in 3-D and WarnerColor.

Also on the production schedule are "Dial 'M' for Murder," starring Ray Milland; "The Phantom Ape," inspired by Edgar Allan Poe's stories; "Lucky Me," featuring Doris Day; "Helen of Troy," based on the Homeric legend; and "A Star Is Born," marking Judy Garland's screen return.

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS
Tabloid

COLUMBIA
Jesse James vs. The Daltons (Technicolor, 3-D, Esskay Pic. Co.)

INDEPENDENT
Crazylegs, All-American (Hall Bartlett Prods.)

MGM
Gypsy Colt

PARAMOUNT
Mr. Casanova (Technicolor, Wide-Screen)

UNIV.-INT'L
Son of Cochise (Technicolor, 3-D)

COMPLETED (5)

COLUMBIA
A Name for Herself

INDEPENDENT
Captain Scarface (Lincoln Pic., Astor release)
Return to Treasure Island (Wisberg-Pollexfen Prod., PatheColor)
PatheColor, Wide-Screen)
Marry Me Again (Alex Gottlieb, Wide-Screen)

20TH CENTURY-FOX
The Gladiators (formerly "Story of Demetrius") (CinemaScope, Technicolor)

SHOOTING (20)

ALLIED ARTISTS
Slade (Lindsley Parsons Prod.)

COLUMBIA
The Caine Mutiny (Kramer Co., Techcolor)

INDEPENDENT
The Bigamist (Filmakers Releasing Org.)
Beachhead (Aubrey Schenck Prod., PatheColor, U.A. release, Stereophonic, Wide-Screen)
Camel Corps) Edward Small Prod., 3-D, Eastman Color, Wide-Screen, U.A. release)
Hondo (Wayne-Fellows Prod., Warner release, 3-D WarnerColor, All-Media)
Carnival (King Bros., RKO release, Color, 3-D, Munich)

MGM
Rhapsody (Technicolor, Wide-Screen)
The Long, Long Trailer (Technicolor)
Knights of the Round Table (Technicolor, CinemaScope, London)
The Flame and the Flesh (Technicolor, Wide-Screen, Europe)
Crest of the Wave (London)

PARAMOUNT
Alaska Seas (Wide-Screen)
The Naked Jungle (Technicolor)
Knock on Wood (Technicolor, Wide-Screen)

REPUBLIC
Geraldine

RKO RADIO
The French Line (Edmund Grainger Prod., Technicolor)

20TH CENTURY-FOX
Hell and High Water CinemaScope, Technicolor)

UNIV.-INT'L
The Glass Web (3-D)
The Glenn Miller Story (Technicolor)

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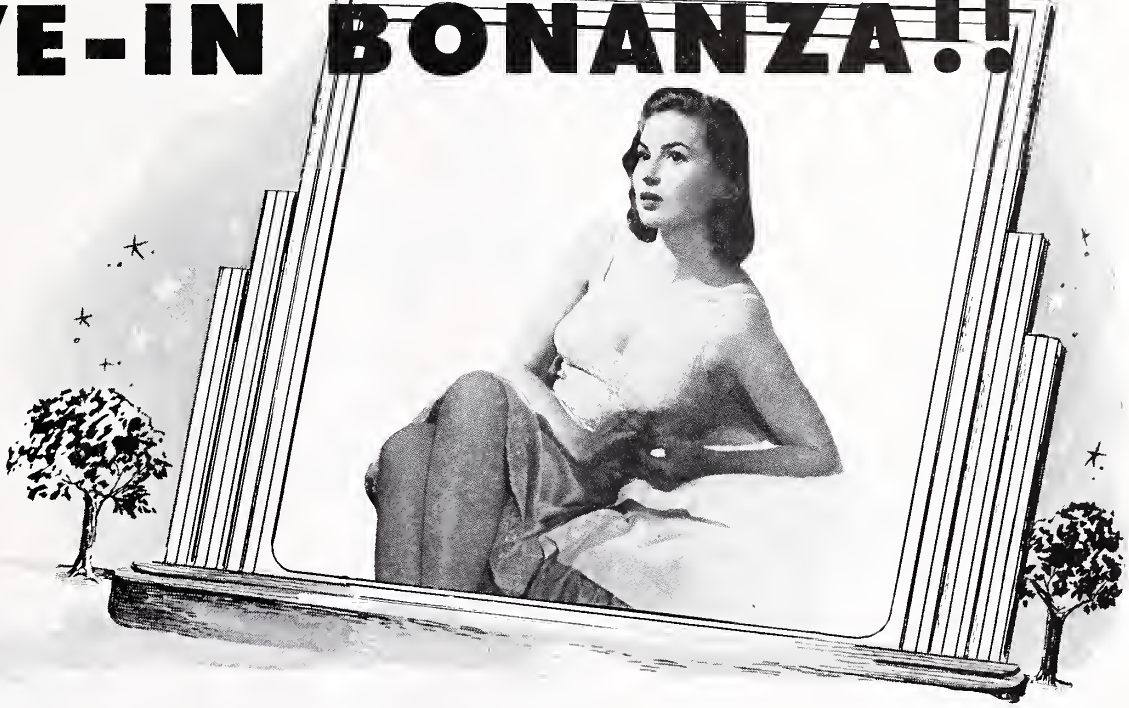

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The National Spotlight

ALBANY

Complaints about the annoyance to adults and the damage to theatres caused by children and teen-agers have reached proportions which some area industry men believe to be dangerous. The juvenile group is reported to be hurting night business in certain theatres and to be a factor in keeping older adults from attending. . . . Visitors included: S. H. Fabian, Leonard Goldenson, Sol Schwartz, Fred Schwartz, Spyros Skouras, Jr., Harry Brandt, Emmanuel Frisch, Robert W. Coyne and Seymour L. Morris, in a delegation which urged Governor Thomas E. Dewey to use his influence in persuading New York State members of Congress to support the Mason bill for repeal of the 20 percent admission tax. . . . George Thornton, Orpheum, Saugerties, announced he and brother William hope to rebuild the Orpheum, Tannersville (leveled last spring by fire) for opening next June. . . . Stanley Warner Delaware made a good start with the rivival bill of "High Noon" and "African Queen," after reversing its decision to shutter for the summer.

ATLANTA

The Wylam theatre, Birmingham, Ala., closed for the want of business. . . . Mr. and Mrs. Trate, are the new owners of the Ritz theatre, Bowling Green, Fla. . . . William Hampton, former manager of the Broad Street drive-in, Chattanooga, Tenn., has been appointed manager of the Family drive-in, Johnson City, Tenn. . . . Joe Brown manager of the Jackson theatre, Jonesboro, Tenn., has been appointed manager of the new Tennessee theatre, Johnson City, Tenn. . . . Mack Wilson, manager of the Kingsport drive-in Kingsport Tenn., is back at his post after a vacation spent in North Carolina. . . . The Crescent Amusement Co., Nashville, Tenn., has closed the Capital theatre, in Decatur, Ala. . . . Robert M. Brand, of Hartsville, S. C., has been named manager of the Carolina theatre, Spindale, N. C. He replaces Willis Padgett, new manager of the new Stuart drive-in at Stuart, Fla., a unit of the Talgar Theatres. W. A. Rice, goes as manager of the Lyric theatre same town.

BOSTON

The Massachusetts 1953 Legislature has recessed with the most important issue affecting theatres the new minimum wage law. This now places all employees under a 65c per hour minimum and includes former exceptions, such as theatre ushers and casual help, putting them all in the 65c-category. . . . Francis P. Dervin, for eight years branch manager of Republic, has resigned and is replaced by sales manager Herbert A. Schaefer. . . . Vaughn A. Yerxa, former manager at the Adams Quincy, has taken a long lease on the house from owner Leonard Goldberg and is operating. . . . The Fitchburg theatre, Fitchburg is closed for remodeling and repairs and will be reopened July 24 by Benjamin Sack with Frank Boyle the city manager of this house and the Saxon in the same city. Joseph Tuttle, formerly manager of the Palace Lowell has been named manager of the Saxon.

BUFFALO

Mrs. Winifred E. Corey, manager of the Kleinhans Music Hall, has been elected a director of the International Association of Auditorium Managers. . . . Arthur Krolick, UPT district manager, Buffalo and Rochester, is vacationing this week as he moves into his new home in North Buffalo. . . . A wide screen has been installed in the Cataract theatre in Niagara Falls. . . . When Francis Anderson, UPT Rochester city manager, presented "Houdini" in the Paramount recently he arranged to have members of Rochester Circle 4, International Brotherhood of Magicians put on a magic show in the lobby. . . . Buffalo Box Smith of Howdy Doody radio and TV fame, headlined the Funorama staged the other evening in the Offerman Stadium for the benefit of the Police Death and Pension Fund. . . . Charlie McKernan, manager of the Seneca theatre, and president of the South Buffalo Businessmen's Association, addressed a crowd of 50,000 at the association big South Buffalo Day in Cazenovia Park, where Elmer F. Lux, Elmart Theatres head and council president, conferred the crown on the Queen of the Day.

CHICAGO

Warren Slee, MGM studio representative here, has been elected vice-president of the Publicity Club of Chicago. . . . Ray Karski, former concessions manager for the Balaban and Katz circuit, is in town from Florida visiting with his mother. . . . E. Wagner, of the Wagner Sign Company, is at his summer home near Hot Springs with Mrs. Wagner. . . . James E. Conerty has been promoted from manager of warehouses to assistant to the president by Curtiss Candy Co. . . . Walter E. Heller, president of the Heller installment banking firm, named Howard M. Blatimore, who has been in charge of loans on theatre equipment, a vice-president. . . . The Argmore and Savoy both in Chicago, are being converted to other commercial uses after having been closed for a considerable length of time. . . . Virgil Bresley, personnel manager here for Confection Cabinet Corporation, went to Wisconsin on his annual vacation. . . . Arrangements were made for the Uptown branch of the Chicago Boys' Club to tour Film Row and end up for a free show at the Clark theatre on two days, July 15 and July 27.

WHEN AND WHERE

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

CINCINNATI

Frank Schreiber, who started with Universal-International here as shipper and later as booker and then city salesman, now has been promoted to manager of the local branch, succeeding William Blum, who resumes his former post as salesman in the Columbus, Ohio, area. Al Kolkmyer, who formerly covered the Columbus territory, has been named city salesman here. . . . Joseph Alexander, RKO city manager, has returned from vacation in the east. . . . Edward Ramsey, who operates the Plymouth theatre, the only house in Plymouth, Ohio, has opened a new drive-in theatre there. . . . Operators of the Sky-high drive-in theatre near Springfield, Ohio, were hosts to some 50 youngsters from the Clark County Childrens Home for a showing of "Circus Days." Candy, popcorn and pop were served the kiddies. . . . Dewey Vanscoy, who previously managed the Gloria theatre, in Urbana, Ohio, has been named manager of the recently-opened Hocking drive-in theatre near Logan, Ohio, a Chakeres Theatres Co. unit. . . . Benjamin W. Johnson, of Ashland, Ky., is the new owner of the Family drive-in theatre, at Somerset, Ky., which was opened three years ago by Raymond L. Edwards.

CLEVELAND

Jesse James drive-in, Toledo, just recently opened, is the first outdoor theatre in this area to present a 3-D feature. Theatre opened July 6 with "House of Wax" and reportedly turned away some 3,000 cars. Two other drive-ins will soon offer 3-Ds when the Skyway drive-in, Warren, and the Lyn Auto theatre, Strassburg, open July 19. . . . Ernest Sands, Warner city sales manager the past three years, has been promoted to branch manager, succeeding Jerome Wechsler, who is transferred to head the

(*Continued on page* 30)

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(*Continued from page 28*)

company's Pittsburgh branch as successor to Jack Kalmenson, transferred to Milwaukee. . . . Herbert Ochs, Canadian drive-in circuit operator, chalked up his sixth granddaughter and 13th grandchild with the birth of Mary Colleen to Lieut. Harry and Sue Welch at Forbes Air Force Base, Topeka, Kansas. . . . Matt Bial, of Luthi Sign Studio, is fishing and painting at Put-in-Bay. . . . Charve theatre, Edgerton, a 500-seat house in a town of 1200 population, is installing 3-D, wide screen and all necessary equipment for presentation of pictures in the new techniques. . . . Bill Lissner, U-I salesman, is back from a Canadian vacation.

COLUMBUS

City Councilman Dr. Daniel J. Whitacre announced he would sponsor legislation to repeal the municipal three per cent admissions tax which he said was unfair to movie theatres. . . . Patti Gastil, local model who has helped promote many films, was chosen "Miss Columbus" and will compete in the state finals. Winner will represent Ohio at the Atlantic City beauty pageant. . . . Currently, two 3-D films are competing on the Rialto: "Sangaree" at Loew's Ohio and "Second Chance" at RKO Palace. The Palace had a second week with the 3-D Western, "The Charge at Feather River.". . . Miles drive-ins and indoor houses had a first run of "Breaking the Sound Barrier." . . . State Auditor James A. Rhodes is trying to line up a world premiere showing of the new Dean Martin-Jerry Lewis comedy, "The Caddy" here at the time of the National Celebrity Golf Tournament August 17 and the National Caddy Tournament which follows. . . . Clarence Lanthorn, assistant manager of Loew's Ohio, will wed Shyla Kettler.

DENVER

Aug. 19 has been picked as the date for the annual picnic and golf tournament of the Denver Variety Tent 37. The event will be staged as usual at the Park Hill Country Club, with golf in the morning, picnic events and games in the afternoon, followed by awarding of prizes, which will include a Kaiser car, a banquet and dance. . . . Al Brandon, United Artists salesman, has resigned and will start a booking and buying agency. . . . Ed Nelson, veteran Montrose, Colo., theatre manager, was the leader of the rescue party that saved three men from certain death in an attempt to shoot the rapids in the Black Canyon of the Gunnison. . . . Aldo Ray was here for personal appearances at the opening of "Let's Do It Again" at the Paramount, and the North and Valley drive-ins. . . . Leo Peterson, formerly a partner in the Black Hills Amusement Co., died at 60 at his Rapid City, S. D., home. . . . Claude Graves and Wilbur Williams opened their new 600-car Holiday drive-in, Boulder, Colo.

DES MOINES

Employees at Universal are looking glamorous—the gals, that is. They are all wearing gold coronets in observance of Lou Levy month—July 26-Aug. 29. . . . Eloise Kawarsky has been transferred from Columbia's accounting department to the booking department; Phyllis Kost has been named to the accounting post. . . . Byron Shapiro was installed as chief barker of Variety club July 13 at a luncheon meeting. He succeeds Bob Conn, who has left the city. Presiding at the affair was Milton Feinberg. . . . Fern Bitting has left her post at Warners. She has been with the exchange since 1945. . . . Another Warner employee who has resigned is Annabelle Joublanc. . . . The airport at St. Ansgar soon will have a lighted runway alongside the new Roxy Fly-In and Drive-In theatre so that aircraft can park and occupants can watch the outdoor show. Eight viewing ramps will be provided for autos, with a ninth devoted to the parking of about eight planes. . . . Julius Wareburg has closed his Irwin theatre at Irwin "because of lack of patronage.". . . The same reason was given by Mr. and Mrs. A. J. Neumayer who are closing the Breda at Breda.

HARTFORD

The MPTO of Connecticut will hold its annual golf tournament at Racebrook Country Club, Orange, Aug. 18. Co-chairmen are George H. Wilkinson, Jr., and Albert M. Pickus. . . . Nick Kounaris and Paul Tolis, planning a $100,000 drive-in theatre project on the Meriden-Wallingford, Conn., town line, plan to show films day-and-date in their Meriden theatre, Meriden, and drive-in. . . . Anne Harris, daughter of Ted Harris, managing director, State theatre, Hartford, and Mrs. Harris, was married in Louisville, Ky., to Marvin M. Koppel of that city. . . . M. J. Daly, for many years head of the Daly Theatres Corp., Hartford, has been reappointed assistant probation officer of the Hartford City and Police Court. . . . Joe Boyle, Loew's Poli, Norwich, Conn., is observing his 25th year with Loew's Theatres. He has been managing the Norwich house since 1942. . . . Atty. Herman M. Levy, executive secretary, MPTO of Connecticut, and general counsel, TOA, has been named by Governor Lodge to a state commission to study the problems of the aging and to make a report within a year.

INDIANAPOLIS

Murray Devaney, brought here from Detroit, has replaced Abe Gelman as Columbia branch manager. It was the third major branch manager change here in a month. . . . Bob Anderson is the new office manager at Warners, replacing Virgil Jones, who resigned to buy a filling station. . . . Bruce Kixmiller, Bicknell exhibitor, is on a vacation trip to Alaska. . . . The Allied Theatre Owners of Indiana bulletin reprints a letter from Governor George N. Craig of Indiana to President Eisenhower calling the amusement tax "unjust, discriminatory and confiscatory.". . . First state drive-in to show 3-D is Dr. M. Sandorf's Theatair Twin, where "House of Wax" opens Tuesday. . . . Four local drive-ins will split the first run showing of United Artists' "Raiders of the Seven Seas" next week. . . . Russ Brentlinger, RKO branch manager, has been named prize chairman for the Variety Club's golf tournament Aug. 24.

JACKSONVILLE

Robert Heekin, manager, Florida theatre, set up jungle-like thickets of wild Florida bamboo under the marquee to attract public attention to his first run of "White Witch Doctor.". . . Mrs. Bobby Preacher has relieved Mrs. Mabel Leventhal as manager of the San Marco theatre while the latter is on vacation in Maine. . . . Hugh G. Martin Sr., Martin Theatres, Clermont, called on local booking offices. . . . Harry Botwick, confection sales manager, Florida State Theatres, returned from a week's trip down the East Coast. . . . Reba Allen, FST, and her husband, Herman Allen, Benton Brothers Film Express, were vacationing at home. . . . Jeanne Cavanaugh, Universal-International cashier, was spending several days in New York City with her husband, Bob. . . . Jack Fitzwater, former local theatre executive who now heads drive-in operations for the Carl Floyd theatres in the Tampa-St. Petersburg area, was here on business. . . . Dick Johnson has moved back here to head a new booking office for the Carl Floyd theatres. . . . Rube Joiner has resigned as an RKO booker to set up as an independent.

KANSAS CITY

The 11 drive-ins in and near Kansas City with advertising space often as large as routine first runs displays, are chiefly responsible for the spread of "movie" displays, some days, onto a second page of the daily paper here. . . . 3-D seems established in the routine. Five Kansas City subsequent run houses are showing "House of Wax"; one of these in the downtown section. A sixth "House of Wax" program is in a theatre in a small town of the county 20 miles from Kansas City. . . . The Skylark, new Commonwealth drive-in at Creston, Iowa, was to open July 15 with Darryl Bloodworth as manager. . . . The Waldo, south side neighborhood theatre in Kansas City, Mo., relinquished by Fox Midwest under divestiture program, is now operated by Commonwealth circuit. . . . The board of directors of the Kansas-Missouri Theatre Association was scheduled to meet July 15.

LOS ANGELES

Eddie Ashkins, former RKO salesman, has assumed operation of the Mesa and Silver Spur drive-ins, Yuma, Ariz. . . . Mrs. Roy Hunt, who has been in exhibition for over twenty-five years, sold her Rubidoux drive-in, Riverside, to the Sero Enterprises. . . . Spence Wyatt, who was called back into the armed forces two years ago, has been released and is back at the MGM exchange in the sales department. . . . Al Boodman, Columbia salesman, is back at his desk after being ill for several weeks. . . . Back from vacationing in Apple Valley were Mel Hulling and Howard Stebbins, Allied Artists west coast co-franchise holders. . . . Bill Evidon, Columbia office manager, was off to North Dakota with his family for a two week's vacation. . . . Hugh Bruen, who operates three houses in Whittier, and is a member of the COMPO's national amusement tax appeal committee, returned from Washington after attending to a special assignment relative to the drive to repeal the levy.

LOUISVILLE

The first run Rialto Theatre owned by the Fourth Avenue Amusement Co. and managed by Johnson Musselman, was the first theatre here to offer panoramic wide screen projection coupled with Stereophonic Sound. The opening attraction was "Shane." . . . Theatres in Louisville now equipped for 3-D films, all first run houses, include the Rialto, Loew's Mary Anderson, and Kentucky. . . . While reports on indoor box-

(*Continued on page 32*)

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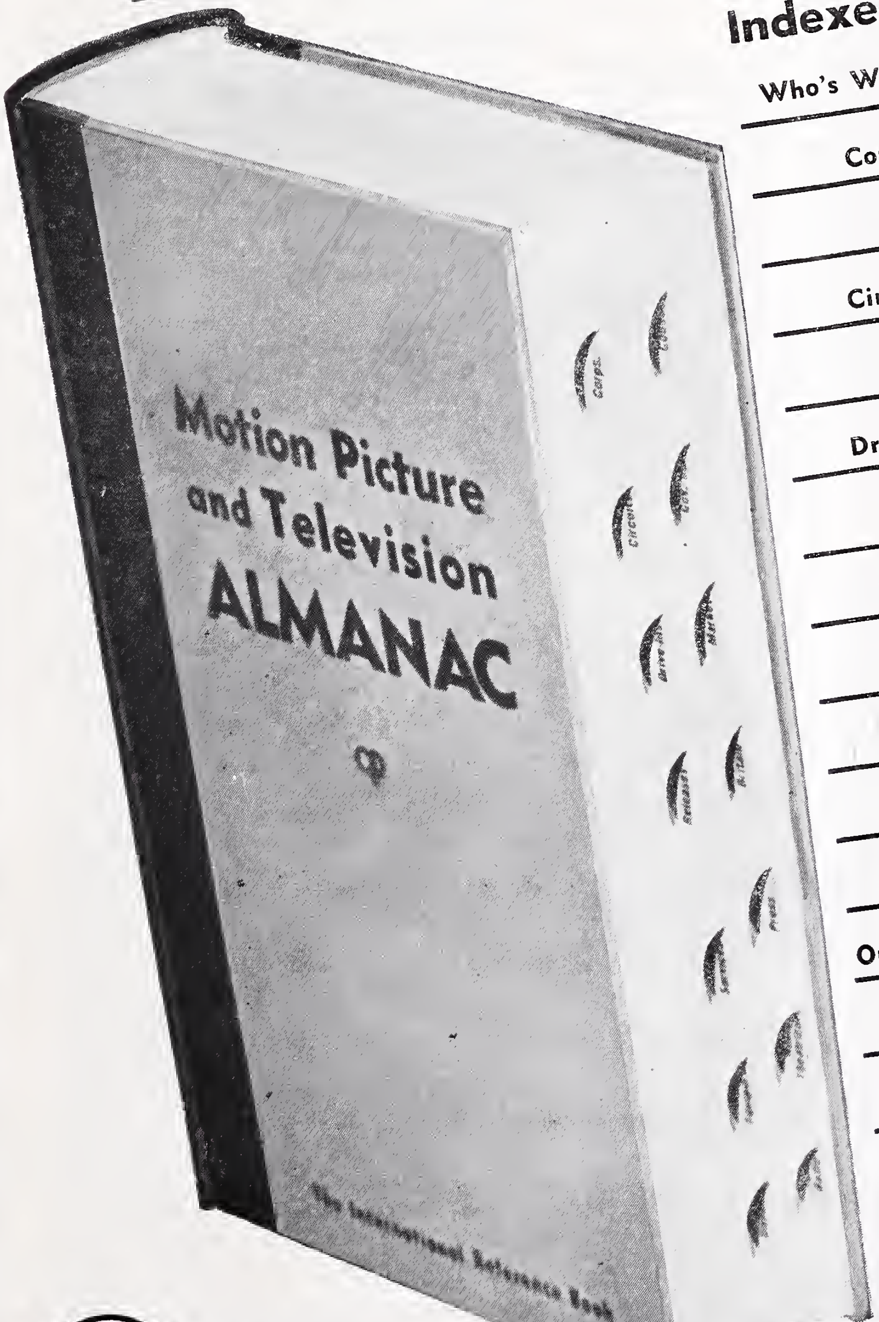
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(*Continued from page 30*)

office grosses seem to be a little low, reports on weekly drive-in grosses are very favorable. . . . The Park theatre, a subsequent run neighborhood theatre serving the West End section of Louisville, has been closed with no word given on a possible re-opening date. . . . Complete equipment for the operation of wide screen and 3-D films has been furnished the Lane Theatre, Williamsburg, Kentucky by the Falls City Theatre Equipment Co. Louisville. The Lane is owned and managed by Foster Lane. . . . E. L. Ornstein, head of E. L. Ornstein's Booking Service, has moved his headquarters from Marengo, Indiana to Louisville.

MEMPHIS

Skylark drive-in, Newport, Ark., owned by Mrs. A. Gray; and Palace theatre, Newburn, Tenn., owned by Ruffin Amusement Co., are in operation again after being closed to repair recent tornado damage. . . . M. E. Rice, owner, opened a new drive-in at Brownsville, Tenn. R. C. Adams, owner, put his new Carlisle drive-in, Bardwell, Ky., into operation. . . . Ace theatre, owned by Abner and Dave Lebovitz, this week put into operation a new wide screen, 25 by 14 feet. . . . Grover Wray, partner in Exhibitors Services, is back on the job full time fully recovered from a major operation. . . . R. C. Settoon, branch manager, Universal, was on a business trip to Okolona, Miss. . . . R. L. Bostick, National Theatre Supply Co., was on a business trip to New Orleans. . . . Shopping and booking on Film Row here were L. F. Haven, Forrest City; Don Landers, Harrisburg; Lyle Richmond, Senath; Orris Collins, Paragould; K. H. Kinney, Hughes and I. W. Bowden, Paris.

MIAMI

George Bolden, personable publicist, is leaving the Claughton organization to build and operate his own drive-in theatre in central Florida. . . . Don Tilzer moves up to become advertising manager and public relations man for the Claughton chain. . . . Roosevelt is now being managed by James Fuller, formerly assistant at the Variety. . . . Roy Schechter has been advanced from Wometco's booking to become assistant district manager. . . . Harvey Fleischman, district manager, planned a 10-day fishing trip in the Florida Keys with Elmer Radloff, treasurer of Wometco. . . . Al Weiss, divisional supervisor of Florida State Theatres, s.e. division, was back after a business trip up the east coast. . . . Kenneth DeLand, production manager of Paramount, flew to Jamaica with a light crew to get some atmosphere shots for "Naked Jungle.". . . Walter Klements, manager of the Mayfair Art, was off on a six-week vacation to North Carolina where his family is summering.

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MILWAUKEE

Events were rather quiet along film row this past week with many exhibitors on vacation as well as personal at the exchanges taking their turns. . . ."Shane" opened at the Riverside theatre on their new panoramic screen with stereophonic sound. . . . It is possible that television will now be felt by many exhibitors who haven't had the experience before. Last Saturday Milwaukee's only TV channel, WTMJ-TV, operating on Channel 3, switched to channel 4 using for the first time their new 1,035 foot tower. The combination of more power and greater tower height will increase WTMJ-TV's basic area from a radius of 45 to 50 miles to about 90 miles. . . . Some of the larger towns now expected to receive television clear are Oshkosh, Manitowoc, Ft. Atkinson, Madison, Sheboygan and Fond du Lac.

MINNEAPOLIS

Charles Weiner, a veteran on Film Row, has been named local manager for Italian Film Exports replacing Joe Wolf, resigned. Wolf has gone to San Antonio, Texas, to look after drive-in interests there. . . . Winslow Stenbakken has bought the Rialto, New London, Minn., from Grant Hatling. . . . Frank Campo has been promoted from assistant booker to booker at Paramount replacing Burt Zats, who moved over to Independent Film Distributors. . . . The Northwest Variety club is closed for remodeling and redecorating. . . . Art Anderson, Warner district manager, was in. . . . The Kulm, Kulm, N. D., is being remodeled and redecorated and will reopen soon. . . . Construction on a new $300,000 theatre to be built by Minnesota Amusement Co. at Minot, N. D., will begin soon. The house is expected to be completed by March 1. . . . Sim Heller, circuit operator, has been appointed theatre industry division representative for the 1953 campaign of the Minneapolis Round Table of the National Conference of Christians and Jews.

NEW ORLEANS

The new Frontire drive-in, Sulphur, La. opened. Co-owners are Percy Duplissey and L. R. Navarre. . . . The New in Ferriday, La. is temporarily closed for remodeling. E. O. Hicks' present plans are to reopen it in about three weeks. . . . Dan M. Brandon, head of Transway, Inc., was elected president of the Oak Park Civic Association. . . . Theatre Service Company has taken over the buying and booking for Brad drive-in, Plaquemine, La., owned and operated by Wm. Cobb and B. W. Stevens. . . . Mildred Barr, formerly office manager for Kay Films, Inc., is now in the accounting department at Exhibitors Poster Exchange. . . . R. L. Bostick, Memphis, vice-president, and southern district manager for National Theatre Supply, visited with manager Tom Neely, Sr. and personnel. . . . Lonnie Davis is the new booker for Pike Booking Co., a subsidiary of N. Solomon Theatres. He succeeds Harry Thomas, who has been made superintendent of theatre operations, which includes eight drive-ins and six regular theatres. . . . Cecil Howard, Joy Theatres & Booking Service Company booker, returned from a week's visit with his son Donald who is in the Army Air Force stationed in Albuquerque, New Mexico.

OKLAHOMA CITY

The Capitol theatre in Capitol Hill has a new manager: Melvin L. Jackson, assistant manager at the Criterion theatre, who was named manager to succeed Ted Drummond, who has resigned. . . . "Shane," which smashed all records at the Criterion, has been moved to the Tower theatre, which has a panoramic screen. . . . "Let's Do It Again" has been held over for its 2nd week at the Center theatre. . . . Lake Air drive-in theatre, now showing "The Greatest Show on Earth," as an added attraction has "Buttons" the clown in person. . . . The Airline drive-in theatre, Ponca City's second drive-in theatre, held its grand opening July 3. Don R. Hall is manager. . . . The Drew theatre, Monticello, Ark., was destroyed by fire July 3. Loss, covered by insurance, is estimated at $150,000.

PHILADELPHIA

The site of the former "333," Warner house in the center-city sector, was sold for the circuit for $90,000 to M. L. Blitz, who has leased the property for 15 years as a parking lot. . . . Bill Yurasko, out-of-town film booker for the Stanley Warner Theatres, and Ruth Murphy, have announced a fall date for their wedding. . . . Danny Triester tendered a farewell party on leaving the Stanley Warner booking department for the company's national film buying office in New York. . . . Harold Cohen, who owns the Rialto in Lewistown, Pa., purchased the Temple property in that city at auction. At present, he has no plans to operate the theatre. . . . Allen Phillips is now connected with the A. M. Ellis theatre circuit as a relief manager. . . . M. B. Comerford, of the Comerford chain, Scranton, Pa., back from South Bend, Ind., where he attended a reunion of his Notre Dame class. . . . Ed Fisher resigned his post as booker at RKO to enter another field. . . . Convalescing from illnesses are Paramount's Herman Rubin, salesman, and Matthew Judge, booker. . . . John Bergin, United Artists salesman, will retain his Scranton, Pa., territory, on his return to work after an illness, with Jack Zamsky taking over the Harrisburg, Pa., territory. . . . Claude J. Schlanger announced the acquisition of a 20-acre site in Warrington Township near Doylestown, Pa., for a drive-in expected to be ready for operation before Labor Day. He operates the County, indoor theatre in Doylestown.

(*Continued on opposite page*)

PITTSBURGH

"Shane" did tremendous business during its first run here and now has been brought back to run simultaneously in 21 suburban theatres and the business being done was a little less than terrific. . . . Tom Angelo, secretary to Saul Bragin, Stanley Warner chief booker, has resigned and moved to Wisconsin. Vera Hant, a recent bride, will replace Angelo. . . . Mary Jane Endy and Clara Smith have been added to that company's switchboard setup. . . . Harry Hendel has been named chairman of the local American-Korean Relief Drive. The one per cent sales tax has passed the Legislature at Harrisburg. If the bill passes the Senate, theatre owners hope it will nullify the 10 per cent tax now paid to boroughs, school districts and other governmental agencies. . . . The Bud Hahns (he's with the Harris Amusement Company), are back from vacationing at Palm Springs, Cal., where they were entertained by the John H. Harris family. . . . Carl Doser, chief barker of Variety Club Tent No. 1, is back at his home after a long seige in a hospital.

PORTLAND

A sudden heat wave is taking a bite out of the box office take at all first run theaters. . . . "Lili" heads into an eighth week at the Guild. . . . Mrs. J. J. Parker announced that the United Artists theatre will close in about 10 days for a remodeling program. . . . William Thedford was in town and announced that the Mayfair theatre would be remodeled from the marquee to the rear wall with 65 ft. screen and stereophonic sound in addition to all new equipment. . . . A CinemaScope screen being installed in the Orpheum. "Shane" was set to open there July 15. . . . Kenny Hughes, Orpheum manager, is back from vacation and Mayfair manager, Herb Royster, is off on his. . . . Ted Gallanter in town for the opening of Marti Stevens nitery act at Amato's Supper Club.

PROVIDENCE

A series of robberies affecting the Cranston drive-in theatre, the Somerset drive-in and the Smithfield open-air theatre was recently solved by an alert policeman who single-handedly captured two youths who later admitted eight previous theatre and diner thefts. The two culprits where apprehended in their attempt to rob the Smithfield house. . . . Marlon Brando, who portrayed the part of a paralyzed veteran in "The Men" met a World War II paralyzed veteran, Orrin F. Aiken, while rehearsing at Matunuck's Theatre-By-The-Sea. Brando acted as a gracious host, posing for pictures, and later assembling the entire cast to meet Aiken. . . . Viveca Lindfors, here for a summer-stock appearance, was presented over the local TV station. . . . The protracted heat wave continued to work to the advantage of nearby open-airers. Virtually all of the drive-ins were racking up near-record houses, night after night, during the torrid spell.

SAN FRANCISCO

Activity of the week centered around David L. Cantor, RKO director of exploitation, in town for three dynamic days to set up the campaign for Walt Disney's world premiere of "The Sword and the Rose," July 21 at the St. Francis. . . . Hannah Oppie, executive secretary, Western Theatre Owners, is recuperating at her home following surgery. . . . Affiliated Theatres closed the Esquire, Modesto, July 13. . . . Edna Hatcher decided against rebuilding her burnt-out Moore at Wheatland and closed the house permanently. . . . Ray Summers, former manager, El Presidio and Marina, who resigned to operate a cocktail lounge at Belmont, has named his new place of business "The Lariat." . . . Tom Graff, one-time owner, Pollock Pines, Pollock Pines, is now a booker at Universal. . . . Bob Osborner, a former Los Angeles independent exhibitor, replaced Don Brown as manager, Center, Centerville. . . . Lorraine McQuillan, BPX operator, Columbia, resigned to live in Michigan.

TORONTO

Tent 28, Variety Club, faces charges of conducting a lottery as the result of giving a car away at its annual Variety Ball game. Orders to lay the charges came from the provincial government, and despite the fact that the mayor is a member of the club, the charges are going ahead. . . . Both the Toronto local of the IATSE and the Lord's Day Alliance are opposing the free Sunday movies of NFB documentaries at Hanlan's Point, sponsored by the Toronto and District Film Council. . . . F. R. Budge Crawley, head of Crawley Films, is in Europe. . . . Annual meeting of the Alberta Theatres Association will take place in the Banff Springs Hotel, Aug. 30, president A. W. Shackleford has announced. . . . Ontario staff of the NFB presented Ralph Ellis with a set of golf-clubs just before he left for his new post at Ottawa.

VANCOUVER

Howard Boothe, B.C. manager of Audio Pictures, is convalescing at General Hospital following surgery. . . . Willard Adamson, old time film exchange manager and a member of Canadian Motion Picture Pioneers, is seriously ill in Shaughnessy Military Hospital. . . . Ralph Connor, manager of the Odeon, Ladysmith, on Vancouver Island, has taken over the Odeon in Trail, replacing Jack Armstrong, who moves to the downtown Paradise, Vancouver. . . . Jack Jackson, office manager of MGM, is the newly elected vice-president of Burnaby Little Theatre group. . . . Larry Katz, office manager of JARO films, is the father of twins—a girl and boy. . . . Eileen Sambad, of the Vogue, is at home after a hospital stay with pleurisy. . . . With a record hot spell, the Theatre Under the Stars at Stanley Park broke a 14-year-old record with an attendance of 5,250 for the final performance of "Kiss me Kate." Business at drive-in theatres is brisk after a two-month cool spell. . . . Four pictures are being shot in Alberta at Banff and Jasper National Park. Companies shooting are Jaro, Columbia, 20th-Fox and Universal-International.

WASHINGTON

Sam Roth's Silver Spring theatre, Silver Spring, Md., opened on July 8, with a great deal of fanfare. The theatre is the 27th in the Roth chain, and converted from the old Warner Seco theatre. In addition to Maryland Governor Theodore McKeldin, ambassadors and ministers of 19 nations were present for the opening. On July 9, Sam Roth had an eight-page magazine supplement in the Washington Post devoted to the new theatre. . . . Newest member of Variety Club Tent No. 11 is Paul I. Burman, president of Hammond Homes Inc., who has been accepted as an associate member. . . . Mrs. Sara S. Young, 20th Century-Fox booker, will spend her vacation in Miami, Florida, visiting her son Herbert and his family. . . . Sam Galanty, Columbia mid-east division manager, visited offices in Ohio this week for business conferences. . . . The Variety Club's annual kick-off luncheon for the women, to start the 1953 Welfare Awards Drive, will be held August 1, at the Shoreham Hotel.

THE FINEST

Voice of the Theatre REG. TRADE MARK

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THEATRE LOUDSPEAKER SYSTEMS

Loew Profit In 12 Weeks Is $1,014,142

Loew's, Inc., reported this week for the 12 weeks ended June 4 (subject to year-end audit and adjustments) a net profit of $1,014,142 after taxes, compared with $740,817 for the corresponding period in 1952. The net operating profit before taxes was $1,865,697 compared with $425,878 the preceding year.

On a per share basis the 1953 quarterly earnings after taxes were 20 cents a share compared with 14 cents in 1952.

For the 40 weeks ended June 4, 1953, net operating profit before taxes was $5,685,184 compared with $5,302,538 in the similar 40-week period of the preceding year. After Federal taxes the net per share for this year's 40 weeks was 62 cents compared with 87 cents last year.

Gross sales and operating revenues for the 40 weeks ended June 4, 1953, were estimated at $133,612,000 against $135,646,000.

Monogram Votes Dividend

The board of directors of Monogram Pictures Corporation (Allied Artists) have voted a 10 per cent dividend to stockholders of record July 1, payable July 10.

Ohio Censor Rejects "Moon Is Blue"

COLUMBUS: United Artists' "The Moon Is Blue," rejected by the Ohio Division of Film Censorship, "might not be objectionable for showing to strictly adult audiences, but it is not suitable for general exhibition in view of the fact that it would be extremely objectionable for adolescent groups," said the board. The board decision continued: "By implication, inference, innuendo and double-talk, the picture insidiously and indirectly plays upon the sex motive in behavior to such an extent that repetitive suggestion of sex dominance becomes repulsive. The dialogue is not in accord with accepted standards of decency and morality."

Paramount Schedules 'Jubilee' Screenings

Paramount will hold a "Jubilee Show," July 27 in all exchange cities, consisting of an invitational triple screening, it has been announced by A. W. Schwalberg, president of Paramount Film Distributing Corporation. The pictures are "The Caddy," "Little Boy Lost" and "Roman Holiday."

Set "Luther" Release

Louis de Rochemont Associates' feature film, "Martin Luther," will be released nationally the first week in September, it has been announced by Cresson E. Smith, general sales manager.

Republic Net At $473,150

Republic Pictures this week reported a net profit of $473,150 for the 26-week period ending April 24. The figure compares with a net profit of $379,550 for the same period the preceding year.

Before taxes the 26-week profit was $1,019,150 as against $794,550 for the corresponding period the preceding year.

Branch Managers Attend Paramount Meetings

Eastern, central and southern Paramount branch managers have been taking part in a series of sales meetings concerning new product and promotion plans set up at the recent division managers meeting at the home office. Hugh Owen, eastern and southern division manager, met with eastern branch managers last Thursday in New York and southern representatives at the weekend in Atlanta. J. J. Donohue, central division manager, conducted discussions Monday with his branch heads in Chicago.

DeMille on Radio Show

Cecil B. DeMille, producer, was scheduled to have appeared Wednesday on Martin Starr's radio program, which deals with Hollywood news.

NOTE! M-G-M TRADE SHOW CHANGE!

RED SKELTON in "HALF A HERO"

will be trade shown on JULY 28th!

PREVIOUSLY ANNOUNCED FOR THIS DATE WAS RED SKELTON IN "GREAT DIAMOND ROBBERY" WHICH HAS NOW BEEN POSTPONED.

ALBANY	20th-Fox Screen Room	1052 Broadway	7/28	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	7/28	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	7/28	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	7/28	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	7/28	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	7/28	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	7/28	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	7/28	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	7/28	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	7/28	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	7/28	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	7/28	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	7/28	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	7/28	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	7/28	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	7/28	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	7/28	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	7/28	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	7/28	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	7/28	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	7/28	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	7/28	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	7/28	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	7/28	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	7/28	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	7/28	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	7/28	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	7/28	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	7/28	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	7/28	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	7/28	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	7/28	2 P.M.

★

M-G-M presents Red Skelton in "HALF A HERO" • with Jean Hagen • And Guest Appearance Polly Bergen • Written By Max Shulman • Directed by Don Weis • Produced by Matthew Rapf.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—*Walter Brooks, Director*

"Promotion Takes Over 3-D"—in Other Lines

BUSINESS WEEK, in its current issue, comments that "Salesmen move in on the Hollywood preserve, as 'perception in depth' proves a handy gimmick for presenting products, and pepping up the staff." The McGraw-Hill magazine says "The 3-D idea is the leading promotion debutante of the season."

Which should be good news for theatre managers, for it means more advertising for our products, and pre-selling for upcoming pictures. We can lean back and admit that merchants are becoming better showmen, while we are becoming better merchandisers. It's a nice give-and-take that really won't hurt either party.

There is also the obvious fact that our industry is not alone in its need for pepping-up. Film industry has not been hit any harder than some other lines, and they find things in our field that help solve their problems. The magazine goes on to say that historians may record 1953 as the year we rediscovered the third dimension, and that although Hollywood restored life to the body, it was opportunistic promotion men who taught it modern ways.

We have a copy of "Three Dimension Comics" starring Paul Terry's Mighty Mouse, in two-color pages, which you view with glasses. The June issue of "3-D Movie Magazine" featured pop-ups of Marilyn Monroe in several established dimensions. The trade paper "Productionwise" in the advertising field came out with two pairs of glasses attached. "Institutions" magazine will run a 3-D section in its August issue. Keen's Chop House photographed its meat entrees so customers can see the thickness of the steak, and a wedding photographer is doing a big business with 3-D in color.

It's all very complimentary, and we're glad they can't deny credit to motion pictures. Showmen are always salesmen, and both must be promotion-minded if they sell tickets or anything else. Many theatre managers are finding plenty of showmanship on display at the supermarket on Main Street.

"THIS MAN FOR HIRE"

"Any of you cookies who have bought Paramount's 'Stalag 17' and think it would be of any value to you can hire a good publicity man for his expenses (if you're in NE Iowa) to help give one night of the run a little extra shot. This writer was a POW for a great deal longer than I've held this job (as Secretary of Allied of Iowa). In Herr Hitler's Camp for Wayward Boys, during '43-45. I brought home quite a number of POW exhibits which could be lobby display and I could furnish a 15 minute to 1 hour talk on Prisoner of War experience. When used locally it helped a POW picture of U-I's a couple of years back. Maybe you got somebody in your own locality. Use him. Or, make me an offer. No percentage, just plain, flat expenses. I served as speaker at Garner Rotary last week and was surprised at the interest stirred up. Speakers can do something for you that you can't do for yourself."

(Signed) Charlie Jones,
Dawn Theatre,
Elma, Iowa

(From the Allied Caravan Bulletin of Iowa, Nebraska and Mid-Central.)

¶ An old showman, who has contributed much to the Round Table for the aid and benefit of others, quotes an excerpt from another source, which he rephrases to fit our industry needs. He says, "A theatre manager, like the storage battery in your car, is constantly discharging energy. And, unless he is recharged at regular intervals, he soon runs dry." He believes this is one of the greatest responsibilities of top theatre executive leadership in this country today, and that the Quigley Awards competition, with the Round Table, constitute both incentive and energy to restore the battery.

¶ Ernest V. Heyn, editor of "The American Weekly"—the Hearst Sunday magazine section published in 24 metropolitan newspapers—announces that the September 13th issue will be the "Movie Annual for 1954," calculated to introduce new product for the upcoming season. Under the title "You'll Be Seeing—" the editors will forecast and describe new films for their readership of twenty millions. The Round Table will remember that there was a total of more than 600,000 copies, last year, delivered to theatres for special free distribution at the point of sale. This overprint was prompted originally by Senn Lawler, advertising and publicity director for Fox Midwest Theatres, who started the ball rolling with an order for 125,000 copies of the newspaper supplement, for use in his area. Others followed his good example.

* * *

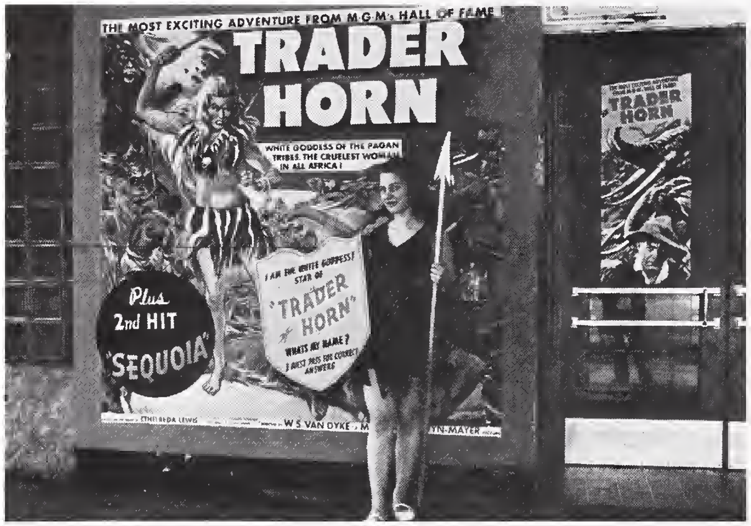
¶ In July, 1950, we quoted on this page a then accurate report of the number of television sets in use, as "upwards of six million." In April, 1952, the Herald Institute gave the current and correct figure at 16,535,000. And, right now, a reasonable estimate would be around twenty-six million. They won't be any scarcer, as time goes on. Mr. Sarnoff predicted fifty million sets in 1955, which would be approximate saturation, with television in every home.

The most satisfying conclusion to draw is that television is really a part of our business, based on the same factors and drawn from the same sources. Motion pictures and television are sister arts, and cannot be married to each other, nor divorced, by Congressional action or official decree. We depend on the same audiences, and time will prove that the combined force of home television and new theatre practice will vastly increase the potential audience for both, and greatly improve the quality of product and the opportunity for profit.

—*Walter Brooks*

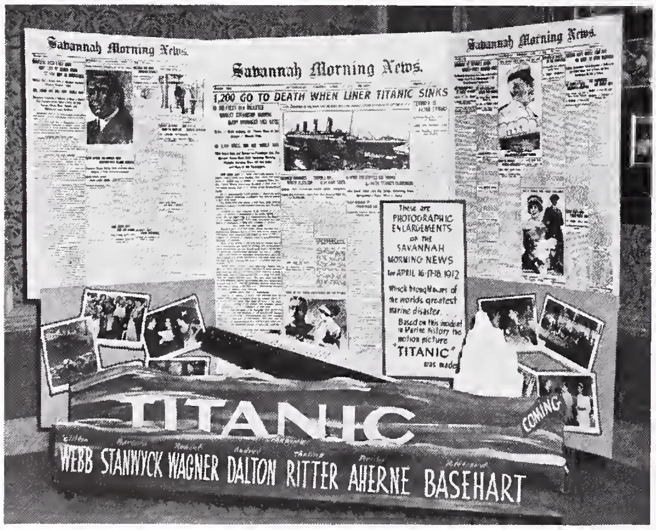
Eye-Catchers—Old and New

It takes something to stop them at the box office, in hot weather. You can tell 'em and sell 'em, if you can get their attention, long enough to dig down for tickets.

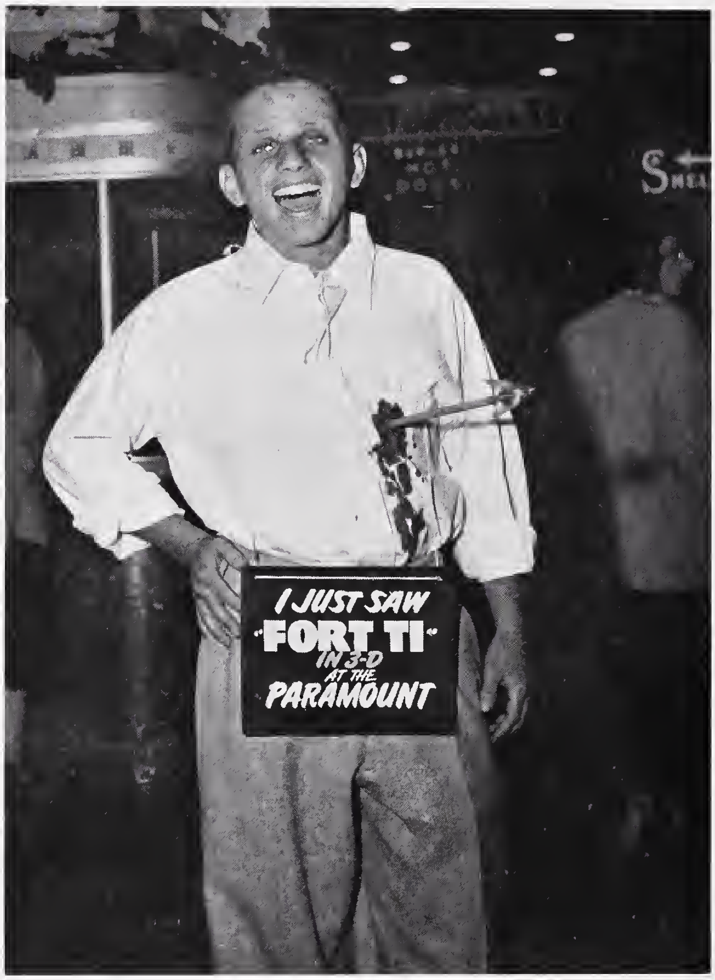

THE MOST EXCITING ADVENTURE FROM M-G-M's HALL OF FAME
TRADER HORN
WHITE GODDESS OF THE PAGAN TRIBES. THE CRUELEST WOMAN IN ALL AFRICA!
Plus 2nd HIT "SEQUOIA"
I AM THE WHITE GODDESS STAR OF "TRADER HORN" WHAT'S MY NAME?
W. S. VAN DYKE

Frank Manente, manager of Loew's Esquire theatre, Toledo, devised this display for the return of "Trader Horn" and provided a genuine "White Goddess"—and free passes for those who could remember her name, in the picture story.

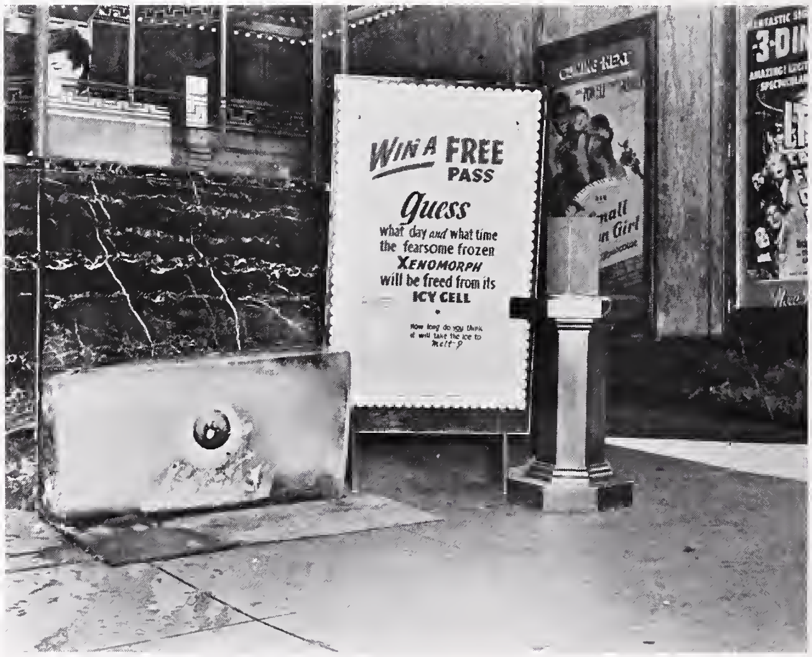
Polly Bergen, star of MGM's "Arena," christens the covered wagon ballyhoo at the Adams theatre, Detroit. That's Charlie Dietz, with the polka-dotted tie, at far right.


Savannah Morning News
1,200 GO TO DEATH WHEN LINER TITANIC SINKS
These are PHOTOGRAPHIC ENLARGEMENTS of the SAVANNAH MORNING NEWS for APRIL 16-17-18 1912
"TITANIC"
TITANIC
COMING
WEBB STANWYCK WAGNER DALTON RITTER AHERNE BASEHART

Earle M. Holden used blow-ups of actual Savannah newspapers with the original story of the sinking of the Titanic, as lobby display at the Lucas theatre.


I JUST SAW "FORT TI" IN 3-D AT THE PARAMOUNT

Arrows flying through the air, from the 3-D screen, have completely punctured this recent patron, now turned street-ballyhoo for "Fort Ti" at the Paramount theatre, Los Angeles. Apparently, it didn't hurt much.


WIN A FREE PASS
Guess what day and what time the fearsome frozen XENOMORPH will be freed from its ICY CELL
COMING NEXT
3-D

When that fearsome, frozen Xenamorph is freed from its Icy Cell, in front of the Broadway theatre, Portland, Ore., it will turn into one of those creatures seen in "It Came From Outer Space"—according to Keith Petzold, who is a showman's showman with P. T. Barnum tendencies.

QUIGLEY AWARDS CONTENDERS

ARCHIE ADLMAN
S 3 Drive-In
Rutherford, N. J.

L. H. BERRY
Ritz, Keighley, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill

JOSEPH S. BOYLE
Poli, Norwich, Conn.

PAUL BROWN
Fresno, Fresno, Calif.

JOHN F. BURKE
Fabian, Brooklyn, N. Y.

WILLIAM BURKE
Capitol
Brantford, Can.

T. C. BUTTLE
Ritz, Oxford, Eng.

E. W. CAREY
Strand, Nanaimo, Can.

MARTIN CAVE
Dominion
Victoria, Can.

DANIEL COHEN
Boro Park, Brooklyn

D. S. COPELAND
Globe, Stockton, Eng.

JOHN G. CORBETT
Paramount
Syracuse, N. Y.

R. J. CRABB
Lyric
Wellingborough, Eng.

FORDHAM ELLIS
Forum, Ealing, Eng.

CARL J. FERRAZZA
Keith, Cincinnati, Ohio

ARNOLD GATES
Stillman, Cleveland, O.

ELAINE S. GEORGE
Star, Heppner, Ore.

SAM GILMAN
State, Syracuse, N. Y.

JOHN W. GODFROY
Paramount
Ashland, Ky.

ADAM G. GOELZ
Paramount
Steubenville, Ohio

ROBERT P. GOSS
Odeon, Crewe, Eng.

MEL GOW
Capitol, Nanaimo, Can.

JIM HARDIMAN
Odeon Theatres
Toronto, Can.

BOB HARVEY
Capitol
North Bay, Can.

S. J. HOBART
Palace
Wandsworth, Eng.

EARLE M. HOLDEN
Lucas, Savannah, Ga.

SIDNEY HOPKINS
Oxford, Blackpool, Eng.

VERN HUDSON
Capitol
St. Catharines, Can.

BILL HUPP
Rialto, Tacoma, Wash.

HELEN JOHNSON
State
Statesville, N. C.

SIDNEY KLEPER
College
New Haven, Conn.

H. LAYBOURNE
Odeon, Southsea, Eng.

T. W. LEWIS
Odeon, Bilston, Eng.

J. TAPKE LOKENBURG
Asta, Hague, Holland

J. NORMAN LONGLEY
Imperial, Walsall, Eng.

G. D. LOVETT
Butte, Gridley, Calif.

DESMOND McKAY
Playhouse
Galashiels, Scotland

KEN. MacDONALD
Memorial
Boston, Mass.

FRANK MANENTE
Esquire, Toledo, Ohio

TONY MASELLA
Palace, Meriden, Conn.

MURRAY MEINBERG
Sumner, Brooklyn, N. Y.

R. MELLINGS
Astra, Stafford, Eng.

DOUGLAS MERCER
Century, Oakville, Can.

LEO MICKEY
Victor
McKeesport, Penna.

L. MITCHELL
Princess
Barnsley, Eng.

TOSHIO MIYAMOTO
Shinkoiwa, Tokyo

TED MUNSON
Tarpon
Tarpon Springs, Fla.

S. V. MURDOCH
Gaumont
Liverpool, Eng.

C. D. E. PARKIN
Ritz, Wigan, Eng.

F. W. PIETERSON
Plaza, London, Eng.

T. L. PIKE
Georgia
Columbus, Ga.

J. PLUNKETT
Paramount Pictures
Paris, France

BARNEY REGAN
Victoria
Vancouver, Can.

BOB RETZER
Solano
Fairfield, Cailf.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

W. S. SAMUEL
Lamar, Beaumont, Texas

GIL SCHOEFFLER
Roxy, Enumclaw, Wash.

BEN SCHWARTZ
Lincoln, Massilon, Ohio

S. C. SHINGLES
Odeon, Stafford, Eng.

VIC SICILA
Rivoli, Muncie, Ind.

VICTOR SIMS
Regal, Oxford, Eng.

DALE SMILEY
Del Paso
N. Sacramento, Calif.

A. FRANCIS SMITH
Cameo
S. Weymouth, Mass.

CHARLES SMITH
Regent, Brighton, Eng.

T. S. SMITH
Odeon
Motherwell, Eng.

HERBERT SOLOMON
Drive-In, Findlay, Ohio

FRED TELLER, JR.
Strand, Hastings, Nebr.

L. J. THOMPSON
Neenah, Neenah, Wis.

WM. K. TRUDELL
Capitol, London, Can.

BOB TUTTLE
Sky Drive-In
Adrian, Mich.

GLEN WALKER
Sooner
Oklahoma City, Okla.

JOHN V. WARD
Seneca
Niagara Falls, Can.

DAVID B. WILLIAMS
Gaumont, Preston, Eng.

D. V. WILLIAMS
Capitol, Wallasey, Eng.

HARRY WILSON
Capitol, Chatham, Can.

ANSEL WINSTON
Grand, Chicago, Ill.

LEW YOUNG
Norgan
Palmerston, Can.

Round Table

¶ Francis M. Winikus, national director of advertising, publicity and exploitation for United Artists, announces that Topps Chewing Gum will distribute 1,750,000 color photos of their stars in as many packages of gum during the next few months. . . . First instance of a magazine taking its name from a motion picture will be marked when a new science-fiction issue is titled "Spaceways"—after the current Lippert picture. . . . Joe Boyle, manager of Loew's Poli theatre, Norwich, arranged interesting and exciting displays for "Arena" and coming attractions. . . . John E. Petroski, manager of the Stanley-Warner Palace theatre, Norwich, distributed 20,000 sticks of Beechnut Gum as promotion for a current picture. . . . Vacation was the theme of Frank McQueeney's newspaper advertising for the Pine drive-in, in a mosquito-free area near Waterbury, Conn. . . . Two Stanley-Warner managers, Irving Hillman, at the Roger Sherman, New Haven, and Russ Barrett, at the Capitol, Willimantic landed co-op ads in Connecticut newspapers for "The Beasts from 20,000 Fathoms." . . . Morris Rosenthal, manager of Loew's Poli theatre, New Haven, and the first Quigley Grand Award winner of record, sends his usual fine assembly of showmanship as entries for the second quarter. . . . W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, puts an institutional slant in his program herald, advertising that the theatre is cooled by refrigeration.

▼ ▼ ▼

¶ Elmer Rhoden's "Vacation Movie" plan is working fine in Fox Midwest Theatres, as well as other places where they follow a good example. Reports from 80 theatres show an average weekly attendance of 60,000 children, not counting other kiddie shows—otherwise sponsored. . . . Ivan Ackery had 2,000 young newspaper men, carriers for the Vancouver Daily Province, as his guests at an early morning preview of "Blackbeard the Pirate"—and they all wore pirate costume to qualify for admission! They whooped it up plenty, and of course, crashed the news pages with pictures. . . . Loew's Theatres in New York have made good use of a bookmark, as advertising for "Moulin Rouge" and distributed through the branches of the New York Public Library. . . . "The Man from the Alamo" will have its Texas territorial world premiere at the Majestic and Metropolitan theatres in San Antonio and Houston, on July 23rd. Julia Adams, Chill Wills and Hugh O'Brien, featured in the Universal film, will be deep in the heart of Texas. . . . Bing Crosby didn't linger long in New York, returning from Europe, and took off immediately for the Crosby Ranch at Elko, Nevada, but Lindsay wanted to go by train, just for the novelty of it. . . . Benjamin Domingo, manager of the RKO Keith Memorial theatre, Boston, had good displays for his current attraction, as testified by his photographer. . . . Roy Rogers and Dale Evans make their first trip to Hawaii July 21st, when they sail for Honolulu to put on a series of nine shows and spend two weeks on a Hawaiian ranch.

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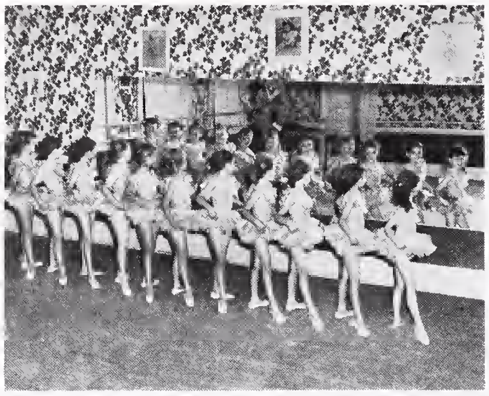
¶ Dan Krendel's "Ballyhoo" contest in Ontario's "B" district is closing soon—the longest sustained drive by any part of Famous Players-Canadian's circuit across Canada. Dan is one who won his spurs as a showman, and he uses them in obtaining results as supervisor. His bulletins contain so many references to showmanship items that we can't list them, for space reasons. . . . Lew Young, manager of the Norgan theatre, Palmerston, Ontario, is always on the beam with good showmanship, says he is making those extra efforts to offset the summer slump. . . . Dave Borland, manager of FP-C's Dominion theatre in Vancouver, writes that he is glad we sent Charlie and Ackery back in reasonably good condition, but he doesn't know the trouble we had, keeping them on the straight and narrow! Always asking for creampuffs and snowballs! . . . By the way, what ARE creampuffs and snowballs? . . . F. C. Leavens, manager of the Elmdale theatre, Ottawa, had excellent displays for the Coronation, very dignified and gracious, and gave every patron a souvenir Coronation penny. His is a third-run neighborhood house. . . . John E. (Jack) Burdick's campaign book on "Costless Selling" at the Stanley theatre, Vancouver, is an entry in the second quarter for the Quigley Awards. His house is fourth run in Vancouver, but his showmanship is better than that. Says he takes pride, and no wonder, in his selling approach. . . . Bill Burke, manager of the Capitol, Brantford, is one of FP-C's eager beavers and we especially liked his newspaper break on the theatre air-conditioning, which was good institutional advertising.

"SHOOT THE WORKS" IS THE REAL McCOY



Newspaper critics and radio newscasters in Augusta, Georgia, raved about the Petite Ballet Show, "Shoot the Works" at the Miller theatre—a kiddie dance revue, staged by P. E. McCoy, city manager for Georgia Theatres in Augusta, with the cooperation of the locally owned and operated Fred Astaire Dance Studios. Quotes from the press include, "Customers loved every moment of it."—"Petite Ballet Wins Applause"—"Again We Wave Our Hats to a Group of Dancing Children" and "The Miller Theatre and Fred Astaire Studio team their talents to pack the theatre and keep an audience laughing and applauding."

Polished Performance

"Shoot the Works" featured a cast of youngsters, ranging in age from less than three years to their early 'teens, and took them through twenty carefully rehearsed acts in thoroughly professional style. Many of the numbers would have been difficult for grown-ups, but didn't faze these youngsters a bit. The local dailies contributed thousands of lines of copy in advance, and used many columns of photographs in art layouts during the engagement. The pictures above are news pictures done by press photographers, for their papers.

The theatre used advance lobby display and screen announcements, but little was necessary in added advertising budgets. Merchants set window displays in honor of the coming attraction, and the youngsters themselves were the best source of word-of-mouth advertising. The Fred Astaire Studio got up a souvenir program, which included congratulations from many, including the parents, directed to the talented young people of the cast, which was circulated prior to the theatre engagement, and acquainted Augusta theatre goers with the kind and quality of entertainment on stage.

Since there are many Fred Astaire Dance Studios in many cities across the nation, and new ones springing up as local operators become aware of the profitable business opportunity, we strongly suggest that members of the Round Table study this example of how to utilize their cooperation. You don't worry about the stage show—they plan and rehearse it for you, and all without any cost for talent, and the benefit of cooperative advertising. In a city like Augusta, many of the children and their parents are well known, and they all turn out to see their progeny in a lively dancing performance.

Pierce McCoy used "Shoot the Works" as an added attraction with a hold-over of Walt Disney's Peter Pan but it could be combined with almost any picture, with profitable results. The children went on for two shows, at 4:45 and 8:45 p. m., and the special program ran for two days at the Miller. There is no reference in the newspaper advertising to advanced admission prices, but the many editorial comments agree that the house was packed.

For the opening of the J. Arthur Rank Technicolor film of The Coronation at the Odeon in Toronto, a street parade of three Armed Services marched to the theatre.

A Dancing School Lesson

A lot can be learned at Dancing School—
And not just with your feet.
You learn to use your head as well;
You learn to be tidy and neat.

You learn to keep your mind on things;
You learn to concentrate.
You learn it's courteous to be prompt
And for your time to wait.

You learn to admire the talents
Of your classmates—every one.
You learn it's wrong to criticize
Or think of making fun.

You learn that speaking low, and kind
Can win you many friends
And it's not the way the beginning goes
But rather, the way it ends.

'Return to Paradise' Should Be a Winner

Managers can look forward to the upcoming production of Return to Paradise—James A. Michener's story of the South Seas, with Gary Cooper and Roberta Haynes as romantic leads, and Moira McDonald, a Samoan girl, as local color, all in the atmospheric settings of the South Pacific. We can hardly wait.

A global team is plugging the picture, right now. Gary is on the Continent, exploiting the picture. The author is in Chicago, doing likewise. Moira McDonald is in Australia, on a similar errand, and Roberta Haynes, who photographs like something out of Michener's books, is doing television appearances on a 13-city tour, with scores of interviews and newspictures.

The picture opens July 22nd at the State-Lake in Chicago, with premieres immediately following in other key cities.

Lee Mickey, manager of the Victor theatre, McKeesport, Pa., had a pretty nice street ballyhoo for Anna which (or rather, she) had its (or rather, her) good points. As an understatement, he says the display succeeded in getting attention.

S "AREN "
A
TRADER HORN & SEQUOIA

As manager of Loew's Park theatre in Cleveland, Frank Arena has watched a million marquee-billings come and go, but when Loew's State booked MGM's new 3-D picture, "Arena"—Frank came over to put up his own name in lights!

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

HANGMAN'S KNOT: Randolph Scott, Donna Reed—Made a big mistake in giving preferred time for this. It is strictly an ordinary western which should have been played on our Saturday bill with some support. Scott is good, but not on Sunday. Played Sunday, Monday, June 28, 29.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

TARGET HONG KONG: Richard Denning, Nancy Gates—If you've got an extra sixty minutes and an audience with nothing better to do—okay. These unimpressive, uninspired action fillers may do all right somewhere, but not here. On the weak end of a good program, they bore. Doubled with something like "Toughest Man in Arizona" (Rep.), the result is paralyzing at the B.O. Played Friday, Saturday, June 26, 27.—William A. Blair, Vaca Theatre, Vacaville, Calif.

Metro-Goldwyn-Mayer

DEVIL MAKES THREE, THE: Gene Kelly, Pier Angeli—Terrific picture loaded with suspense and action. Kelly is badly miscast as the American officer, but even that is overcome in the pace of direction and the strong story line. The authentic backgrounds add greatly to the picture, and the final scene at the Hitler house in Berchtesgaten is nothing short of terrific. Doubled with "Remains to Be Seen" (MGM). Played Tuesday, Wednesday, Thursday, June 23, 24, 25.—William A. Blair, Vaca Theatre, Vacaville, Calif.

IVANHOE: Robert Taylor, Elizabeth Taylor—A good picture, good color and well played by the stars. It would have done good box office if MGM had let us have it before it was so old. Played too late and box office was below average. Played Tuesday, Wednesday, June 23, 24.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

JEOPARDY: Barbara Stanwyck, Barry Sullivan—Solid, nerve-wracking drama packed into a quick and impressive 69 minutes. Running time alone confines it to double feature brackets, but it should be a satisfying shot-in-the-arm for any program. Played Tuesday, Wednesday, Thursday, June 30, July 1, 2.—William A. Blair, Vaca Theatre, Vacaville, Calif.

NAKED SPUR, THE: James Stewart, Janet Leigh—A good western picture, well played by James Stewart and well liked by all who saw it. Film rent too high to make any money on the picture and box office was below average. Played Thursday, Friday, June 25, 26.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

Paramount

CLEOPATRA: Claudette Colbert, H. Wilcoxon—We doubled this with "Somebody Loves Me" (Para.), with Betty Hutton. Business was up reasonably well. The telephone calls concerned "Cleopatra" and what time it started. The show ran too long because of the double bill. We missed the color in "Cleopatra"—present day spectacles are usually rainbowed. Played Wednesday, Thursday, Friday, June 24, 25, 26.—Robert B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

RED MOUNTAIN: Alan Ladd, Lizabeth Scott—A colorful and confusing bore. This and "Thunder in the East" (Para.) just about finish Ladd off. Doubled with "The Story of Robin Hood" (RKO), the idea being to add a bit of Americana to the English story. We should have saved our dough. Those who came were here to see "Robin," then promptly went home. Many, many walk-outs. Played Sunday, Monday, June 21, 22.—William A. Blair, Vaca Theatre, Vacaville, Calif.

SCARED STIFF: Dean Martin, Jerry Lewis, Lizabeth Scott—Loud, brash and thoroughly satisfying to the M. & L. fans, who seem to be legion here. The younger set calls it a "groovie movie," and even the oldsters object to the inanities with a twinkle in their eyes. Reported generally as not as good as "The Stooge," but no one seemed to notice. Solid show business! Played Sunday, Monday, June 28, 29.—William A. Blair, Vaca Theatre, Vacaville, Calif.

SON OF PALEFACE: Bob Hope, Jane Russell—Doubled with Technicolor "Blazing Forest" (Para.) to solid Sunday and good Monday-Tuesday, although, as we've said before, the week days are nothing to brag about. We're earning our living two days a week. If the film companies get too hungry on weekends, we'll really have to do some belt tightening. Played Sunday, Monday, Tuesday, June 21, 22, 23.—Robert B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

Republic

FAIR WIND TO JAVA: Fred MacMurray, Vera Ralston—Republic must have concentrated all their effort on the trailer. Beautiful effects in color and on the technical side, but that doesn't compensate for the dismal direction and performances. This doesn't compare with "Wake of the Red Witch" (Rep.), and that was nothing to rave about. Vera Ralston—why? Played Tuesday, Wednesday, Thursday, June 30, July 1, 2.—William A. Blair, Vaca Theatre, Vacaville, Calif.

TOUGHEST MAN IN ARIZONA: Vaughn Monroe, Joan Leslie—Fair color, routine story and a pleasing but unimportant personality in Vaughn Monroe added up to absolutely nothing on a weekend. When a western isn't Friday-Saturday material here, there's just one thing to blame—the picture. Might be a second feature, but you'll regret trying to sell it on top. Played Friday, Saturday, June 26, 27.—William A. Blair, Vaca Theatre, Vacaville, Calif.

RKO-Radio

KING KONG: Fay Wray, Bruce Cabot—All the publicity this oldie got did not help our box office one bit. Below average crowd for the fair weather we had. Paid too much money for it. Should have used it as a second feature. Played Thursday, Friday, June 18, 19.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

STORY OF ROBIN HOOD, THE: Richard Todd, Joan Rice—All the familiar antics and action of "Robin Hood" repeated for the delight of the youngsters. Those who remember compare it unfavorably with the swashbuckling of Errol Flynn. Good fun and very, very English, whcih I suppose is as it should be. Nobody broke down the doors getting in to see it. Played Sunday, Monday, June 21, 22.—William A. Blair, Vaca Theatre, Vacaville, Calif.

Twentieth Century-Fox

LYDIA BAILEY: Anne Francis, Dale Robertson—We liked this Technicolor picture, although the box office wasn't too hurried. Maybe Republic's "Hitch-Hike to Happiness" didn't help any. Played Thursday, Friday, June 11, 12.—Robert B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

STARS AND STRIPES FOREVER: Clifton Webb, Ruth Hussey—This one drew. People here really like their bands, so naturally they came out to hear Sousa. It is a very good picture, and I do not see why it wouldn't draw in any community. We paid too much for it, however. Played Sunday, July 5.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

WHAT PRICE GLORY?: James Cagney, Dan Dailey—Still looking for the people to come in to watch this picture. A terrible flop—no comparison with the picture of the same name made years ago. Played Thursday, Friday, June 11, 12.—George F. Tatar, Lockport Drive-In, Gasport, N. Y.

Universal

IT CAME FROM OUTER SPACE: Richard Carlson, Barbara Rush—We played this 3-D with a musical short and the results were very satisfactory. A very entertaining picture for the imagination. Children received it very well. We held for an extra day over the week's run. Played Tuesday through Tuesday, June 16-23.—Earle H. Showve, De Anza Theatre, Riverside, Calif.

LITTLE TOUGH GUYS: Robert Wilcox, Helen Parrish, Dead End Kids—We can't keep people away on Saturday, and usually a Dead End Kids or hillbilly type of film sends us scurrying around the lot to find parking places. The critics should come to the theatre to see some of the pictures the public like to pay to see. RKO's "Road Agent" and "Woman in Green" (U) rounded out the bill. Played Saturday, May 30.—Robert B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

Warner Bros.

DESERT SONG: Kathryn Grayson, Gordon MacRae—We played this on our new "Panoramic" screen and the patrons raved about it. The second feature, "Siren of Bagdad" (Col.) was found to be very entertaining and a good combination. The gross for the run was satisfactory. Played Sunday, Monday, Tuesday, Wednesday, June 28, 29, 30, July 1.—Earle H. Showve, De Anza Theatre, Riverside, Calif.

SHE'S BACK ON BROADWAY: Virginia Mayo, Gene Nelson—I don't think this one was nearly as good as "She's Working Her Way Through College." Virginia Mayo has been a good box office draw here, but I think if they play her in a few more like this one it will kill her drawing power here. A number of customers said they were disappointed in the picture, and we paid too much rental. Played Sunday, Monday, June 21, 22.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

SPRINGFIELD RIFLE: Gary Cooper, Phyllis Thaxter—This did quite well, I mean we just managed to stay out of the red. I consider this quite a feat these days. This is a good picture and will draw wherever westerns and Cooper are liked. Played Sunday, June 21.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

THIS WOMAN IS DANGEROUS: Joan Crawford, Dennis Morgan—Picked this one up for my patrons, who like this kind of picture. This is a very good Joan Crawford picture, also very good acting by David Brian; in fact, I thought he was a bit rough. If your fans like rough stuff, play it. Played Saturday, June 27.—James Hardy, Shoals Theatre, Shoals, Ind.

WHERE'S CHARLEY: Ray Bolger, Allyn McLerie—Here's one made in Britain you can play that your patrons will howl over. Ray Bolger, who is known here from "April in Paris" (WB), is a riot as Charley's aunt. Maybe you could even sell it better under that title. Business good. Played Monday, Tuesday, June 8, 9.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Paramount To Offer 4 in Two Months

Paramount will release four high budget pictures during September and October and has set a flow of product to follow in the winter, A. W. Schwalberg, president of Paramount Film Distributing Corp., disclosed last weekend. The lineups were mapped at a series of division manager meetings in New York recently.

On the September schedule are "Roman Holiday" and "The Caddy." Scheduled for October are George Pal's "The War of the Worlds" and "Little Boy Lost." The general release of "Shane" is slated for August along with "Arrowhead."

After October the following will be ready for release, although not necessarily in the order named: "Those Redheads from Seattle," in 3-D, color by Technicolor; "Botany Bay," Technicolor; "Forever Female"; "Here Come the Girls," Technicolor; "Flight to Tangier," in 3-D and Technicolor; "Elephant Walk," Technicolor; "Red Garters," Technicolor, panoramic screen and stereophonic sound; "Knock on Wood," Technicolor, and Hal Wallis' "Cease Fire," filmed in 3-D on the Korean fighting front.

Barney Balaban, Paramount president, discussed at meeting sessions the following pictures on the studio program: "White Christmas," "The Naked Jungle," "Alaska Seas," "Mr. Casanova," "Reaching for the Moon," George Pal's "Conquest of Space" and others.

Also participating in the meetings were E. K. O'Shea, Jerry Pickman and Oscar Morgan, distribution vice-president, advertising and publicity vice-president and short subjects and newsreel sales manager, respectively.

Allied Artists Schedules Four August Releases

Allied Artists has scheduled four films, including the color by Technicolor production of "Affair in Monte Carlo," for national release in August. Merle Oberon, Richard Todd and Leo Genn star in the color product which is set for release August 14. Other August releases are "Topeka," starring Wild Bill Elliott in sepia, August 9; "Clipped Wings," a comedy starring the Bowery Boys, August 23, and "Mexican Quest," starring George Brent with Karen Sharpe, August 30.

Columbia Dividend

The board of directors of Columbia Pictures Corporation this week declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable on August 15, 1953, to stockholders of record July 31.

Local Drops Wage Suits

The New York projectionists' union, Local 306, this week is understood to have abandoned its group of suits against New York theatres for $3,225,000 in alleged overtime. The action was related to settlement of a new contract, tentatively agreed upon some months ago but delayed for certain details.

The agreement provides a 10 per cent wage increase, two per cent of which goes to the union welfare fund. This increase is retroactive to September 5, 1952.

The suits were filed approximately a year ago. Theatre defendants May 21 asked for a dismissal, and hearings on this motion were set for June 10 and postponed to July 13, and then again postponed to August 13.

Majors Receive 16mm Suit 60-Day Extension

Major company and other defendants in the Government's suit to compel release of 16mm. product to independents and libraries have received extension from the due date, July 15, to answer interrogatories. They have up to 60 days. The defendants have contended release of their product as inferred would make it available to the competitive medium, television.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURE ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

RANDOLPH SCOTT
THE STRANGER WORE A GUN
co-starring CLAIRE TREVOR
with JOAN WELDON · GEORGE MACREADY · ALFONSO BEDOYA
Screen Play by KENNETH GAMET • A SCOTT-BROWN Production • Produced by HARRY JOE BROWN • Directed by ANDRE DeTOTH

3-D STEREO SOUND · WIDE SCREEN UP TO 1.85:1
STANDARD SCREEN & SOUND · TECHNICOLOR

General Release: August

They Dance All Night At Graduation Party

Ben Schwartz, manager of the Stanley-Warner Liberty theatre, Massillon, Ohio, submits a complete campaign book to show the success and local importance of his "Graduation Party"—done cooperatively to provide a safe and sane, but enjoyable, celebration for 1953 High School graduates in this town of 30,000 population. It's not the first time it's been done, for Leo Jones, manager of the New Star theatre at Upper Sandusky, Ohio, achieved the same result several years ago in his nearby town of only 4,500. (What we wish is that such a good idea would be used a little oftener, and we accent this new and current example to encourage more reciprocal use of such idea material by Round Table members. We can't cite another instance, in between.)

One of the Best Ideas For Public Relations

The big night in Massillon began at 11 p.m. at the Liberty theatre, when the graduates and their friends gathered for an evening of fun that was scheduled to last until school opened the next morning. There were free snacks in the theatre lobby, on arrival, and a stage program with the distribution of 192 prizes, worth $800, contributed by local merchants, to lucky winners in the graduating class. A new picture, a sneak preview, in Massillon, provided by Warner Brothers, accompanied the presentation of prizes. This part of the program lasted until after 2 o'clock in the morning.

Then, there was dancing at the American Legion Home, until dawn, with both square dances and more formal styles. All music, and all labor involved, at both theatre and Legion Home, was donated by various unions. At around 5 a.m. they began serving breakfast, with everything contributed—and Aunt Jemima in person to dispense pancakes. Lots of food for hungry young folks who had danced the night through and developed an appetite.

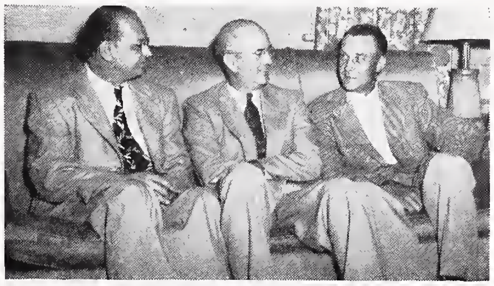
Plenty of Cooperation From Local Source

Ben Schwartz was chairman of the committee, and Irvin Snyder, principal of the High School, was co-chairman, with three members of the senior class as assistants. Twenty local women took up the duties of coordinating and obtaining the sponsorship and cooperation of local merchants and they did a bang-up job. American Legion Post No. 221 handled the entertainment and dance program following the theatre. A local packing company furnished 125 pounds of sausages for breakfast, and four dairy companies provided 900 quarts of milk and fifty pounds of butter. Six bakeries gave 2,000 doughnuts and there were plenty of soft drinks, lots of coffee, sandwiches and snacks, all through the night.

Sweet girl graduates enjoying snacks in the lobby of the Lincoln theatre, Massillon, Ohio, before the prize awards and sneak preview that preceded the all-night dancing.

The big thing, and the best thing, about such a celebration, is the gratitude of parents and civic leaders for an evening that sounds exciting but is strictly safe and sane for young people. The Mayor of Massillon wrote a fine letter of appreciation to Ben Schwartz, and so did the county superintendent of schools. Radio station WHBC, at Canton, O., made a tape recording, which was put on the air the next day, as a repeat performance. The "Akron Beacon Journal" ran a three-page rotogravure magazine feature on the affair, and the picture on this page is one made by their news photographer. This story appeared under the headline, "They Saved Lives with an All-Night Party"—because of the absence of automobile accidents that usually pile up at graduation time festivities.

Three hundred and fifty members of the Massillon graduating class were feted, and a committee of more than 175 local people were responsible for the program. The theatre gets the credit, and will, in every such case, as was obviously proven. Leo Jones had "Look" magazine present to cover his original example of an all-night party for a graduation class, with the same objectives. We hope that next year other managers will have the courage and energy to tackle this again, and perhaps we'll accumulate more such results.



Joe J. Deitch, executive film buyer for Florida State Theatres in Jacksonville, Frank G. Slaughter, author of "Sangaree", and Ed Chumley, branch manager for Paramount at Jacksonville, confer at the Savannah premiere of the picture.

Bob Harvey Counts Up The Score

Bob Harvey, manager of Famous Players-Canadian's Capitol theatre in North Bay, Ontario, is probably the busiest theatre manager on this continent. He is always one or two or three up on us. We can't keep up with him, much less keep track of him, when it comes to proper appreciation of his efforts. As this is written, we have a pile of accumulated evidence in his favor, and it was but yesterday that we acknowledged a similar exhibit. They are all entered in the Quigley Awards.

Bob's portfolio on "House of Wax" is so vast that it comes in two sections, so how can we cover it, in any blow-by-blow description? There were windows, street ballyhoo girls, lobby displays, staff emblems, merchandise tieups, in advance, and then, a comprehensive, all-out advertising campaign, which included full-page co-operative ads paid for by sponsors.

His "beanie" contest, sponsored by a local hat dealer, was won by a cute kid, who made newspictures. And, of course, the Coronation is top news in Canada and the handling of the films is equally top-bracket. Bob gave the Interdenominational church services use of the Capitol theatre when they had no auditorium big enough for their purpose. Graduation was cue for a "Young Bess" contest in the pressbook format, and for "Tropic Zone" he had an usherette on the street in a really tropical bathing suit. Must be very warm in Canada, at this time of year.

MGM To Distribute New Sets of Color Stills

Beginning with "Latin Lovers" all MGM feature films in color will be serviced with 8x10 color scene stills, as part of the excellent supply of stills provided by the company in their showmanship selections. The "A" set, in the future, will be in full color, by the Shorecolor process, packaged in glassine envelopes and available at National Screen Service. The "B" set will be in black-and-white, as formerly. The new departure is somewhat in the nature of an experiment, and MGM asks, quite properly and politely, that exhibitors relay to them their opinions and comment.

Exhibitors Everywhere Agree
FOR SPEED and QUALITY
FILMACK
SPECIAL TRAILERS
CAN'T BE BEAT!
1327 S. Wabash Ave. CHICAGO 5, ILL.
630 Ninth Ave. NEW YORK 36, N. Y.

CLASSIFIED ADVERTISING

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NEW EQUIPMENT

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Howard Burkhardt Dies; Was Manager for Loews

KANSAS CITY: Funeral services were held Wednesday for Howard C. Burkhardt, manager of the Loew's Midland theatre here, who died July 11 in his office. Mr. Burkhardt, who managed theatres in Baltimore, Providence and other eastern cities before taking over here, was a veteran of 46 years in the industry. He was associated with Loew's for 21 years. Surviving are his widow, a son, a daughter and four grandchildren.

Edwin S. Clifford, 61; Was Veteran Newsman

ELGIN, ILL.: Edwin S. "Gun" Clifford, 61, widely-known newspaperman, died at Sherman Hospital last week following a long illness. Mr. Clifford during the past 17 years was a member of the editorial staff the "The Courier-News." Prior to his service with the paper he was associated with Quigley Publishing Co. in Chicago, which he joined in 1919 as managing editor, later becoming general manager and secretary of the organization. When Quigley headquarters were transferred to New York, Mr. Clifford remained in Chicago as general manager of "The Chicagoan." Some time later he returned to Elgin as editorial director of the "Fox Valley Herald," later rejoining "The Courier-News." He is survived by his widow and two daughters.

Kilroe, Former 20th-Fox Attorney, Director, Dies

Edwin P. Kilroe, 71, a former director of and attorney for 20th Century-Fox and one of the country's leading experts on copyright law, died July 8 at St. Clare's Hospital, New York. He served the film company as a legal advisor for more than 20 years. He is survived by three brothers and two sisters.

Herman H. Wellenbrink

Herman H. Wellenbrink, 71, of Sea Girt, N. J., an exhibition pioneer, died July 13 at his winter home in Delray Beach, Fla. Mr. Wellenbrink was formerly a president of the United Exhibitors Association. In 1906, he opened several theatres in California. He purchased the Montclair theatre, Montclair, N. J., in 1920.

Herbert Rawlinson

Herbert Rawlinson, 67, veteran actor of silent pictures and the legitimate theatre, died July 12 in Hollywood. He entered the industry shortly after his arrival in the United States in 1910 and played leading parts opposite Clara Kimball Young, Billie Burke and Geraldine Farrar.

Legion Approves Four New Films Reviewed

The National Legion of Decency this week reviewed four pictures, placing one in Class A, Section I, morally unobjectionable for general patronage; and three in Class A, Section II, morally unobjectionable for adults. In Section I was "Last of the Pony Riders." In Section II were "Band Wagon," "Singing Taxi Driver" and "Something Money Can't Buy."

Settle Out of Court In Conspiracy Suit

HOLLYWOOD: The San Pedro Theatre Company, San Pedro, Calif., has settled its $600,000 conspiracy suit against majors out of court for a reported $30,000. The plaintiff had charged discrimination by the majors in refusing to furnish his drive-in theatre with first run product. The Pacific Drive-in Corporation took over operation of the theatre in 1952.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 127 attractions, 6,308 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	8	26	21	3
All Ashore (Col.)	1	6	26	20	3
Above and Beyond (MGM)	14	60	32	2	1
†Ambush at Tomahawk Gap (Col.)	–	1	–	5	–
Androcles and the Lion (RKO)	1	2	8	11	2
Angel Face (RKO)	–	2	28	18	5
Anna (IFE)	6	8	5	4	1
April in Paris (WB)	4	20	31	34	11
Bad and the Beautiful (MGM)	2	27	37	46	6
Battle Circus (MGM)	–	7	61	24	11
Beast from 20,000 Fathoms, The (WB)	5	6	5	2	–
Blue Gardenia, The (WB)	–	–	2	16	5
Breaking the Sound Barrier (UA)	3	3	4	8	11
Bwana Devil (UA)	18	13	4	5	1
By the Light of the Silvery Moon (WB)	–	15	42	10	3
Call Me Madam (20th-Fox)	3	24	36	36	20
City Beneath the Sea (Univ.)	2	1	15	18	9
Clown, The (MGM)	4	37	51	19	3
Code Two (MGM)	–	2	9	–	1
Column South (Univ.)	–	1	1	4	1
Come Back, Little Sheba (Para.)	13	36	23	7	1
Confidentially Connie (MGM)	–	1	19	24	12
Count the Hours (RKO)	–	–	3	1	7
Cry of the Hunted (MGM)	–	–	7	1	–
Desert Legion (Univ.)	–	6	19	33	1
Desert Rats, the (20th-Fox)	–	5	6	5	1
Desert Song, The (WB)	–	–	7	10	1
Desperate Search, The (MGM)	–	1	23	5	4
Destination Gobi (20th-Fox)	–	4	21	34	5
Down Among the Sheltering Palms (20th-Fox)	–	1	14	18	4
*Eight Iron Men (Col.)	1	1	15	24	4
Fair Wind to Java (Rep.)	–	1	4	6	4
†Fast Company (MGM)	–	–	1	4	1
Fort Ti (Col.)	3	5	6	1	–
Four Poster, The (Col.)	4	2	2	5	6
Girl Next Door, The (20th-Fox)	–	3	7	2	–
Girl Who Had Everything (MGM)	–	–	15	8	–
Girls in the Night (Univ.)	–	9	13	–	3
Girls of Pleasure Island (Para.)	2	11	20	12	1
Glass Wall, The (Col.)	–	2	1	3	2
Gunsmoke (Univ.)	1	18	23	23	1
Hans Christian Andersen (RKO)	16	19	2	1	1
Happy Time, The (Col.)	4	1	5	17	24
Hitch-Hiker, The (RKO)	–	2	4	4	–
House of Wax (WB)	45	14	4	1	–
I Confess (WB)	–	9	12	29	10
I Don't Care Girl, The (20th-Fox)	–	10	33	33	7
I Love Melvin (MGM)	–	7	40	38	11
I'll Get You (Lippert)	5	1	–	1	–
Invaders from Mars (20th-Fox)	–	4	5	8	3
*Invasion U.S.A. (Col.)	2	4	9	10	11
It Happens Every Thursday (Univ.)	–	1	1	9	–
Ivanhoe (MGM)	28	43	35	19	3
Jack McCall, Desperado (Col.)	–	–	7	8	4
Jalopy (AA)	2	6	8	–	4
Jamaica Run (Para.)	–	1	3	2	1
Jazz Singer, The (WB)	–	–	21	21	43
Jeopardy (MGM)	9	23	14	19	8
*Jungle Girl (AA)	–	1	5	4	1
Kansas City Confidential (UA)	–	5	9	5	7
Kansas Pacific (AA)	–	–	2	4	5
Lady Wants Mink (Rep.)	–	–	–	3	6
Last of the Comanches (Col.)	–	1	16	34	5
Law and Order (Univ.)	–	3	5	24	–
Lawless Breed (Univ.)	2	19	42	11	2
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	9	23	11	–
Ma and Pa Kettle on Vacation (Univ.)	43	32	25	11	–
Man Behind the Gun (WB)	3	12	32	16	1
Man in the Dark (Col.)	4	9	6	4	2
Man on a Tightrope (20th-Fox)	–	–	1	10	3
Meet Me at the Fair (Univ.)	–	11	36	26	12
Member of the Wedding (Col.)	3	1	6	2	3
*Million Dollar Mermaid (MGM)	21	72	34	1	–
Mississippi Gambler (Univ.)	21	60	31	6	2
Moulin Rouge (UA)	9	22	9	6	–
My Cousin Rachel (20th-Fox)	–	7	16	27	12
*My Pal Gus (20th-Fox)	4	24	38	37	4
Naked Spur, The (MGM)	8	57	54	10	4
Never Let Me Go (MGM)	–	3	26	22	2
Never Wave at a Wac (RKO)	4	33	44	7	8
Niagara (20th-Fox)	6	46	45	16	10
Off Limits (Para.)	2	16	33	21	–
Pathfinder, The (Col.)	–	4	22	17	6
Peter Pan (RKO)	32	8	2	–	–
Pickup on South Street (UA)	–	6	5	2	–
Pony Express (Para.)	–	18	17	5	1
Powder River (20th-Fox)	–	4	12	15	–
President's Lady, The (20th-Fox)	11	19	43	14	8
Prince of Pirates (Col.)	–	–	3	6	–
†Queen Is Crowned, A (Univ.)	2	5	–	–	–
Raiders of the Seven Seas (UA)	–	1	1	5	–
Redhead from Wyoming (Univ.)	–	5	38	19	6
Remains to Be Seen (MGM)	–	–	14	3	1
Ride the Man Down (Rep.)	1	8	14	15	6
Road to Bali (Para.)	37	63	32	7	–
Rogue's March (MGM)	–	–	9	8	5
Ruby Gentry (20th-Fox)	10	37	25	27	5
Salome (Col.)	8	23	10	1	–
†San Antone (Rep.)	–	–	2	5	3
†Sangaree (Para.)	2	3	–	–	–
Scared Stiff (Para.)	8	14	4	2	–
Seminole (Univ.)	–	20	23	16	3
Serpent of the Nile (Col.)	–	–	2	8	–
She's Back on Broadway (WB)	1	11	30	40	10
Silver Whip (20th-Fox)	–	1	26	16	5
Small Town Girl (MGM)	–	9	23	47	3
Snows of Kilimanjaro (20th-Fox)	28	52	12	3	1
Sombrero (MGM)	1	4	14	41	3
Split Second (RKO)	–	–	8	10	2
Star, The (20th-Fox)	–	–	15	17	19
Stars Are Singing, The (Para.)	–	3	23	24	13
Stoogs, The (Para.)	31	44	34	7	1
Stop, You're Killing Me (WB)	–	–	13	40	31
Take Me to Town (Univ.)	–	6	2	3	–
Tall Texan, The (Lippert)	5	2	2	3	1
Taxi (20th-Fox)	–	4	12	16	15
Thief of Venice (20th-Fox)	–	2	8	7	13
Thunder in the East (Para.)	–	8	31	33	7
Titanic (20th-Fox)	1	26	19	9	1
Tonight We Sing (20th-Fox)	–	8	2	4	9
Torpedo Alley (AA)	–	2	10	6	4
Treasure of Golden Condor (20th-Fox)	–	7	37	42	6
Tropic Zone (Para.)	–	6	19	23	6
Trouble Along the Way (WB)	2	8	21	47	6
Woman They Almost Lynched (Rep.)	7	5	4	1	–
Young Bess (MGM)	1	10	12	9	2

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You'll get a clue from the Bureau of Labor Statistics report showing an increase of 90.8% in your *cost of living*, from 1939 to 1952 . . . with FOOD, RENT, FUEL, HOUSE FURNISHINGS and APPAREL leading the chase . . . and *another* clue in the Exhibitors Digest findings that the cost of Theatre Equipment and Supplies has risen an average of 98.9% since 1940.

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NATIONAL Screen SERVICE
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JULY 25, 1953

MOTION PICTURE HERALD

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Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

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JULY 29

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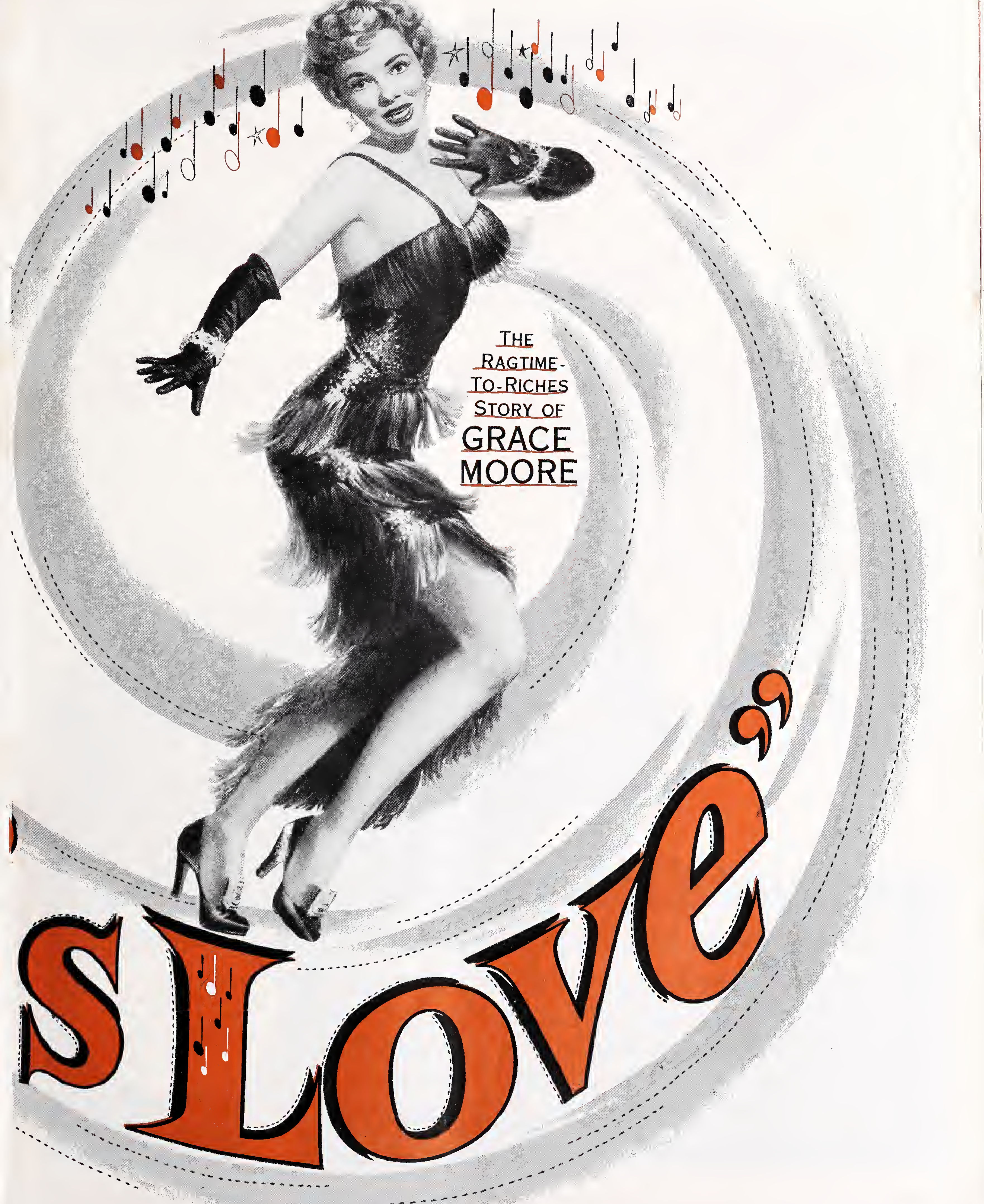
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 192, No. 4

July 25, 1953

The Race for Wide Screens

SURELY the swiftly mounting industry interest in panoramic pictures at a time when the premiere of the first feature of such a nature is still a month away is a development without parallel. It is in sharp contrast to what happened in connection with 3-D. In that field the major studios took no notice of the possibilities of stereo features until the opening night of "Bwana Devil" last September. Then the rush was on.

Within the industry there should be some sharpening of terminology. The expression "wide screens" is not an appropriate designation to cover picture aspect ratios running all the way from the modest enlargement of the standard screen of 1.66 to 1 to CinemaScope and the newly announced WarnerSuperScope, where the ratio is 2.55 to 1 or 2.66 to 1. The anamorphic lens processes in current use or under test produce a picture twice the width of the standard image.

So far as CinemaScope is concerned, 20th-Fox executives have expressed themselves as delighted with the rough cut versions of the first features in the process. That the effects are striking may be judged not alone from the test reels seen by thousands of exhibitors in the United States, Britain and France, but also by the considerable number of films announced in CinemaScope by other studios. MGM has announced four in the process; Columbia, seven; Walt Disney, three (plus short subjects); Allied Artists, one; and independents, three. Twentieth-Fox already has listed twenty features for CinemaScope. A number of the pictures to be made at the RKO Pathe studios in Culver City for 20th-Fox release by Mr. Leonard Goldstein are to be in 3-D.

Mr. Jack L. Warner announced this week that six films are now ready for production in WarnerSuperScope, a photographic and projecting process produced for that company by Zeiss-Opton, German lens manufacturers. Pictures made in the process may be shown on screens of any size in the 2.66 to 1 aspect ratio. Films made in WarnerSuperScope, according to the announcement, also will be photographed by the studio's all-media camera in WarnerColor, 3-D, standard, and with WarnerPhonic stereophonic sound. Projection lenses for the WarnerSuperScope films are to be made available "to exhibitors with each picture on a very nominal rental basis within reach of even the smallest theatre operator."

In addition to CinemaScope and WarnerSuperScope other methods are under test in Hollywood to produce panoramic pictures for exhibition on very wide screens. Meanwhile considerable interest continues in 3-D pictures. For instance, on July 21 display advertisements for a total of five 3-D features—all in key runs in the metropolitan area—dominated the amusement page of the "New York Times." Universal also this week announced a sharp increase in the production of 3-D features.

Before long the public will cast its vote on wide screens. The calibre of the panoramic product thus far announced leaves little ground for doubt that the public's vote will be enthusiastically favorable.

* * *

Eyes on the Senate

SATISFACTION felt individually and collectively within the industry that the Mason Bill (H. R. 157) passed the House of Representatives July 20 by a voice vote with only a few dissenting members should be tempered by the realization that the urgently needed tax relief will not be effective until the measure passes the Senate and is signed by the President.

The Senate Finance Committee on July 22 reported the bill to the Senate without any amendments. When it will come up for a vote is uncertain. Chances of passage depend to a considerable extent on whether supporters of the measure can defeat crippling amendments extending relief to other industries (and thereby increasing opposition by the Treasury).

Whether President Eisenhower would veto such a bill depends largely on the position taken by the Treasury. That department already has lowered its estimate on potential tax losses by the enactment of the Mason Bill to $100,000,000. Industry experts feel that the bill actually would effect no ultimate loss of revenue because, if it is not passed, thousands of theatres may be forced to close and others may fail to make a profit on which to pay an income tax.

This matter of tax loss is of most importance now in the repeal campaign because it is the sole remaining substantial obstacle to elimination of the Federal admissions tax on motion picture theatres. The majority of the members of the Senate, as of the House of Representatives, are known to sympathize with the case presented by exhibitors for relief from the discriminatory admissions tax. Exhibitors are urged to respond immediately to any last minute instructions from the COMPO tax committee to contact their Senators.

* * *

¶ While little has been heard within the industry lately of Phonevision, the subscriber fee television system proposed by Zenith Radio Corporation, the campaign to indoctrinate the public and influence the Federal Communications Commission continues unabated. Recently there has been distributed widely a booklet entitled "Phonevision—what it means to television and YOU!"

—*Martin Quigley, Jr.*

Letters to the Herald

The Small Theatre

To the Editor:

To Mr. Technician: I live in a city of 100,000 population and enjoy the privilege of seeing and hearing such modern facilities as 3-D, stereophonic sound, wide screens, etc.

I own an interest in thirteen theatres located in Florida. Each of those theatres is located in a town of from 1,000 population to 7,250 population. The nine towns in which these thirteen theatres are in operation daily, are within twenty-five miles of a much larger city—meaning we have to keep up with our "big brothers" or suffer.

What I will say to you, the Technicians that made all of the above described equipment possible, is being said for the benefit of the small town exhibitor.

Our theatres range from 250 seats to 575. The majority of the theatres now in operation are small, so I ask—what are you doing for the majority?

I have been in exhibition since 1912, therefore I insist that I do know a little something about the subject. I have served from doorman to manager and from general manager of a large circuit to my present status of owner and my observation of what there is in store for my kind isn't a happy picture.

Recently I witnessed a 3-D picture on a wide screen (1.88 to 1) and with stereophonic sound. The theatre seats 1,100. The screen is practically 20 by 40 feet and draped to 1.88 to 1 size.

Behind that screen are three large speaker units, each unit comprised of a double baffle main speaker and the high frequency speaker on top. In addition to these nine speakers behind the screen, there are two speakers on each side near the screen, or between the balcony edge and the stage. There are two more speakers on each wall under the balcony. In addition, there are two speakers on each wall in the balcony—and two speakers on the back wall.

A total of nineteen speakers—for what? Sit anywhere in the house back of the tenth row—and I dare you to tell me which of the three stage speakers is in operation! Of course you know when the side speakers are in operation—but your eyes are trained to follow sound, and you automatically stare at the blank wall. Is that showmanship? Any man knows that the speakers on the rear wall are for effects only, to be used with the "gimmick" pictures and will fade as do all fads.

Take one theatre of mine located in Clermont, Florida. The auditorium is thirty-nine feet wide. We have 350 seats in this house. The screen is 9′ 7″ by 12′ 9″ or so near that figure that an argument isn't invited. In other words, the picture is 1.33 to 1. Should I go to the 2 to 1 screen, the ratio will be practically twenty feet wide. Place one speaker stand in the center and I will have approximately eight feet on each side of that speaker stand left to place two other speakers—one on each side—or a total of three speaker stands that are at least three feet in width.

Can you as a Technician say I should have three speakers behind my screen?

Aren't you forgetting the small theatre and helping to make a "field day" for the man who sells equipment?

When you tie all leads, regardless of the number of sound tracks on the film—or the number of tape sound tracks you develop—into one lead that can be connected to one main speaker behind my screen—then I too can have stereophonic sound.

Our warehouse is cluttered with old type speakers—and those extra ones you are now advocating will soon occupy space there.

The sound in each of our theatres is modern. We must have stereophonic sound to play some pictures. Can't you offer us sound directed to one major speaker unit—and let us live a while longer?—*HUGH MARTIN, MCM Theatres, Leesburg, Fla.*

Indecision

To the Editor:

Never in the forty-five years of the operation of our little theatre has there been the indecision of which way to jump. We have yet to find a disinterested show patron, who has seen 3-D, who says he will go back to see another one. This is over a number of towns from 400,000 down to 2,000. In the numerous cases we have contacted surely we should have run onto a person or so, who really liked it. A few of our friends have seen Cinerama and pronounced it wonderful. That is not for us and our hopes still seem to be in CinemaScope. An old friend of ours in the show business recently stated that the film companies are selling their souls for a mess of pottage. Who can blame them for trying to keep in business.

The House Ways and Means Committee has released the Mason Bill. If we are relieved of the excise tax this month, in many cases the relief has come too late. The little shows needed that money long ago to keep up their equipment and maintain a going concern. To some of the rest of us it will at least encourage us to try again with new methods.—*SHIRLEY W. BOOTH, Booth Theatre, Rich Hill, Missouri.*

MOTION PICTURE HERALD

July 25, 1953

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WARNER new process entry announced, it's WarnerSuperScope Page 13

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U-I executives say studio pace maintained at high tempo Page 19

SCHWALBERG of Paramount sees bright industry future ahead Page 19

RKO Radio schedules 13 films for release in six months Page 20

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LICHTMAN reports 4,000 theatres bid for CinemaScope Page 22

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ALLIED ARTISTS announces 20 more films for balance of year Page 30

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SERVICE DEPARTMENTS

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On the Horizon

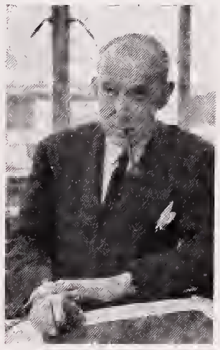
EXPANSION of TV in Canada does not seem to be affecting the motion picture industry there. According to a Canadian Government mid-year survey on capital, repair and maintenance expenditures for the nation's theatres, 1953 outlays will total about $5,000,000, including $2,400,000 for construction and $2,600,000 for equipment. This compares with total 1952 expenditures of $4,600,000. The significance of the figures lies in the fact that the motion picture business plans to expand rather than contract, despite ambitious plans for private and public TV stations to increase greatly their activities in 1953 and 1954.

► The Government does not want to and could not, anyway, force Variety Club tents to stop copper dripping collections, Nathan D. Golden, the Commerce Department's film chief, said last week. The National Production Authority announced some weeks ago that it was giving up its efforts in behalf of the program in view of the easing of the copper supply situation. However, Mr. Golden said, it was not the intention of the Government to make stoppage of the collections mandatory, and that the program can be continued wherever funds are needed to maintain local tent charity programs.

► The AB-Paramount Theatres Tower in suburban Philadelphia, with the showing of a 3-D attraction for the first time this week, is experimenting in giving patrons permanent polarized glasses of an improved type distributed by National Screen Service. Jay Wren, division manager, said the theatre has "the utmost confidence in its patrons," and believes they will bring the glasses with them time after time to witness future 3-D features properly. The experiment will be closely watched and if it works out at the Tower, will be followed elsewhere on the circuit.

► The general production trend in Hollywood is in the direction of fewer but bigger and more spectacular pictures, to be made almost entirely for three-dimensional or wide-screen exhibition, Elmer C. Rhoden, president of Fox Midwest Theatres, said last week at a Rotary Club meeting in Kansas City. Mr. Rhoden also pointed to the increasing popularity of Biblical themes among the nation's audiences and reported that there are more than a dozen now in preparation on the coast.

BURNUP NAMED CRITIC OF "NEWS OF THE WORLD"



Peter Burnup

Peter Burnup, London editor of The HERALD, has been appointed Film Critic of the "News of the World," British Sunday newspaper with the world's largest circulation, totaling 8½ million. Mr. Burnup has undertaken this work in addition to his activities for Quigley Publications. Prior to joining Quigley Publications in 1944 he was special correspondent and film critic for several newspapers. His wife, Mrs. Hope Burnup, is London manager of Quigley Publications. Mr. Burnup was a film critic for the "Daily Mail and Sunday Dispatch" in 1930. He was later appointed as the film editor of "The Era." He was a member of several committees that originated the Film Quota Act.

► The Defense Department is considering integrating all its film production operations, now carried on separately by the Navy, Air Force and Army. John C. Houston, Jr., of the staff of Secretary Wilson, told a House Government Operations Subcommittee Tuesday that "a Defense Department directive is presently under consideration which would provide for the integrated conduct of military film operations."

► Stanley Barnes, Assistant U. S. Attorney General in charge of the Anti-Trust Division, revealed in Los Angeles Tuesday that the Department of Justice has suggested "certain safeguards designed to make sure that Stanley Warner's acquisition of Cinerama will come under the terms of existing laws" before granting the Department's approval of the deal. Judge Barnes did not disclose what safeguards had been asked but indicated informally that if they are accepted the Department will have no objections to the deal. He said that discussions concerning the proposed "safeguards" are continuing in Washington. August 1 is the deadline for approval of the deal in Washington.

► There were 110,000,000 radio sets in working order in the United States on January 1, 1953, according to an estimate of a joint committee of the research departments of the four major radio networks. This is an increase of about 5,000,000 over the number of sets in the U.S. on the same date the year before.

► Win, lose or draw, COMPO's Tax Committee did a fantastically fine job on the Mason bill. Congressional experts early in the session were willing to give long odds that the bill wouldn't even have hearings, much less pass the House.

► Passage of the so-called customs simplification bill, which is on the Administration's "must" list for this month, could be of considerable help to foreign film companies wanting to send pictures into the U. S.

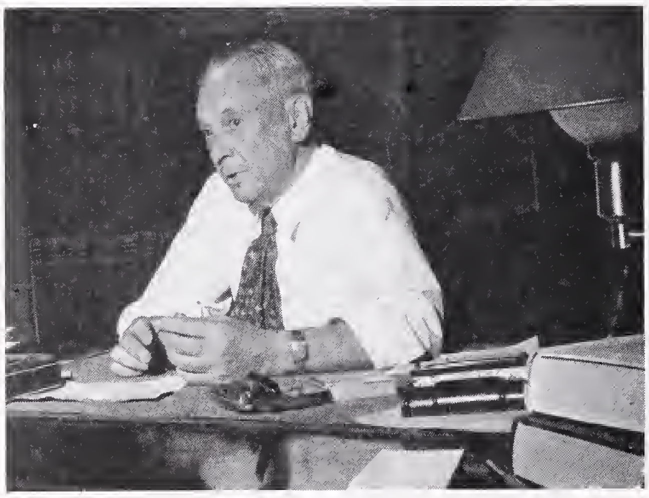
► The Federal Communications Commission has moved to expedite proceedings on competitive applications for a Vermont television station. Vermont is the only state where no TV station has yet been authorized.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures

AT THE PARTY. The persons above are some of the 250 from stage and screen who called Texas' attention to "Main Street to Broadway" by attendance at a reception in the Stoneleigh Hotel, Dallas. They are Jose Ferrer, actor; Mrs. H. J. Griffith, and Mr. Griffith, circuit owner; Mrs. Robert Bumpas, and Jack Carson, actor. Some others there were Rosemary Clooney, Lisa Kirk, Olivia De Havilland, Margaret Whiting; M. A. Lightman, Malco circuit and Cinema Productions head; Robert J. O'Donnell, Interstate Circuit; Edward and John Rowley, Rowley United Theatres.

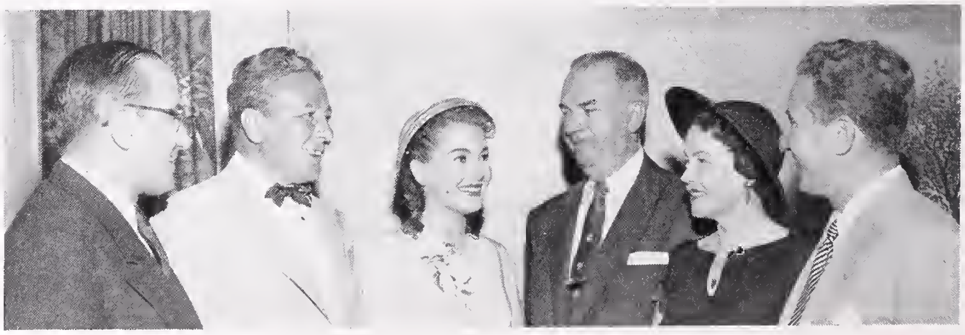
FRANK P. DERVIN August 3 will join RKO Radio as assistant to Edward L. Walton, home office executive. Mr. Dervin has for the past nine years been a district and branch manager for Republic in New England. He will meet RKO branch personnel in New York, Boston, Albany, Philadelphia, Buffalo and New Haven.



by the Herald

CRESSON H. SMITH, left, explains to trade writers in New York plans of Louis de Rochemont Associates to distribute "Martin Luther" through National Screen Service. Mr. Smith also pointed up the film's successful, pre-release, long-run engagements in Houston, Hickory, N. C., and Minneapolis, and called attention to its booking by RKO Theatres. See page 40.

IN THE FIELD, promoting. Lori Nelson, of Universal-International's "All I Desire," drops into the Boston exchange, and poses with, left to right, Ben Domingo, RKO Memorial theatre managing director; E. Meyer Feltman, Boston branch manager; Thomas Donaldson, sales manager there; Gail Gifford, studio representative who is accompanying her and James King, RKO Boston theatre manager.



ASPECT RATIO is the subject, in London, above, as Tony C. Reddin, right, of Paramount, explains to J. H. Fung, Trinidad equipment expert, at a showing of "Sangaree."

ACTORS, right. Barbara Warner and her father, Jack L. Warner, studio chief, at the Los Angeles "Buckskin Premiere" of "The Charge at Feather River." Millions on television and thousands at the curb saw the celebrities at the 3-D picture opening.

IN LONDON, at United Artists' European sales convention: Arnold M. Picker, foreign distribution vice-president, presiding. With him, Charles Smadja, continental manager.

FOR THE "JIMMY FUND." Massachusetts Governor Christian A. Herter proclaims September 1-15 "Jimmy Time," to aid the Variety project for children's cancer research. With him, in array, are Larry Woodall, Boston Red Sox; Martin J. Mullin, New England Theatres president; William Koster, New England Variety Club executive secretary; Robert M. Sternburg, New England Theatres; Rudolph King, Motor Vehicles registrar; Dick O'Connell, Boston Red Sox, and Harry Browning, New England Theatres.

HE GETS that cup for a low score of 81. John J. Chinnell, left, Buffalo RKO Radio manager, grins as he receives the trophy from Dewey Michaels, Variety Tent chief barker, at the club's annual golf tournament at the Westwood Country Club. General chairman of the event was Jack Goldstein.

SENATE HOLDS KEY TO TAX BILL FATE

Tax Exemptions Measure Wins Handily in House; Senate Group Acts

by J. A. OTTEN

WASHINGTON: Senator Millikin, Republican of Colorado, chairman of the Senate Finance Committee, announced at noon Wednesday that his committee had reported out without amendment the Mason Bill (H.R. 157) to exempt motion picture theatres from the Federal amusement tax.

The Senate Committee action followed closely the House vote of Monday night, when the measure was passed on a voice vote with almost no opposition. The action of the Senate committee was unexpectedly rapid.

Expects Amendments When Bill Hits Senate Floor

The committee chairman said he assumed there would be amendments from the floor, although Wednesday he could not say when the bill would be reached by the Senate.

Senator Millikin said the Treasury Department had opposed the Mason Bill, but that his committee had voted it out without amendment because "the industry needs help." He expressed some doubt that the measure could pass the Senate if there were amendments passed by that body.

Senator George (D., Ga.), ranking minority member of the committee, had said that amendments could be defeated in the committee but that he was not so sure of what the outcome would be on the Senate floor. He said that if Congress passed the bill, he did not see how the President "could sign it, after his fight for the excess profits tax."

The House took just 90 minutes to dispose of the bill, but close to 50 members either spoke in its behalf or inserted remarks in the "Congressional Record" supporting the measure.

Only Three Members Voiced Opposition

Only three members spoke in opposition to the bill, the same three lawmakers who voted against it in the House Ways and Means Committee—Kean (R., N. J.), Holmes (R., Wash.) and Curtis (R., Mo.). A few other members voted "no" on the final vote but they could not be identified.

Rep. Judd (R., Minn.) said he could vote for the bill with a "better conscience" if it exempted admissions of 60 cents or less, but that he nonetheless would support it as it was.

Committee Chairman Reed (R., N. Y.) told the House that the bill was made necessary by the "serious economic condition" of the industry. "Here is a tax," he declared, "that has clearly reached the point of rapidly diminishing returns." Noting objections that the committee should have held off action on the Mason Bill until it could have given relief to other industries, Rep. Reed said that "no other industry can show all the other grounds for tax relief shown by this industry."

EXHIBITOR WRITES PRESIDENT ON TAX

A letter to President Eisenhower and to each Senator and Representative, urging the repeal of the 20 per cent admission tax, has been sent by T. J. Evans, owner of the Lyons theatre in Clinton, Iowa. Pointing out that he is "making no plea for subsidies or other special favors" for the theatre industry "which can stand on its own two feet," Mr. Evans asserted "we cannot much longer exist under the burden of the 20 per cent tax." He said that "certainly a tax that detroys business and creates unemployment, as this tax is and has been doing, cannot be considered either fair or useful."

Rep. Cooper of Tennessee, ranking Democrat on the Ways and Means Committee, said "there is no other industry on which excise taxes are levied which is being driven out of business by the excise tax." He cited the drop in admissions and corporate income tax collections from theatres.

Called Answer to Prayer Of Small Exhibitor

Rep. Colmer (D., Miss.) called the bill "the answer to the prayer of the small town exhibitor." More than 5,000 theatres have closed since 1946 and will close in the next 12 months without tax relief, he said. Rep. Jackson (R., Calif.) pointed out that not only is the tax damaging theatre owners but indirectly it is equally hurting production. Rep. Gary (D., Va.) cited industry claims that the Treasury will lose more money if the tax is continued than if the tax is repealed.

Opposing the bill, Rep. Kean said that no theatre-goer would benefit in lower prices, that other industries had equally good cases for relief, and that the Treasury cannot afford the loss of revenue. Similar arguments came from Rep. Curtis and Rep. Holmes.

The House proceedings were watched with interest from the gallery by an exhibitor delegation including COMPO tax committee co-chairmen Col. H. A. Cole and Pat McGee, and also Sam Pinanski, Abe Bereson, Robert Coyne, Gaston Dureau, Lynn Smith and Wes Daniel.

Oddly enough Rep. Mason had to miss House approval of his bill. The Congressman was back home in Illinois, where he had gone to celebrate his birthday Sunday. A statement from him in support of the bill was read to the House by Rep. Lyle.

Reports late Monday that Congress might not be able to quit on schedule July 31 helped make the day a pleasant one for the COMPO tax committee.

Expansion of the President's list of "must" legislation to include a postal rate bill and several other measures gave rise to reports that Congress might have to work well into August. COMPO tax officials, who fear that one of the major hurdles for the Mason Bill is the lack of time, said that "another week or two wouldn't make us at all unhappy."

Last week exhibitors from all parts of the country started to pour into Washington to contact members of the Senate Finance Committee and other key Senators, in an effort to get across the importance of blocking any amendments. Col. Cole said he thought the industry had "a fairly good chance" of winning in the Senate, but admitted it presented a much tougher problem.

Ohio City Tax Drive Continues Under ITO

COLUMBUS, O.: The latest Ohio city to remove the local admission tax is Lorain. Cincinnati has lifted the tax on all tickets selling for 50 cents or less. Meanwhile, an application is being made to the Columbus City Council by the Independent Theatre Owners of Ohio to do likewise. The Association asserts that every effort is being made in every situation to repeal the state three per cent tax, not only because the theatres need it, but to eliminate or minimize the possibility of a higher rate being imposed when and if the Federal tax is removed. The ITO points out that there is nothing in Ohio law which prevents a city from taxing more than three per cent, despite impressions to the contrary. Some Ohio cities, it said, have a tax of one cent for children's tickets and two cents for adult tickets, regardless of cost.

See Tax-Removal Bill Dying in Pa. House

HARRISBURG, PA.: A bill to ban local amusement taxes in Pennsylvania on motion picture theatre admissions, was returned to committee in the House last week where it probably will die. Representative W. W. Waterhouse, who co-sponsored the bill with Representative H. G. Andrews, said he introduced the measure because of the large number of theatres that are going out of business.

WARNER ENTRY POSTED: IT'S WARNERSUPERSCOPE

New Process, at 2.66 to 1, for Any Size Screen; to Rent Projector Lenses

Details of Warner Brothers' new wide-screen photographing and projection process were released Monday for the first time by Jack L. Warner, executive producer. To be called WarnerSuperScope, the process will produce a picture having an aspect ratio of 2.66 to 1 utilizing compression-expansiion lenses. Twentieth-Fox's CinemaScope is based on a 2.55 to 1 aspect ratio and Carl Dudley's Vistarama on a 2.66 to 1 ratio.

WarnerSuperScope, said Mr. Warner, is the result of long and intensive Warner research which now has been perfected for immediate utilization.

Called Complete New Motion Picture Process

"It will play its full power and beauty on the largest screens in the largest theatres," he continued, "or the next to the largest screens, or screens next in size—any size with the 2.66 to 1 ratio. . . . This development, perfected to the ultimate of scientific know-how, for the closer-to-nature value it gives to WarnerColor, and for tonal enhancement of WarnerPhonic sound, is emphatically not a 'blown-up' film, but a complete new photographing and projecting process, produced for us by Zeiss-Opton, famous lens manufacturers."

At the same time, Ben Kalmenson, Warner Brothers vice-president in charge of distribution, announced that an early demonstration of WarnerSuperScope for the press and exhibitors would be set within the first few weeks of production. The test reel is scheduled to run about 10 minutes.

Mr. Kalmenson also disclosed that "in line with our policy of concentrating only on the production and distribution end of our business, and with no wish to enter into the separate field of selling theatre equipment, we will make WarnerSuperScope projection lenses available to exhibitors with each picture on a very nominal rental basis within the reach of even the smallest theatre operators."

Need "Only Enthusiasm" To Exploit Process

The Warner vice-president emphasized that apart from the screen, exhibitors would need only "their own enthusiasm to recognize and exploit to the fullest, Warner Brothers' latest contribution to our industry."

In making the announcement, Mr. Warner said that six major productions will be photographed in WarnerSuperScope with the company's all-media camera, as well as in 3-D and in the conventional manner, "transporting the story to WarnerColor film for projection on every wide-screen installation now in use or contemplated in the future."

Pictures about to go into production in WarnerSuperScope are "A Star Is Born," starring Judy Garland; "Lucky Me," starring Doris Day; "Rear Guard," starring Guy Madison; the classic spectacle of "Helen of Troy"; a screen adaptation of the famous stage hit, "Mr. Roberts"; and John Steinbeck's best-selling novel, "East of Eden," to be produced and directed by Elia Kazan.

Mr. Warner described the new technique as "the most exciting development in motion pictures since the advent of sound" and said "it's results will be as far-reaching as talking pictures."

"This process enlarges the whole field of picture making, creatively as well as technically. It widens the scope for writers, directors, producers and actors, opening new vistas for creative imagination and talent," he said.

Both Jack Warner and Major Albert Warner, vice-president, took to television Monday night to give viewing audiences on both east and west coasts the word on the new process. Jack Warner was interviewed by columnist Sheilah Graham over KECA in Los Angeles, while Taylor Grant had Major Warner on WABC-TV in New York.

KALMENSON CITES 14 FILMS READY, NOTES "FLEXIBILITY"

HOME OFFICE CONFERENCE, between Warner executives and district and division managers. Benjamin Kalmenson, seated, center, distribution chief, presided. In left to right order, seated with him, are Robert Smeltzer, Washington, D. C.; Henry Herbel, west coast district; Roy Haines, western division; Norman H. Moray, short subjects general sales manager; Sam Schneider, vice-president; Mort Blumenstock, vice-president in charge of advertising and publicity; John F. Kirby, southern division; Jules Lapidus, eastern and Canadian division; Bill Mansell, central district; Haskell Masters, Canadian district, and Robert H. Dunbar, midwest district. Standing are Ben Abner, New York metropolitan branch manager; Norman Ayers, eastern district; Hall Walsh, south prairie district; Art Anderson, north prairie district; O. W. Williamson, Jr., southeast district, and Ed Williamson, southwest district. Seated, far right, rear, Bernard Goodman, supervisor of exchanges.

Announcing 14 pictures to be released in the next several months, Ben Kalmenson, Warner Brothers distribution vice-president, last week emphasized that "flexibility would keynote" the program.

Addressing the company district managers at a home office meeting, Mr. Kalmenson said that whatever the medium in which a picture is made, "the keynote of what we do sales-wise from here in is still based on aggressive merchandising and showmanship. And that applies as much to the exhibitor's part in attracting the public to the box office as it does to our own selling efforts," he added.

It's essential, Mr. Kalmenson asserted, "that we be adequately prepared and geared to move in any direction consistent with the successful marketing of our current and forthcoming product—whether it be in 2-D, 3-D or wide-screen."

The Warner sales head said that "we must not and will not fall into any standard pattern. A healthy sales program is a program which can move and change with the times, and that is exactly what we intend to do. Miracles don't happen in this business or in any other business. The best picture in the world must be properly sold, forcefully merchandised, and aggressively exploited by aggressive showmanship."

Mr. Kalmenson said that "public support of, and interest in, motion pictures has never in history been more convincingly demonstrated than in the box office success of

(*Continued on following page, column* 3)

Terry Ramsaye Says

SEX REPORT—Some industrious researcher in the service of the United Press has been looking into the cinema market taste for rewards of virtue. He comes up with a dispatch from Hollywood reporting on consultation with Barbara Stanwyck, who says that the parts that pay off the best are roles of fallen women struggling to be good.

It is set forth statistically that Miss Stanwyck has, in sixty-seven starring roles "portrayed" at least forty-five shady ladies. She is quoted as saying: "The Christian tenet of tolerance is the basis of success for stories on this theme."

That makes a pretty little speech. Meanwhile the accuracy of the deduction may be questioned. Is it the triumph of redemptions that holds the audience, or could it be the adventures of the path through error? There is no recollection of any picture advertising calling on the customers to "Come in and exercise your tolerance." Might work, though.

* * *

DEVELOPING MENACE—One must view with alarm a report from the American Library Association convention in Los Angeles that Television, which initially reduced book circulation, is now encouraging it. It is the finding that "TV helps make readers by keeping people home evenings. Instead of being glued to a theatre screen for three or four hours they watch one or two favorite shows and then curl up with a book." Reassurance can be had, however, by reflection that not too often is there a book around to beguile the customer. Only the other day this column presented some statistical findings indicating that among the nations of the free world Americans in total seemed the least interested in books.

This writer remembers with interest a visit from an eminently successful industrial executive, educated with degrees in science, who surveyed my library shelves and remarked casually: "I don't know what anybody wants with books except to look up something."

. .Surveying those shelves, and considering the current flow of literature, one wearied of many words may incline to think he was right.

* * *

WIDE ANGLE OIL—Recording the adventure of 20th Century-Fox in a deal to drill for oil on the studio lot, "Motion Picture Daily" states: "A proposed drilling program contemplates thirteen wells from a single drill site." That can be done by control of the slants of the drill. This sounds very much like a CinemaScope compression-expansion technique, applied to holes in the ground.

* * *

THE PICTORIAL publicity on the Shrine convention in New York reveals that Harold Lloyd, long a bright Shriner, now has come to wearing lenses in those black glassless spectacle frames he wore in those youthful days when his agile antics won him comedy fame.

* * *

SOUNDS SERIOUS—Things have come to a pretty pass when we discover that a scientific service concern in California is advertising in the Hollywood local trade press as "Lie Detection Consultants." We have advices indicating that they are doing some business. One may wonder just how the instrument is being applied to and upon whom, for what reasons. And, admitting the possible utility of the method, why the delay? This reporter has had a lie detector method in operation many years—it's just plain common sense.

* * *

ATLANTIC CITY, it is announced, is now to require finger-printing of all entertainers appearing there for season engagements, which is ruled to mean anything beyond one week. In view of the social and political history of that alluring community-by-the-sea this is possibly a constructive precaution. Meanwhile, one must remember that it was that same Atlantic City which viewed with alarum the potential influences of the motion picture with the advent of the peep-show arcade attractions of the pre-screen days in 1894. Those Kinetoscope movies had not been in town much more than a month when the police became alarmed and suppressed a dance number, direct from the Midway at Chicago's Columbian Exposition. Careful community, great for week-ends.

* * *

QUICK ANSWER—Turning over some files one discovers that The HERALD's report on the exhibitor poll for the "Stars of Tomorrow" September 27, 1952, found Marilyn Monroe at the head of the list, by a wide margin. That was only about ten months ago. This time the tomorrow came almost immediately.

WARNERS

(Continued from preceding page)

"House of Wax" and "The Charge at Feather River," both in 3-D, and "The Beast from 20,000 Fathoms."

Mr. Kalmenson broke down the company's 14 releases as follows:

AUGUST: "The Master of Ballantrae," color by Technicolor, starring Errol Flynn; "So This Is Love," the story of Grace Moore in color by Technicolor, starring Kathryn Grayson; "Plunder in the Sun," a Wayne-Fellows production starring Glenn Ford and Diana Lynn.

SEPTEMBER: "Island in the Sky," with John Wayne and Lloyd Nolan. "Diamond Queen," starring Fernando Lamas and Arlene Dahl; "The Moonlighter," in 3-D with Fred MacMurray and Barbara Stanwyck; and for special engagements only, "The Beggar's Opera," with Sir Laurence Olivier.

OCTOBER: "A Lion in the Streets," a William Cagney production with James Cagney. "Blowing Wind," starring Gary Cooper and Barbara Stanwyck; and "The Eddie Cantor Story," in color by Technicolor with Keefe Brasselle as Eddie Cantor.

NOVEMBER: "The City Is Dark," Sterling Hayden; "Hondo," 3-D production now being shot on location in Mexico, starring John Wayne and Geraldine Page. Edna Ferber's novel, "So Big," starring Jane Wyman and Sterling Hayden.

DECEMBER: "Thunder Over the Plains," in color by WarnerColor, starring Randolph Scott and "Calamity Jane," in color by Technicolor, with Doris Day and Howard Keel.

Following the Kalmenson sales meetings in New York, Jules Lapidus, Eastern and Canadian division sales manager, presided over a two-day meeting of the company's central district in Philadelphia starting Wednesday. Product as well as Warner-SuperScope were discussed.

Johnston Given Report On Film, TV Center

Eric Johnston, president of the Motion Picture Association of America, has received a report on the New York Department of Commerce's project for a film and television production center in New York City. The report was submitted by Taylor Mills, of the MPAA, after conferring with Frank Connaughton, of the Commerce Department. The city is endeavoring to get major film companies to transfer a minimum of five per cent of their annual production program to the East.

Enjoins Union Picketing

LOUISVILLE: Circuit Judge Stuart E. Lampe has issued an injunction continuing his ban on picketing of the family-operated Downs theatre by Local 163. The Fosters leased the theatre and contend they do not have to assume the previous operator's union contract, with which the court has agreed.

Once again

LOOK TO WARNER BROS. FOR THE NEW LOOK

To the members of the motion picture industry—worldwide—who rightfully look to Warner Bros. to make the firmest and surest advancements in modernizing our always improving techniques, this is the announcement of

WarnerSuperScope

This again confirms a confidence in pathfinding and leadership that began when the art and business of making motion pictures was very young.

For those who are concerned with the future aspect of the industry as well as the aspect ratio of the motion picture screen, we have never made an announcement of more importance.

WARNER BROS. PICTURES INC.

WarnerS

IS HI

WarnerSuperScope is not a sudden discovery presented to meet a sudden new interest in the photographic shape of things to come.

Scope as a word and as a science is the result of a Warner research development long underway. That development is here and ready; perfected to the ultimate of modern scientific know-how for screen size, for clarity, for the closer-to-nature values it gives to WarnerColor and for the tonal enhancement of WarnerPhonic Sound so that WarnerSuperScope will be welcomed as a magnificent new sensation in the motion picture theatre.

WarnerSuperScope will play its full power and beauty on the largest screens in the largest theatres, or the next to largest screens, or the screens next in size — any size within the 2.66 to 1 ratio on which its photographing and projecting lenses are based. This emphatically is not a blown-up film but a complete new photographic and projecting process produced for us by Zeiss-Opton.

The sweeping trend, as we know it, is for bigger theatre screens. We are in step with that trend.

Our own Warner All-Media Camera is now ready to photograph the following productions in WarnerSuperScope, transporting the story to WarnerColor film for projection on every wide screen installation now in use or contemplated for the future: "A Star Is Born" starring Judy Garland; "Lucky Me" starring Doris Day; "Rear Guard" starring Guy Madison; the classic spectacle of "Helen of Troy"; the world-renowned stage hit, "Mr. Roberts"; and John Steinbeck's current best selling novel, "East of Eden" produced and directed by Elia Kazan.

WarnerSuperScope is not only super in size, but super in its anticipation of our industry's needs in production and exhibition for years to come.

Jack L. Warner

uperScope

ERE!

Because we know the impact of an announcement of this kind and because we believe that action should accompany words — within the first few weeks of production we contemplate a world-wide WarnerSuperScope demonstration for press and exhibitors who share with us the will to make the motion picture industry thrive and prosper. We will show completed scenes precisely as they will appear on your screens.

This demonstration should run about ten minutes — nine minutes longer than anyone will need to realize what a sturdy and far-reaching contribution WarnerSuperScope makes to our business.

In line with our policy of concentrating only on the production and distributing phases of our business, and with no wish to enter into the separate field of selling theatre equipment, we will make Warner-SuperScope projection lenses available to exhibitors with each picture on a very nominal rental basis within reach of even the smallest theatre operator.

Apart from the screen the only equipment that exhibitors will need for the success of WarnerSuperScope is their own enthusiasm to recognize and exploit to the fullest Warner Bros.' latest contribution to our industry.

Benj. Kalmenson

All productions in

Warner SuperScope

will also be photographed by the Warner All-Media Camera in WarnerColor, 3D and 2D to meet any desired aspect ratio, and with WarnerPhonic Sound.

Printed in U.S.A.

U-I Studio To Continue At Fast Pace

HOLLYWOOD: Present production levels at Universal-International studio will be maintained at the same high tempo during the coming year, it was announced Monday at the conclusion of a series of policy conferences of the company's top executives here. As a result of the company's success with its first 3-D film, "It Came from Outer Space," the production program of the company will include a number of releases in 3-D.

The meetings in progress at the studio for two weeks, were attended by Milton R. Rackmil, company president; N. J. Blumberg, chairman of the board; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president; David A. Lipton, vice-president, and James Pratt, executive manager.

In a statement issued at the conclusion of the meeting, it was emphasized that there would be no change in the production policies of the company, which have been so successful in the past and which have provided exhibitors with a consistent flow of product.

Production plans for the future have been so geared as to enable the studio to film every production for exhibition on the newly-developed wide screens, the statement said. In addition special pictures will be recorded with stereophonic sound whenever it is felt it would add to the dramatic impact.

"Wings of the Hawk," one of the top productions, in both 3-D and color by Technicolor, starring Van Heflin and Julia Adams, goes into release in September. Now before the 3-D cameras is "The Glass Web," with Edward G. Robinson and John Forsythe. It is scheduled for late fall.

"Son of Cochise" also in 3-D and color by Technicolor, is being filmed on location in Utah, and scheduled for release early next year. Rock Hudson and Barbara Rush have leading roles. A number of other 3-D properties also are being prepared for early production and will be announced in the near future.

All new technical developments and new techniques in production and projection are being closely scrutinized by the company, which is also continuing its own work in these fields. As these new methods are developed and found feasible, they will be used by the company, it was said.

Warners Contract for Use Of Dudley's Vistarama

Carl Dudley, president of the Vistarama Corporation, announced in Hollywood Saturday that Warner Brothers had contracted for use of his Vistarama wide-screen, anamorphic lens process on a non-exclusive basis for an unspecified number of pictures. The Vistarama process, employing the compression-expansion lens technique, projects a picture in the 2.66 to 1 aspect ratio, the same as the original CinemaScope ratio and the same as the newly announced Warner-SuperScope process. The first consignment of Vistarama lenses was delivered to the Warner studio July 17. Unlike CinemaScope, Vistarama, under its leasing terms, may be given any name desired by the studio using it and Vistarama does not require script approval.

COMMERCE DEPARTMENT SAYS INDUSTRY DECLINED IN 1952

WASHINGTON: New and poignant figures arrived Tuesday from the Commerce Department, to aid the industry's exhibitors fighting the Federal admissions tax. The figures disclose further declines in box office receipts, as well as corporate profits, dividends and sales. All is in contrast to record public spending on other recreation.

Film admissions amounted to $1,134,000,000 in 1952. The 1951 figure is $1,193,000,000; the 1950, $1,247,000,000. The peak was in 1946—$1,512,000,000. Furthermore, last year, for the first time, film theatre admissions amounted to less than 10 per cent of total consumer recreation spending during the year.

Some other statistical notations: film corporation income before taxes last year was $79,000,000. In 1951, it was $100,000,000; in 1946, $322,000,000. Film corporations had Federal, state income and excess profits tax liability last year of $43,000,000, compared with $49,000,000 the year before, and a record $156,000,000 in 1943 and 1944. Corporate income after taxes was $36,000,000 last year; $51,000,000 in 1951; and $187,000,000 in 1946.

Dividends tell the same story. They were $28,000,000 last year; $39,000,000 the year before, and, again mentioning 1946, in that year $64,000,000. Corporate sales last year were $1,695,000,000, compared with $1,820,000,000 in 1951. In 1947, they were $1,942,000,000. The industry's contribution to national income last year was $839,000,000, compared to 1951's $847,000,000.

Pertinently, the industry's wages and salaries last year amounted to $684,000,000, more than 1951's $668,000,000, and near the record of 1947, $694,000,000. Furthermore, the industry's totals of full and part time workers last year were 214,000 and 237,000, only slightly under the 1951 totals; and average annual earnings per worker were higher: from $3,050 in 1951 to $3,196 last year.

Stanley Warner Executives Meet at Home Office

Field and home office executives of the Stanley Warner Corporation met at the New York office Wednesday and Thursday, Simon H. Fabian, president, supervising. Among those from the office were Samuel Rosen, Harry Kalmine, Nat Lapkin, David Fogelson, Miles Alben, Ben Wirth. Among zone managers were Alfred D. Kvool, Moe Silver, Harry Feinstein, Frank Damis, Ted Schlanger, George Crouch, Ben Wallerstein. Among film buyers were John McKenna, Joe Minksy, Larry Lapidus, Ted Minsky, Joe Weinstein. Also present were Charles Smakwitz, James Totman, A. Julian Brylawski, and many others from the company's field offices.

Debt Reduction Reported By Universal to SEC

WASHINGTON: Universal-International reported last week to the Securities and Exchange Commission that it had reduced its indebtedness by $425,000. According to the report, the company's indebtedness as of June 30 was $3,650,000.

Schwalberg Sees Bright Days Ahead

The film industry is headed for prosperity in the months ahead, A. W. Schwalberg, president of the Paramount Film Distributing Corp., predicts in footage made in his New York office to introduce the invitational, triple-feature "Paramount Jubilee Show" which the company will stage in its 32 key city exchanges Monday.

He says: "The upswing at the box office has already started." Mr. Schwalberg's address is expected to be heard and seen by some 25,000 persons, including press, radio, and other writers and makers of public opinion, gathered in key theatres.

On the Jubilee show are the Dean Martin and Jerry Lewis film, "The Caddy"; the Bing Crosby picture, "Little Boy Lost," and William Wyler's "Roman Holiday."

These pictures, says Mr. Schwalberg, are "only a fraction of the big product now completed at the Paramount studio" and are "indicative of the outstanding entertainment being readied by all Hollywood studios."

In this connection, he names not only Paramount product, but Columbia's "From Here to Eternity," MGM's "The Band Wagon," 20th-Fox's "Gentlemen Prefer Blondes" and Warners' "The Eddie Cantor Story." All of these, he says, "have an impact irresistible to the buying public, whose demands today are more exacting than ever before."

RKO SCHEDULES 13 IN 6 MONTHS

by the Herald

THE FIRST SALES CONFERENCE since he took office was presided over Tuesday in New York by James R. Grainger, president of RKO Radio Pictures. Branch and district managers from eastern and southern states attended. Above: Nat Levy, eastern and southern division; Charles Boasberg, general sales manager; Mr. Grainger; Walter Branson, assistant to Mr. Boasberg; Edward Walton, executive assistant to Mr. Grainger; Len Gruenberg, metropolitan district manager; Phil Hodes, New York branch manager, and Herman Silverman, New York sales manager.

Addressing a two-day sales convention in New York Tuesday and Wednesday, James R. Grainger, president of RKO Radio Pictures, announced a schedule of 13 pictures for the next six months with 11 in color by Technicolor. The company president also reviewed operations for the first six months of his regime for the eastern and southern field executives. Charles Boasberg, general sales manager, presided at the meetings.

The sales meeting held at the New York Athletic Club, was the first to take place in New York since Mr. Grainger became head of the company in February of this year. Similar meetings will be held in Chicago August 17 for the midwest and in San Francisco August 20 for western branches.

Praises Sales Force

Mr. Grainger praised Mr. Boasberg and the sales force. Reviewing progress made, he said he noted an increasing enthusiasm and developing company spirit "which augurs well for the future of RKO."

He also stated he was delighted in the unlimited cooperation he has been receiving from Howard Hughes in getting production under way and providing a steady stream of film for release.

The release schedule announced included "The Sea Around Us," in color by Technicolor; "Second Chance," 3-D in color by Technicolor: both in their first showings now, and "Devil's Canyon," also in color by Technicolor, with Virginia Mayo, set for August release.

About to be released is Walt Disney's "The Sword and the Rose," in color by Technicolor starring Richard Todd. Some 300 openings are scheduled across the country early in August. Further releases include "Jungle Fury," with Ann Sheridan and Glenn Ford; "She Had to Say Yes," comedy with Robert Mitchum and Jean Simmons; "Decameron Nights," in color by Technicolor, with Joan Fontaine; "Son of Sinbad," in color by Technicolor, with Dale Robertson; "The French Line," color by Technicolor, starring Jane Russell; "Marry Me Again," a comedy with Marie Wilson and "Rangers of the North," color by Technicolor, with Victor Mature and Vincent Price.

December releases include "The Big Rainbow," color by Technicolor, cast to be announced; and "The Silver Horde," from the Rex Beach novel, color by Technicolor; with John Wayne and Jane Russell.

"Jet Pilot," also in color by Technicolor, with John Wayne and Janet Leigh will be released shortly after the first of the year.

Mr. Boasberg, in his address, said: "We are in better shape than we have been for a long time. I look forward to the next few months as showing RKO doing the best business in its history."

Mr. Grainger was to depart for Hollywood Thursday to attend a meeting of the RKO board of directors. While there for 10 days, he will confer with C. J. Tevlin, studio head, regarding production.

Takes Booking Service

HARTFORD: Amalgamated Buying & Booking Service, for nearly 10 years operated by Bernie Levy and Lou Ginsburg, will henceforth be managed by Mr. Ginsburg, Mr. Levy relinquishing his interests in the Connecticut concern. Offices are to be moved from 107 Meadow St., to 185 Church St., New Haven. Jack Mullen will be buyer-booker.

RKO AND DISNEY SIGN NEW TWO-YEAR DEAL

James R. Grainger, president of RKO, and Roy Disney, president of Walt Disney Productions, announced jointly in New York Wednesday the signing of a new, two-year releasing agreement which will bring to 18 years the span of the RKO-Disney relationship. Disney product covered by the new pact includes the live-action "Rob Roy," now shooting in England and scheduled for release next February, and the re-release of "Pinocchio" scheduled for next April. Also covered are an undetermined number of short subjects, including some in 3-D and CinemaScope.

Name Distributors in $21,450,000 Trust Suit

Nine anti-trust suits seeking triple damages totaling $21,450,000 were filed in New York Federal Court Tuesday by affiliates of Raybond Theatres. In a previous group of suits, other companies associated with Raybond filed anti-trust complaints for damages totaling $19,350,000 June 9, making a grand total of $40,800,000 in suits by Raybond companies.

As in the other suits, the major companies are named as defendants in the current action. The plaintiffs charge discrimination against their theatres and inability to get product on desired runs.

Shelley Theatres Corp., operating the Burke Theatre in the Bronx, asks $750,000. Raychester Theatre Corp., operating the Palace, also in the Bronx, seeks $900,000. Stateray, Inc., and Raypat, Inc., which operate the State in Paterson N. J., ask $900,000. Rayhurtz Amusement Corp. seeks $4,500,000 and the Broadway Corp. asks $600,000, the two firms operating the Broad in Newark.

Knickerbocker Theatres, Harlem Grand Amusement Co. and Major Amusement Corp., which are associated in the operation of the Harlem Grand Theatre in Harlem, ask $7,500,000, $300,000 and $1,500,000.

Wisconsin Exhibitors File Trust Action

MILWAUKEE: An anti-trust suit charging conspiracy and restraint of trade and asking $2,000,000 in triple damages, has been filed here by Ross and Dorothy Baldwin, operators of the Tosa theatre, Wauwatosa, Wisc., against eight distributors and four circuits. Named in the action were Paramount, Columbia, Loew's, Warner Brothers, 20th Century-Fox, United Artists, Universal, RKO Radio, Warner Brothers Circuit Management, Warner Brothers Theatres, Fox-Wisconsin Amusement and Fox-Wisconsin Theatres.

Open Kentucky Drive-In

Robert Enoch has opened his Knox Drive-In theatre, Vine Grove Junction, Ky.

GALLERY OF GREAT SCREEN PERFORMANCES!

To Filmdom's Hall of Fame add the brilliant performances of SPENCER TRACY, JEAN SIMMONS and TERESA WRIGHT in M-G-M's glorious production "THE ACTRESS." In the scene above, Spencer Tracy realizes that a girl, with the courage and perseverance of his daughter, should have the chance to go on the stage even if it means giving up his most cherished possession.

M-G-M invites you to see

"THE ACTRESS"

TRADE SHOWS
AUGUST 3rd

M-G-M presents Spencer Tracy, Jean Simmons, Teresa Wright
in "THE ACTRESS" • Screen Play by Ruth Gordon • From
her Stage Play "Years Ago" • Directed by George Cukor
Produced by Lawrence Weingarten

ALBANY	20th-Fox Screen Room	1052 Broadway	8/3	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	8/3	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	8/3	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	8/3	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	8/3	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	8/3	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	8/3	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	8/3	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	8/3	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	8/3	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	8/3	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	8/3	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	8/3	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	8/3	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	8/3	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	8/3	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	8/3	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	8/3	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	8/3	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	8/3	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	8/3	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	8/3	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	8/3	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	8/3	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	8/3	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	8/3	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	8/3	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	8/3	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	8/3	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	8/3	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	8/3	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	8/3	2 P.M.

4,000 BIDS FOR CINEMASCOPE

Lichtman Tells Meeting of 3,000 Lenses Set for Theatres by Year End

A complete progress report on CinemaScope highlighted the two-day sales meeting Monday and Tuesday at the home office in New York of 20th Century-Fox division managers. Presiding was Al Lichtman, director of distribution, who revealed high optimism over the future of the new wide-screen process.

Mr. Lichtman, in outlining the number of pictures to be made by his company and other major and independent producers, predicted a firm roster of CinemaScope product for exhibitors throughout the next year. At the same time he reported that the company had received more than 4,000 applications for CinemaScope equipment from exhibitors.

Tells History of Lens

The 20th-Fox executive recounted the history of the anamorphic lens and its acquisition by the company, and said he was particularly appreciative of the reception given the new medium by exhibitors and equipment manufacturers, who, in a short time, have tooled up to permit an increasing flow of lenses, Miracle Mirror screens and stereophonic sound.

He was highly enthusiastic about the new four-track sound system on film which the company has developed to do away with the problems of the so-called "double system." He told the sales chiefs that "The Robe" would be released only in the single system. In discussing this new sound process, which resulted in the narrowing of the sprocket holes to accommodate the four tracks, he declared that the new sprocket holes also will be suitable for all types of film.

Mr. Lichtman assured the meeting that Bausch & Lomb is prepared to deliver 3,000 sets of projection lenses by the end of the year to enable several thousand theatres to be equipped for the new medium. He also said the new stereophonic sound reproducer will be shipped in September and that it can be mounted on present projectors. It was further noted that 250 camera lenses will be available by the beginning of next month.

Cites Screen Production

Describing the expanding production of Miracle Mirror screens, Mr. Lichtman said that leading circuits and independent exhibitors are ordering and installing screens at a rapidly increasing rate. He said that because of its two-to-one intensity and even diffusion of light throughout its entire surface, the Miracle Mirror screen is the best one on the market.

In addition to the pictures announced for CinemaScope production by MGM, Columbia, Walt Disney, Allied Artists, Bert Friedlob, Errol Flynn and Eugene Frenke, Mr. Lichtman said the Ford Motor Company will produce a special subject showing its 1954 line of cars and trucks for private showings to its dealers throughout the country.

Charles Einfeld, vice-president, discussed the campaign for "The Robe," first feature in CinemaScope, which will be premiered in New York the last week of August, and also for "How to Marry a Millionaire." Additional topics on the agenda included sales plans on the remainder of the company's release schedule, and preliminary talks on the recently concluded deal to release a series of independent productions to be produced by Leonard Goldstein.

Round table discussions were led by W. C. Gehring, executive assistant general sales manager; Arthur Silverstone, eastern sales manager, and Edwin W. Aaron, western sales manager.

GOLDSTEIN TO PRODUCE FOR 20th-FOX RELEASE

HOLLYWOOD: **Leonard Goldstein, 20th-Fox producer, moved to new offices on the RKO-Pathe lot Monday where he will function as an inde-independent, producing films for release by 20th-Fox. The new company, Panoramic Productions, will make some 3-D films. First on the product lineup is "Gatling Gun," scheduled to get under way in August with Rudolph Mate directing. This will be followed by "Gorilla at Large," "Man in the Attic" and "Three Young Texans." These four will be in color by Technicolor.**

Mr. Einfeld said that among the many campaign tools prepared for "The Robe" will be at least 15 different trailers, eight of which will be one-minute star endorsements, and the remainder a variety of production and star-selling treatments. Trailers will start showing in theatres at least six weeks in advance of openings and will be augmented by TV trailers and radio spots.

Arriving in New York from Europe Tuesday, Spyros Skouras, 20th-Fox president, reported reaction to CinemaScope in England was even greater than in the United States. He predicted that 1,000 British orders will have been received by the end of the month.

Mr. Skouras also said he was delighted with the announcement of Warner Brothers' new WarnerSuperScope process, which he said endorsed 20th-Fox thinking as to the value of the CinemaScope screen width.

Famous Players Will Adopt 3-D, Wide-Screen Methods

TORONTO: In a special report to shareholders, J. J. Fitzgibbons, president of Famous Players Canadian Corporation, said the introduction of 3-D films has aroused keen interest on the part of the public and FPC is proceeding immediately with installation of 3-D equipment and wide screens. "Our industry is fortunate in having a large backlog of top pictures," Mr. Fitzgibbons said, "which can be presented in the conventional manner or on the new wide screens." In the same report, Mr. Fitzgibbons also paid tribute to two circuit managers, Ivan Ackery of the Orpheum theatre, and Charles Doctor, of the Capitol, both of Vancouver, for winning Quigley Awards for Showmanship.

Mrs. Ella Shurlock Dies

HOLLYWOOD: Mrs. Ella Shurlock, wife of Geoffrey Shurlock, assistant director of the Production Code Administration, died here Monday following a protracted illness. Her mother also survives.

HOW TO SELL, advertise and exploit new product in new processes, such as "The Robe" and others, was the subject of round table discussions Monday and Tuesday at the New York home office of 20th-Fox. Above, Wiliam C. Gehring, executive assistant general sales manager; Al Lichtman, director of distribution; Charles Einfeld, vice-president, and Herman Wobber, western division manager.

Vision Will Continue to Sell Polaroid

HOLLYWOOD: The Natural Vision Corporation, exclusive distributor of 3-D viewers for the Polaroid Corporation for the year ended July 15, announced here last week that it will continue to sell Polaroid 3-D viewers, at the current price, but on a non-exclusive basis

Approximately 23,000,000 viewers are now on order awaiting allocation to theatres through Natural Vision by RKO, Columbia, Universal-International, Allied Artists, United Artists, MGM and leading independents.

Natural Vision has advised its distributor customers that until further notice from the company, viewer purchase orders and shipping instructions from theatres are to continue to be sent directly to Natural Vision headquarters in Hollywood.

Polaroid Agrees to Make 3-D Viewers for Children

DALLAS: At the request of company heads, the Polaroid Corporation has agreed to develop special 3-D glasses for children, Claude Ezell, president of Ezell and Associates and founder and organizer of the International Drive-In Theatre Owners Association, said here last week. The urgency of providing some kind of adequate polarizing glasses for children was pointed up by Mr. Ezell in a letter sent to all distribution company presidents and general sales managers late last month. Mr. Ezell also disclosed that General Paint Company of Tulsa is developing a special all-purpose screen paint for the drive-in association. Results of the company's findings will be announced at the international drive-in convention to be held in conjunction with the COMPO conference here September 28-30, according to Mr. Ezell.

New York Doesn't Fear Any Viewer Infection

Experts in communicable diseases at the New York State Health Department in Albany are understood to be of the opinion that there is little possibility of contracting any infection from 3-D glasses, and are of the belief that the problem has little public health significance. However, an incident might cause the department to take action. Theatres using reclaims are following sterilizing processes recommended by companies manufacturing the viewers.

CinemaScope Manual Ready

Twentieth Century-Fox currently is distributing to theatre supply houses, circuits and independent theatre men a 20-page booklet, a manual of preliminary instructions on surveying theatres for CinemaScope.

Hoff Decries Sacrifice Of Quality for Cost

J. Robert Hoff, executive vice-president of the Ballantyne Company, said in Omaha last week that, if necessary, the company could produce a package for a great deal less than $6,000, the average figure for the company's recently announced all-system package, but that such an inexpensive package would "not have the picture definition, resolution, sound fidelity and high screen reflectivity and polarization that practically all theatre operators demand." In perhaps two or three years, said Mr. Hoff, there will be developments which will reduce prices. The aim of Ballantyne now, he said, is "to make a system which is reasonable in cost and does not destroy the public's appreciation of good film and good sound."

Natural Sound Claims Seven Channel Use

Up to seven channels can be accommodated by Natural Sound stereophonic sound system designed and manufactured by Kinevox, Inc., it has been claimed by Natural Sound Corporation. The system, the company has announced, was built in compliance with the standard of the Motion Picture Research Council. A single rack cabinet comprises the entire unit, which will fit in any booth, it is said. Power amplifiers, pre-amplifiers, film transport and magazines are enclosed in the cabinet. The system, introduced by Natural Vision Corp., will accommodate conventional, 3-D and wide-screen productions.

RCA Offers Arc Lamp For 3-D, Wide-Screen

A new RCA wide-arc lamp system is now available for 3-D, wide-screen and drive-in theatre use, it has been announced by the theatre equipment section, engineering products department, RCA Victor division. The new lamp includes a special cooling device, a 16-inch diameter reflector and a new feed mechanism. The lamp can be used with any type of theatre projector.

RCA 4-Track Reproducer To Be Ready in September

RCA is expected to make formal announcement soon of a new four-track magnetic stereophonic sound reproducer, suitable for mounting on any late model projector now in theatre use, to be available for delivery in September. Cost of the new equipment will range from under $5,000 to approximately $9,000, it was reported.

Poli Theatres to Install New Stereo Equipment

HARTFORD: Wide-screen and stereophonic sound equipment will be installed in Loew's Poli Theatres in Connecticut, it has been announced by Harry F. Shaw, division manager. Screens approximately 46 feet wide and 27 feet high are planned for theatres in Hartford, New Haven and Bridgeport.

30 Films Set Now for New Processes

With Warners' announcement this week of plans for the early production of at least six films in its new WarnerSuperScope process, exhibitors are assured of receiving at least 30 pictures within the next year all in extra wide category, i.e., aspect ratio 2.55 to 1 (CinemaScope) or 2.66 to 1 (WarnerSuperScope).

The breakdown on the 30 films is as follows: Warners, six, WarnerSuperScope; and in CinemaScope, 20th-Fox, 13; MGM, four; Columbia, two; Walt Disney, three; Allied Artists, one, and Errol Flynn Productions, one. These are films for which firm production commitments have been made. It is expected that the number will grow even larger within the next several weeks.

The six WarnerSuperScope films are: "A Star Is Born," "Lucky Me," "Rear Guard," "Helen of Troy," "Mr. Roberts" and "East of Eden." Of 20th-Fox's 13, four already are completed: "The Robe," "How to Marry A Millionaire," "The Gladiators" and "Twelve-Mile Reef." Upcoming are "Prince Valiant," "There's No Business Like Show Business," "River of No Return," "Hell and High Water," "King of Khybur Rifles," "Three Coins in the Fountain," "The Egyptian," "Desiree" and "Night People."

The MGM productions include the now shooting "Knights of the Round Table" and "Rose Marie," as well as the forthcoming "Brigadoon" and "Beau Brummell." The Walt Disney roster includes the cartoon feature, "The Lady and the Tramp," and the live-action "20,000 Leagues under the Sea," plus another still untitled. In addition to these features, Mr. Disney plans to produce several short subjects in CinemaScope, including a Donald Duck short and one in the "Adventures in Music" series.

Columbia has announced "several" for CinemaScope, but definitely set for production now are "Pal Joey" and "My Sister Eileen." The Allied Artists' feature will be "The Black Prince" and the Errol Flynn picture, now shooting in Europe, is "William Tell."

To Release 3-D Survey

Jack H. Levin, president of Certified Reports, Inc., is preparing to release the results of a five-month nationwide survey of audience reaction to recently released three-dimensional motion pictures.

"Pimpernel" to Carroll

The distribution rights to "The Fighting Pimpernel," color by Technicolor film starring David Niven, Margaret Leighton and Cyril Cusack, have been acquired by Carroll Pictures, Inc., it has been announced by Carroll L. Puciato, president.

THE PARAMOUNT

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...IN 34 CI

CITY	THEATRE	CITY	THEATRE
Albany	Delaware	Memphis	Idlewild
Atlanta	Tenth Street	Milwaukee	Varsity
Boston (Allston)	Capitol	Minneapolis	Loring
Buffalo	Cinema	New Haven	Crown
Charlotte	Dilworth	New Orleans	Imperial
* Chicago	Surf	New York City...Proj. Rm. 1501 B'way (9th fl.)	
Cincinnati	Hyde Park	Oklahoma City	Tower
Cleveland	Fairmount	Omaha	Dundee
Dallas	Capitan	Philadelphia	Arcadia
Denver	Esquire	Pittsburgh	Shadyside
Des Moines	Ingersoll	Portland	Laurelhurst
Detroit	Globe	St. Louis	Pageant
Indianapolis	Cinema	Salt Lake City	Villa
Jacksonville	San Marco	San Francisco	Nob Hill
Kansas City	Vogue	Seattle	Varsity
Los Angeles (Beverly Hills)	Beverly	Washington, D. C.	Circle
Houston	Ost	San Antonio	Josephine

* These trade showings will be held July 29th

THESE THREE IMPORTANT PICTURES ARE JUST A SAMPLE OF MANY OTHERS, INCLUDING

THE WAR OF THE WORLDS

Technicolor. Panoramic screen, stereophonic sound

THOSE REDHEADS FROM SEATTLE

3-D, Technicolor. Rhonda Fleming, Gene Barry, Agnes Moorehead, Teresa Brewer, Guy Mitchell, The Bell Sisters

BOTANY BAY

Technicolor. Alan Ladd, James Mason

FOREVER FEMALE

Ginger Rogers, William Holden, Paul Douglas

HERE COME THE GIRLS

Technicolor. Bob Hope, Arlene Dahl, Rosemary Clooney, Tony Martin

FLIGHT TO TANGIERS

3-D, Technicolor. Joan Fontaine, Jack Palance, Corinne Calvet

ELEPHANT WALK

Technicolor. Elizabeth Taylor, Dana Andrews

RED GARTERS

Technicolor. Panoramic screen, stereophonic sound. Rosemary Clooney, Jack Carson

KNOCK ON WOOD

Technicolor. Danny Kaye

CEASE FIRE

Hal Wallis' 3-D production filmed on the Korean fighting front

WHITE CHRISTMAS

Bing Crosby, Donald O'Connor, Rosemary Clooney, Vera-Ellen

THE NAKED JUNGLE

Technicolor. Charlton Heston, Eleanor Parker

10 A.M..

2 P.M..

3:45 P.M.

JUBILEE SHOW

NDAY, JULY 27!

TIES, AN ALL-DAY PARAMOUNT TRADE SHOW

We've got the big pictures you've demanded. Now it's up to you to come and see them, even if you haven't been to a trade show in years. Bring your family and friends with you to the Jubilee day of terrific attractions that are spreading boxoffice optimism throughout the entire industry!

.. "THE CADDY" • MARTIN AND LEWIS

Released in SEPTEMBER

.. "LITTLE BOY LOST" • BING CROSBY

Released in OCTOBER

.. WILLIAM WYLER'S "ROMAN HOLIDAY"

Released in SEPTEMBER

GREGORY PECK • AUDREY HEPBURN

"PARAMOUNT IS RED HOT!" SAYS DICK WILLIAMS, IN LOS ANGELES MIRROR—and this is confirmed by showmen now doing sensational business with current Paramount hits like STALAG 17—SHANE—SCARED STIFF—HOUDINI—SANGAREE

People in The News

Samuel Goldwyn, producer, is in Europe promoting the foreign release of "Hans Christian Andersen." During the past week, Mr. Goldwyn has visited France, Germany and Switzerland.

Steve Broidy, president of Allied Artists, will be the chief speaker at the October 8 banquet of Allied States Association of Motion Picture Exhibitors to be held in Boston.

George T. Shupert has resigned as vice-president and general manager of United Artists Television Corporation to join the American Broadcasting Company as vice-president of ABC Syndication. Frederick A. Long, director of radio and television for the Geyer Advertising Agency since 1946, replaces Mr. Shupert at U.A.

S. A. Lynch, Jr. has succeeded his father as president of the S. A. Lynch Corporation. The company has been operating since 1920 as an operator of motion picture theatres.

Y. Frank Freeman, vice-president in charge of Paramount Studio, and Adolph Zukor, chairman of the board of directors of Paramount Pictures Corporation, have been presented with life membership cards in the Musicians' Association of Local 47, Los Angeles.

William Pizor has been appointed vice-president in charge of foreign sales of Filmakers Releasing Organization.

Arthur I. Weinberg, son of Louis Weinberg, a sales executive with Columbia Pictures, has been appointed assistant United States Attorney for Massachusetts.

Harry Brandt, president of the Brandt Theatre Circuit, has been named chairman of the Golden Jubilee dinner honoring Sophie Tucker to be held October 4 at the Waldorf Astoria, New York. The dinner is sponsored by the Jewish Theatrical Guild.

Arthur Doyle, Emanuele Zama and James Alexander, Universal International overseas managers from Japan, Italy and Uruguay respectively, are in New York for a series of home office conferences with Alfred E. Daff, executive vice-president, and Americo Aboaf, foreign general sales manager.

Darryl F. Zanuck, vice-president of 20th Century-Fox, was the dinner guest of President Dwight D. Eisenhower this week at the White House.

Hugo Stramer, in charge of the RKO office in Colombia since 1949, has been appointed manager for Argentina, it has been announced by Alfred Crown, foreign manager.

Terry Turner and Don Thompson of General Teleradio, Inc., have been hired by Jerry Pickman, Paramount vice-president in charge of advertising, publicity and exploitation, to work on the television and radio exploitation of "The War of the Worlds."

AB-PT Had Quarter Net Of $818,000

American Broadcasting-Paramount Theatres, Inc., reported this week consolidated earnings for the second quarter of 1953 of $818,000, including $756,000 from operations and $62,000 of capital gains. This compares with $1,459,000 for a similar period last year, of which $538,000 came from operations and the balance from capital gains. Operating earnings for the second quarter of this year were $218,000 or 40 per cent ahead of the figure for the second quarter of 1953.

The estimated net for the first six months of 1953 was $6,550,000, of which $2,236,000 was from operations, compared with earnings for first half-year of 1952 of $3,508,000, including $2,343,000 from operations.

On a per share basis, the quarter earnings amounted to 17 cents on the common stock, after dividends on the preferred of $136,913, and the first six month common stock earnings were $1.59, after preferred dividends of $221,538. This compares with 44 cents and $1.06 common dividends given in similar periods in 1952.

Leonard H. Goldenson, president, said that earnings from theatre operations for the quarter ran substantially ahead of the same quarter in 1952. The American Broadcasting Company Division operated at a small loss for the second quarter.

During the second quarter, the company divested itself of six theatres, five of which were wholly owned. In order to complete the divestiture requirements of the consent judgment, AB-PT still must dispose of 34 wholly owned and 42 partially owned theatres.

Evergreen to Remodel Mayfair in Portland

PORTLAND: Evergreen Theatres will completely remodel the 1,500-seat Mayfair theatre, here, it has been announced by Frank L. Newman, Sr., president. The old theatre, which started as a stage playhouse, will be torn down with only the four walls remaining. Bids have gone out for the remodeling which is scheduled to start next month and be completed by November.

Projectionists Object To Sunday Film Shows

TORONTO: Local projectionists "want no part of Sunday shows," James Sturgess, president of Toronto Local No. 173, Moving Picture Operators Union, announced in launching a protest campaign against film exhibition on Sundays.

The official protest developed when the Toronto Film Council, linked with the National Film Board, obtained permission to conduct "educational film programs" at Hanlan's Point, Toronto. Although no professional projectionists will be used in the program, the union leader contended that it was the thin edge of the wedge to install Sunday shows in theatres throughout this area.

In announcing that the projectionists would place their objections before the Toronto Civic Board of Control, Mr. Sturgess said, "We believe the whole scheme is commercial. We have always opposed Sunday showings."

Editor Fordham Speaker

Martin Quigley, Jr., editor of The Herald, was the guest speaker at the Communication Arts Symposium held at Fordham University, New York City, July 23. His talk was entitled, "New Screen Techniques and Ancient Moral Questions." Mr. Quigley was introduced by Rev. John W. Kelly, S.J., chairman of the Fordham University Department of Communication Arts, which includes courses in journalism, radio, television and motion pictures.

Variety Club Sets Date For Mid-Winter Meet

The mid-winter meeting of Variety Clubs International will be held October 23-24 in Washington, D. C., it has been announced by Jack Beresin, international chief barker. Dr. Selman A. Waksman, developer of Streptomycin, will be presented with the club's humanitarian award at a dinner October 24 at the Hotel Statler. This award is presented to the person, chosen by a committee of publishers, who has been of greatest service to humanity.

Star Pictures with Gum

During the next few months, the Topps Chewing Gum Company will circulate 1,750,000 color photographs of stars in United Artists releases in packages of Topps gum.

Beverly Gets Reissues

Beverly Pictures, New York, has completed a deal with Cardinal Pictures for the reissue of a package of the latter's features for the United States and Canada.

GREAT at the CHICAGO WORLD PREMIERE

TOPPING EVEN "TOMAHAWK"!

GREAT IN TERRITORIAL OPENINGS

SETTING NEW RECORDS!

"THE GREAT SIOUX UPRISING"

COLOR BY Technicolor

Starring **JEFF CHANDLER**

FAITH DOMERGUE · LYLE BETTGER

DIRECTED BY LLOYD BACON · SCREENPLAY BY MELVIN LEVY, J. ROBERT BREN AND GLADYS ATWATER · CO-PRODUCER LEONARD GOLDSTEIN

PRODUCED BY ALBERT J. COHEN · A UNIVERSAL-INTERNATIONAL PICTURE

U-I *still* leading the profit parade!

Universal International

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

FIVE PICTURES were started during the week, four of them in color and one in CinemaScope. One other was completed and sent to the film editors. That left the production level at 32, no great shakes as a mean-average-level, but not, either, the starvation figure some of the mass-circulation magazines and mass-infiltration radio-columnists have been imputing to this undefeated town.

The CinemaScope undertaking of the week is "Prince Valiant," in color by Technicolor of course, which is being produced by Robert L. Jacks and directed by Henry Hathaway for 20th Century-Fox. Heading the cast are Robert Wagner, Janet Leigh, Debra Paget and James Mason. It's to be a big-scale production on all counts.

WarnerColor is being used by Warner Brothers for its 3-D production of "The Bounty Hunters," which is to be one of the studio's all-media jobs, meaning wide-screen as well as in the above-stated coloration and dimension. Andre de Toth, who directed the studio's first 3-D picture, "The House of Wax," is directing this production, which has Randolph Scott, Dolores Dorn and Marie Windsor as principals.

MGM's "Tennessee Champ" Also Set for Color

MGM is using Technicolor for "Tennessee Champ," which Sol Baer Fielding is producing with Fred M. Wilcox directing. Shelley Winters, Dewey Martin, Keenan Wynn, Dave O'Brien, Earl Hollman and Hope Miller are in the cast.

The fourth color film started during the week is "Ride Clear of Diablo," which Universal-International is making in color by Technicolor, with John W. Rogers as producer and with Jesse Hibbs directing. Audie Murphy, Dan Duryea, Susan Cabot, Abbe Lane are in the cast.

Green-Rouse Productions began shooting "Free and Easy," independently, with Richard Egan, Beverly Michaels and Evelyn Scott in the main roles. Clarence Greene is producing, Russell Rouse directing.

W. Lee Wilder began producing and directing "The Man Who Saved the Earth," independently, which has Peter Graves, Barbara Starr, James Seay, Shep Menken, Frank Gerstle in the cast.

◆

IN A WEEK or so, if all goes well, the stage production of "Top Banana," with text, cast and score intact, will be filmed in 3-D and as if across the footlights, for distribution and exhibition in the usual motion picture manner. The personnel of the stage production, which closed its road season here with a brilliant four-week run, is standing by, awaiting the call to the camera.

Direct shooting of a stage production has been a favorite dream of show people, on both sides of the fence, for a good many decades, but it's never quite come off so far. And, today, what with talent and labor contracts as they are, and with work for all too scarce for comfort, the chances of success appear slimmer than ever. Whether that's good or bad, in the long view, may be open to question, but until some gifted individual actually proves otherwise it's likely to continue as standard thinking that stage is stage and screen is screen and never the twain, etc.

◆

LAST WEEK the "Los Angeles Times" inaugurated 3-D advertising, opening with a page of Bullock's Store copy on Monday and promising a new page per day thereafter. The blue-red viewer goes along with the paper at no extra charge and readers are requested to retain them for regular use, although replacements can be had for the asking. The newspaper claims "this is the first publication of three-dimension color in a metropolitan newspaper in America." If it turns out that 3-D sells merchandise as well as it sells tickets the Times' "first" will go down in journalistic history as one of the firstest.

Star Tax Bill To Senate

WASHINGTON: The House of Representatives Wednesday passed—with a minimum of discussion—the "Omnibus" tax revision bill, which includes a provision to end tax exemption for film stars who work overseas for 17 out of 18 months. The bill will now go to the Senate for action there.

If passed by the Senate, the bill would be effective retroactively to April 14, 1953, the date on which Chairman Reed (R., N. Y.) of the House Ways and Means Committee, introduced the measure. The bill was approved by the Ways and Means Committee Tuesday, in which form it passed the House.

Boy Scout Jamboree Film in Production

HOLLYWOOD: "Boy Scouts of America Jamboree 1953," an hour-long feature film, has gone into production here at the jamboree site. George Murphy and James Stewart are in charge of the production. The film, which will be made available to scout troops, church and educational groups, and placed at the disposal of the U. S. State Department for exhibition abroad, is being made with the full cooperation of all the Hollywood guilds and unions.

THIS WEEK IN PRODUCTION:

STARTED (6)

INDEPENDENT

The Man Who Saved the Earth (W. Lee Wilder Prod.)
Free and Easy (Greene-Rouse Prod.)

MGM

Tennessee Champ (Technicolor)

20TH CENTURY-FOX

Prince Valiant (Technicolor, CinemaScope)

WARNER BROS.

The Bounty Hunter 3-D, All-Media, WarnerColor)

COMPLETED (1)

MGM

The Long, Long Trailer (Technicolor)

SHOOTING (25)

ALLIED ARTISTS

Tabloid
Slade (Lindsley Parsons Prod.)

COLUMBIA

Jesse James vs. The Daltons (Technicolor, 3-D, Esskay Pic., Co.)
The Caine Mutiny (Kramer Co., Technicolor)

INDEPENDENT

Crazylegs, All-American (Hall Bartlett Prods.)
The Bigamist (Filmakers Releasing Org.)
Beachhead (Aubrey Schenck Prod., Pathe-Color, U.A. release, Stereophonic, W.S.)
Camel Corps (Edward Small Prod., 3-D, Eastman Color, U.A. release, W.S.)
Hondo (Wayne-Fellows Prod., Warner release, 3-D, WarnerColor, All-Media)
Carnival (King Bros., RKO release, Color, 3-D, Munich)

MGM

Gypsy Colt (Ansco Color)
Rhapsody (Technicolor, Wide Screen)
Knights of the Round Table (Technicolor, Cinema-Scope, London)
The Flame and the Flesh (Technicolor, Wide Screen, Europe)
Crest of the Wave (London)

PARAMOUNT

Mr. Casanova (Technicolor, Wide Screen)
Alaska Seas (Wide Screen)
The Naked Jungle (Technicolor, Wide Screen)
Knock on Wood (Technicolor, Wide Screen)

REPUBLIC

Geraldine

RKO RADIO

The French Line (Edmund Grainger Prod., Technicolor)

20TH CENTURY-FOX

Hell and High Water (CinemaScope, Technicolor)

UNIV.-INT'L

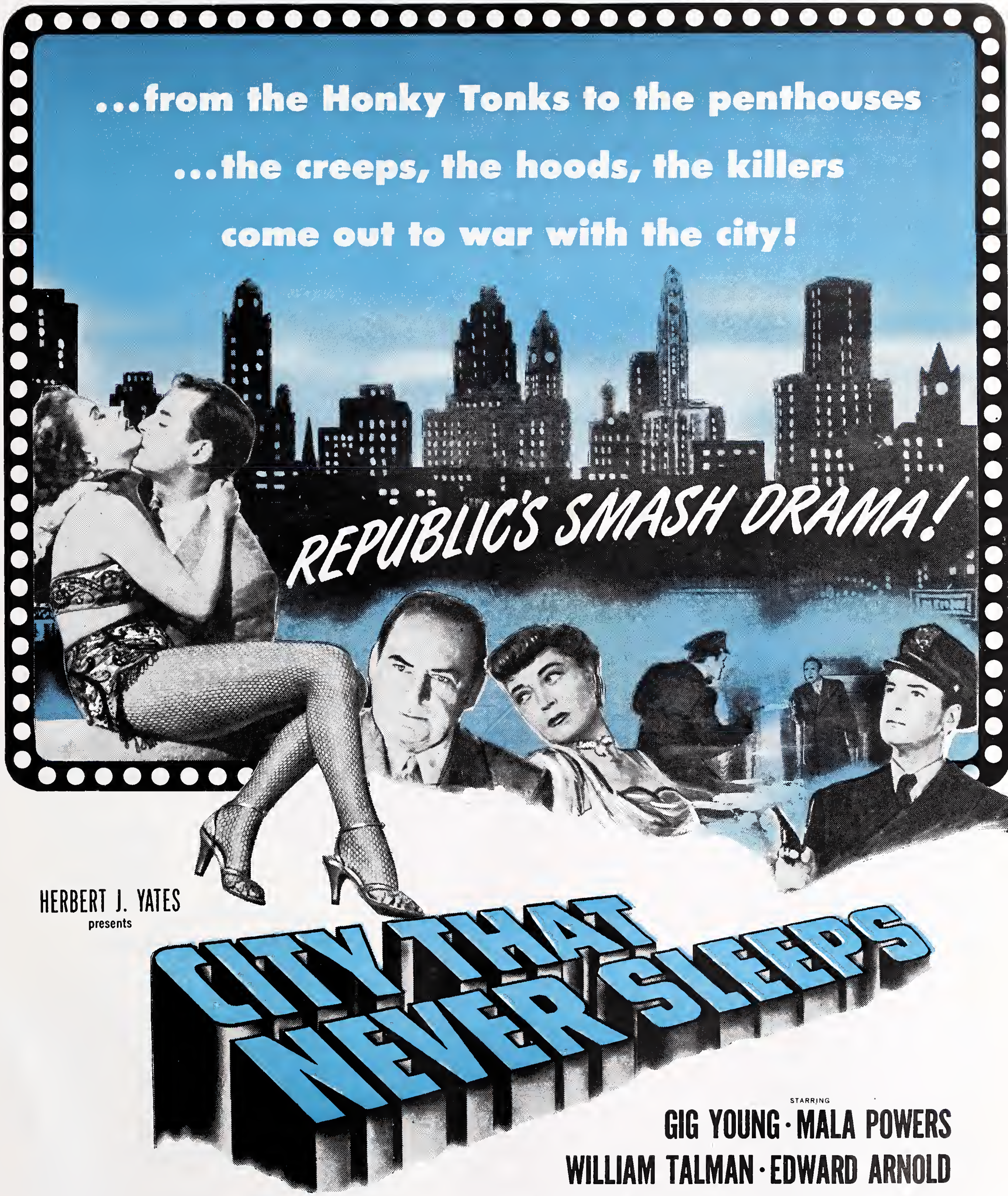
Ride Clear of the Diablo (Technicolor)
Son of Cochise (Technicolor, 3-D)
The Glass Web (3-D)
The Glenn Miller Story (Technicolor)

AA to Handle "Jenifer"

Allied Artists has signed an agreement with Three-Fellows Productions to handle the world distribution of "Jenifer," starring Ida Lupino and Howard Duff.

Paramount Buys Story

James A. Michener has sold his story "The Bridges at Toko-Ri" to Paramount for production by William Perlberg and George Seaton.


...from the Honky Tonks to the penthouses
...the creeps, the hoods, the killers
come out to war with the city!
REPUBLIC'S SMASH DRAMA!
HERBERT J. YATES
presents
CITY THAT NEVER SLEEPS

STARRING

GIG YOUNG · MALA POWERS

WILLIAM TALMAN · EDWARD ARNOLD

WITH **CHILL WILLS · MARIE WINDSOR · PAULA RAYMOND**

Written by STEVE FISHER · Associate Producer-Director JOHN H. AUER · **A REPUBLIC PICTURE** · REPUBLIC PICTURES CORPORATION

20 MORE FROM ALLIED ARTISTS

SCENE OF THE ANNOUNCEMENT *that Allied Artists will make no less than 20 pictures the remainder of this year, and in all media. At the press conference in the Hollywood Roosevelt Hotel, executive producer Walter Mirisch, fourth from the left, tells of company plans, including a very big production, "The Black Prince." With him, on his right, is John C. Flinn, the company's public relations chief.*

HOLLYWOOD: Allied Artists will produce no fewer than 20 feature films during the balance of the year, Walter Mirisch, executive producer, revealed to press representatives at a luncheon last week. Among them will be "The Black Prince," in CinemaScope and color by Technicolor, to be made in England as soon as the present studio labor trouble there subsides, according to Mr. Mirisch.

At the same time Mr. Mirisch disclosed that the company will produce four three-dimension features to follow its successful "The Maze," and that allocations for this year's production schedule, comprising 36 pictures, will exceed the previous year by more than 50 per cent.

Although "The Black Prince" will be made available in CinemaScope exclusively, all other AA pictures, regardless of process, color or kind, will be filmed for wide-screen (1.85-to-1) or standard exhibition, so that all theatres may be accommodated by company product in the coming months.

Sees Big "Revival" in Autumn

Asserting that technological innovations have re-interested the public in picture-going so keenly that the industry faces an assured revival in the Autumn, Mr. Mirisch said:

"We feel people will be flocking back to theatres to see the new processes and systems, and we want our pictures to be the ones they will be flocking back to see. Our diversified program will include high, medium and small budget pictures. We will film in CinemaScope, in color by Technicolor, in 3-D, and wide-screen as well as in two-dimension and black-and-white. We have found the market still is open to various film treatments. We believe in healthiness of change, novelty and variety, and we will follow variety in media and story content."

"The Black Prince," based on the Anglo-French Hundred Years War, will be filmed jointly with AA's British affiliate, Associated British Pictures Corp., under the recently finalized contract with 20th Century-Fox, for use of CinemaScope equipment. Other top AA features going with color in Technicolor are "Annapolis 53" with the cooperation of the U.S. Navy; "The Adventures of Hajji Baba" and "Wichita."

AA's four 3-D features scheduled are "Riot in Cell Block 11," prison melodrama; "House in the Sea," murder mystery; "Dragonfly Squadron," Air Force story, and "Hold Back the Night," Korean War story.

Other features in color are "Pride of the Blue Grass," racing story; "Arrow in the Dust," post-Civil War; "Bitter Creek," outdoor drama, and "Green Hills of Idaho," family story.

The studio's five series—Bowery Boys, Bomba, Wild Bill Elliott, Wayne Morris and James Oliver Curwood—will be unaffected by the company's expanded plan, Mr. Mirisch said.

Agree on Belgian Film Allocations

Company film quotas under the new film agreement with the Belgian Government have been agreed upon, the Motion Picture Export Association disclosed in New York this week. Reissues are not in the allocations. They arose as a problem when one company objected to reissues in its allotment. The agreement allows 251 permits yearly to American companies. It will be made official, it is expected, when an exchange of letters occurs shortly, confirming the agreement.

Superior Films Attacks Ohio Decision on "M"

WASHINGTON: Superior Films, distributors of "M," which was barred from exhibition in Ohio, in a brief filed in U. S. Supreme Court, have branded the Ohio statute requiring prior censorship of motion pictures as a "discriminatory denial of equal protection of law." Discriminatory censorship is charged in the appeal, since there is no censorship of films on television, nationally or locally.

Questioning the grounds under which the film was barred, the brief stated the term "harmful" was vague and indefinite. The Ohio censorship fee of $3 per reel was also hit as a discriminatory practice.

In his brief, John C. Harlor, attorney, noted that the Ohio Supreme Court did not view the picture in ruling on the case. He therefore called for a reversal of the decision on the grounds that it violated the First and Fourteenth amendments to the Constitution.

Magazine Film Annual Set for Publication

The publication date of the "American Weekly Movie Annual for 1954" has been set for September 13, it has been announced by Ernest V. Heyn, editor of the Sunday magazine which is distributed with 24 newspapers. One of the features of the annual will be a pictorial and verbal preview of films prepared for release during the coming months. Assisting Mr. Heyn in the book's preparation are Liza Wilson, Hollywood editor, and Adele W. Fletcher, women's feature editor.

Metro Revises Schedule Of September Releases

"Half a Hero" will head the list of MGM pictures to be released in September, according to the revised schedule for the month. The other pictures to be released during September will be "The Great Diamond Robbery," "Terror on a Train" and "The Actress." "Julius Caesar" is scheduled to open in several cities next month.

Columbia Increases Note Indebtedness $1,000,000

WASHINGTON: Columbia Pictures has informed the Securities and Exchange Commission that it has increased its note indebtedness by $1,000,000, bringing the company's note indebtedness up to $11,000,000. The report stated that the $1,000,000 note was part of October 1, 1952, loan agreement of $15,000,000 made with the First National Bank of Boston, Bank of America, National Trust and Savings Association and the president and directors, Manhattan Company.

Open Connecticut Drive-In

Markoff Brothers Theatres have opened their recently completed 700-car Portland Drive-In theatre, Portland, Conn.

TARGET OF CRITICAL ACCLAIM!

"Taut, well-made spy thriller! A maximum of suspense! Good b.o.!" —*Variety*

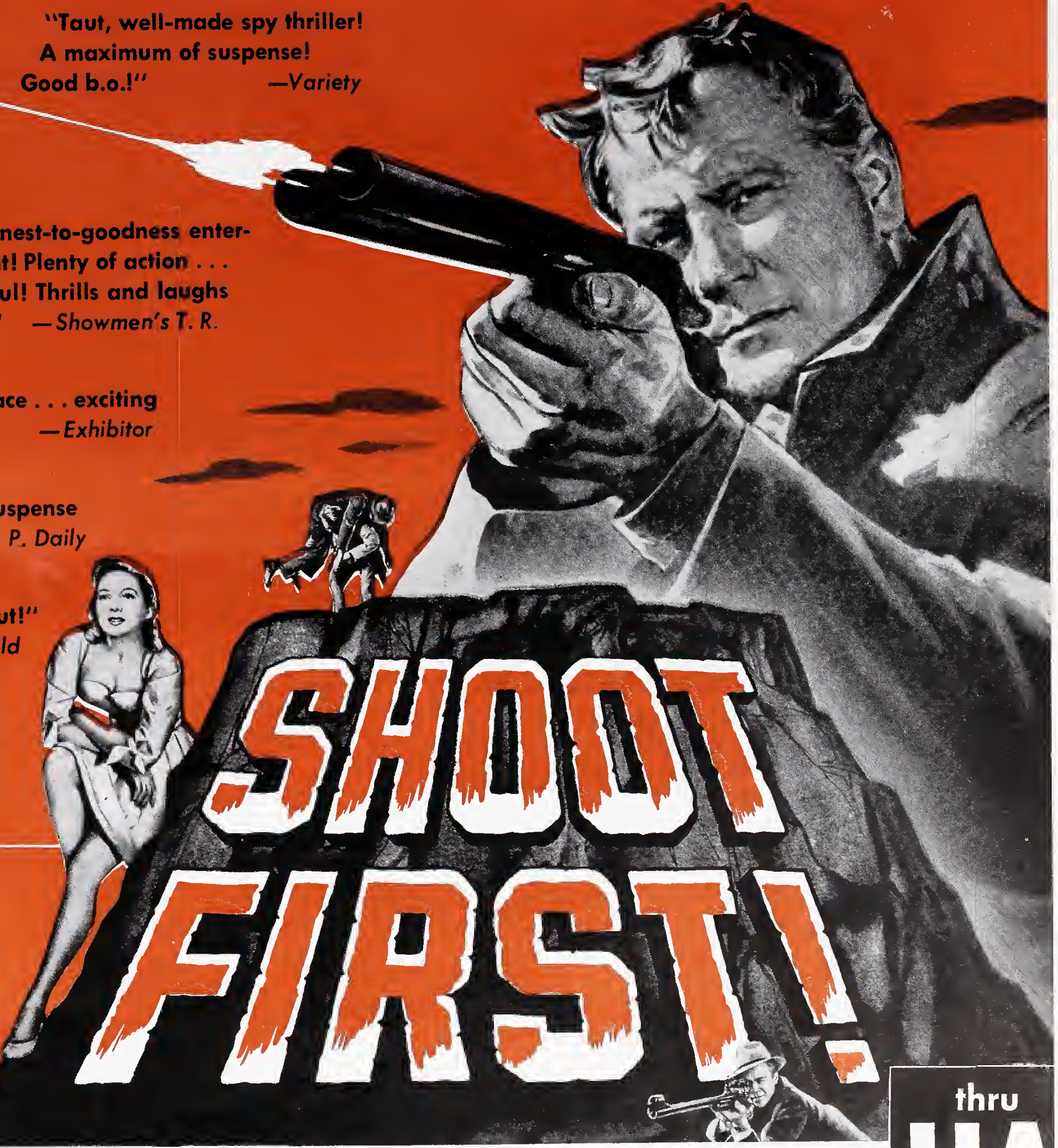
"An honest-to-goodness entertainment! Plenty of action . . . suspenseful! Thrills and laughs combined!" —*Showmen's T. R.*

"Thrills! Rapid pace . . . exciting chase climax!" —*Exhibitor*

"Packing a punch for suspense fans!" —*M. P. Daily*

"Well-knit suspense film! Taut!" —*M. P. Herald*

"Exciting . . . suspenseful!" —*Hollywood Reporter*


SHOOT FIRST!

Raymond Stross presents

"SHOOT FIRST!" starring JOEL **McCREA** · EVELYN **KEYES**

HERBERT LOM · MARIUS GORING · ROLAND CULVER

Screenplay by ERIC AMBLER · Produced by RAYMOND STROSS

Directed by ROBERT PARRISH

THE ACTION-SUSPENSE THRILLER OF THE YEAR

thru **UA**

BRITISH EXTRA STRIKE ENDS

Resume Full Studio Work; Rank Had Threatened to Close Down Pinewood

by PETER BURNUP

LONDON: The strike of film extras here which threatened to shut down production at all studios was settled Tuesday with the majority of the strikers at the MGM Elstree studio (where the walkout originated) getting an additional 21 shillings a day. The cases of other MGM extras will be considered by a mixed employee-employer panel.

Announcing the settlement, a spokesman for MGM said the terms did not betoken a climb down from the company's original position, since MGM always has been prepared to submit the matter to arbitration, but objected when the extras breached a standing agreement and resorted to strike action.

Followed Rank Closing

Settlement closely followed the Rank Organization's announcement late last week that unless members of the Film Artistes' Association came to terms, all work on four Rank films at the Pinewood studios would be stopped. The Rank announcement came as something of a surprise but was understood to be dictated by the Organization's desire for a general show-down with left-wing, trouble-rousing unions.

Oppose Stereophonic Sound

Opinion appears to be hardening among run-of-the-mill exhibitors against the inclusion of stereophonic sound in the CinemaScope package. Yorkshire's J. X. Prendergast, frequently the spokesman of the middle-bracket theatre men, has issued a long manifesto on the subject.

Says Mr. Prendergast: "I believe that stereophonic sound doesn't matter at this juncture. I believe it doesn't matter with CinemaScope. We can elect to take our piece of CinemaScope or we can use what exists in other technological developments that have taken place in motion pictures over the last 25 years.

"I'd like to ask Mr. Skouras: 'If you didn't have stereophonic sound, if it hadn't been invented and all you had was a Chretien lens and a wide screen would you have still gone forward?' I say he would. I say there's enough there with a good piece of entertainment and famous stars on the screen to create a revolution—without stereophonic sound."

Twentieth-Fox has announced that it will underwrite British manufacturers for initial orders of CinemaScope so that they can retool and deliver the stereophonic sound equipment by mid-September. The companies so underwritten are Western Electric, RCA Photophone, British Thomson-Houston, G.B-Kalee.

The official statement confirmed that the company had over 250 orders in hand from British theatres. It added "in order to effect a smooth transition to the new system throughout the film industry and to supply the Commonwealth with the revolutionary anamorphic wide-angle lens system, 20th Century-Fox would need the total stereophonic sound equipment that can be turned out by all manufacturers to meet theatre requirements."

Spyros P. Skouras commented: "For the first time in history a motion picture company has undertaken such a great project as underwriting equipment manufacturers for the benefit of others as well as themselves. We have made CinemaScope available to all studios, all producers and cinemas throughout the world."

▽

Producers, as expected, reacted promptly and acidly to the recently reported box office "appraisal" of British films by CEA's bookers' committee.

In his valedictory address as president of BFPA, Reginald Baker cited The Herald's Box Office Survey which showed that, in 1952, of 15 films named in the big money-taking category no fewer than eight were British. Mr. Baker said that he was "amazed and perplexed" by CEA's appraisal in the light of The Herald's survey.

Cites Industry Hurt

He went on: "It is not the slightest use for an industry to say that its wares are not of high quality and then expect the public to buy them. It discloses a malaise from which, with certain notable exceptions, the retail side of our industry unfortunately suffers today."

Reported to CEA's executive committee also were letters of remonstrance from the J. Arthur Rank Organisation's John Davis, ABC's D. J. Goodlatte and J. H. Laurie, managing director of the Film Finance Corporation.

By withdrawing their representatives from the CEA's bookers' committee, Mr. Goodlatte and Mr. Davis effectively killed CEA's plan to extend the appraisal to American films. The former objected to the British appraisal being disclosed to the press, saying that it was fantastic that an industry should publicly decry its own product. Mr. Davis took much the same stand in his letter to the exhibitor group.

▽

Customarily urbane and reserved Sir Philip Warter, ABPC's chairman, threatens to become, at least for the time being, a storm centre in industry affairs.

He startled the trade by declaring that without a substantial reduction in entertainment tax and a readjustment of the Eady Levy the Elstree studios of his £20,000,000 corporation may be forced to close down. Sir Philip then said that a remission of tax in the order of £10,000,000 annually is necessary if both the exhibition and production sides of the industry are to survive.

Cuts Some Seat Prices

Immediately thereafter the ABPC chief unobtrusively reduced the price of the four-shilling balcony seats in certain of his theatres to 3s. 1d. from Monday to Friday. About 200 houses were understood to be affected by the new policy.

Sir Philip's theatre chief, D. J. Goodlatte, hurriedly explained that the theatres involved were certain suburban houses where many of the front balcony seats are empty during the week.

Apprehensive independent exhibitors immediately discerned the ancient bogey of a seat-price war in the ABC move. CEA's executive committee protested vehemently at the circuit's unilateral action. The public, the committee said, would look forthwith for a relative reduction in all theatres big and small. The latter, it was claimed, couldn't stand the strain. CEA's officers were instructed to talk the matter over with Sir Philip Warter and Mr. Goodlatte.

▽

CEA has still on its agenda another bugbear; the future form and scale of the Eady Levy. The Government has said that failing a general agreement it will produce its own plan and make it statutory. The four associations concerned have now arranged a meeting for July 28 in an effort to arrive at an agreed scheme.

Meanwhile, the just issued Exchequer returns disclose that entertainment tax receipts for May, 1953, were £291,000 down from the previous month and £230,000 lower than for the same month last year. The £3,068,000 total is the lowest for May in the three-year period the Eady Plan has been in operation.

To bring home to the general public their parlous straits, CEA has asked the whole industry to join an economy campaign for the next 12 months.

1953 Kinematograph Annual Published in London

LONDON: "The Kinematograph Weekly" has announced the publication of the "1953 Kinematograph Year Book," annual publication of facts and figures on the British motion picture industry. Among the general and specific trade statistics contained in the 613-page, thumb-indexed volume are listings of all films trade-shown in 1952; names of trade organizations, renting companies and studio service companies; a "Who's What in the Industry," and classified trade and general trade directories. Also included are listings of leading circuits and equipment firms.

Acquires "Time" Rights

MacDonald Pictures, New York, has acquired United States distribution rights to Associated British Pathe's "So Little Time," it has been announced by B. R. Schrift, president of the distributing company.

. . . And the sound was all around

No wonder the audience loved it . . . loves it—more and more.

New "depth" and "breadth" of sound and optics. New technics in production, processing, and projection. These—plus an ever-increasing interest in color—are problems discussed everywhere today . . . problems which the Eastman Technical Service for Motion Picture Film is helping the industry to solve.

Branches at strategic centers. Inquiries invited.

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East Coast Division
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New York 17, N.Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

The National Spotlight

ALBANY

Drive-in business, seriously affected by record-breaking rains in April and May, is 20 percent below the level for a similar period of 1952, but it has improved so steadily during recent weeks that by mid-September, grosses may equal or exceed those for last year, an informed Film Row source said. . . . The industry is speculating on the protest which Radio Station WABY filed wth FCC against the recent issuance of TV permits to Patroon Broadcastng Company and Van Curler Broadcasting Corporation. . . . Fabian's Mohawk drive-in, which claimed to be the first "upstate" to show a 3-D feature, racked up a good gross on four days of "House of Wax." . . . Edward L. Fabian, roving zone manager for that circuit, conferred here with division manager Saul J. Ullman. He also inspected theatres. . . . H. Simon Ullman is now assistant at the Palace. He succeeded James A. Faughman, former Warner Theatres upstate contact manager, who had been working at the theatre nights, in addition to a day-time accounting job.

ATLANTA

Miss Shirley Fuller, secretary Astor Pictures, is back at her desk after a vacation. She will be married in Austel, Ga. September 3. . . . Joyce Knighton, formerly of the booking department, Monogram, has a new little baby girl. . . . Mr. and Mrs. Harry Hall are the new owners of the Rex theatre, Carrabelle, Fla. . . . C. J. Brown, for the past few years manager of the Martin theatre, Calhoun, Ga., transferred to the Martin, Fitzgerald, Ga. . . . Mr. and Mrs. E. C. Fain, for many years owner of the Fair theatre, Wetumpka, Ala., celebrated their 50th wedding anniversary. . . . The new owner of the Gainesville drive-in, Gainesville, Fla., is Tom Daniels. . . . The Carolina theatre, Clover, S. C., has been closed by its owner for renovation and remodeling. The job will cost around $10,000. . . . George Andrews, booker, R. K. O., Jacksonville, Fla., back after a vacation. . . . The G&M drive-in, Slocomb, Ala., owned by W. B. Gilley, has opened. . . . J. B. Bush is the new owner of the Slappy drive-in, Albany, Ga.

BOSTON

George Bailey has been named manager of the State theatre, Stoughton for Interstate Theatres, working under Chris Joyce, district manager. . . . Erwin Neumann, another district manager for Interstate, and Mrs. Neumann are the parents of their second daughter and third child, Gretchen, born at Day Kimball Hospital, Putnam, Conn. . . . Frank Petrone, head shipper at Columbia has taken his wife and daughter to the Virgin Islands for a vacation cruise. . . . Lloyd Bridgham, circuit owner of Dover, New Hampshire is still in the President's Gold Tournament at the Dover Country Club by chalking up an impressive score of 78 in the first qualifying round. . . . Manager Arthur Rosenbush of the Hoosac drive-in, Adams, Mass. has completed the new Kiddieland Playground and has established Friday nights as Kiddie Gift Nights, with the local merchants tieing in with a free gift for each child under 12 years old accompanied by a parent. . . . Lon Hacking's engineering staff of Image and Sound Service is installing 3-D equipment at the rate of four or five a week in theatres in the New England area.

BUFFALO

Mannie A. Brown, former manager of the local Paramount, ELC, and UA exchanges, who recently went to Detroit for a brief term as UA city salesman there, is back in town as city sales manager for Columbia Pictures. . . . Joe A. Gullo, projectionist at the Mercury for over 14 years, is a candidate for supervisor in the 26th ward on the Republican ticket. . . . William D. Edler has resigned as assistant manager at the Paramount, effective July 29. He will work on a farm, with his father, near Silver Creek. . . . John Zimmerman has resigned as manager of the Niagara theatre, UPT community house, because of ill health. He is remaining on the job until the end of the month. . . . Jean Shearman, stenog at Elmart Theatres, Inc., has announced her engagement. . . . Tri-State Candy, which supplies many of the candy booths in Western New York theatres, has made the high bid for the refreshment concession in Memorial Auditorium for the year starting Sept. 1. . . . Bill Rowell, 20th Century-Fox salesman, is back from a fishing vacation in the Canadian wilds. . . . George H. Mackenna, Lafayette general manager, is sporting a snappy new Buick Roadmaster in which he probably soon drive into Canada for his annual vacation. . . . Arthur Krolick, UPT district manager, is back on the job after spending his week's vacation moving into a new home he recently acquired in north Buffalo.

WHEN AND WHERE

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

CHICAGO

Stan Levine, National Screen Service salesman recently transferred here from New York, has brought his wife and their new baby to Chicago. . . . Dave Wallerstein, B. & K.—Great States general manager, has been appointed area chairman for the motion picture industry of President Eisenhower's Korean Relief Fund drive. . . . Mrs. Arthur Manheimer, wife of the local branch manager of National Screen, headed for Pensacola to visit their son, Don. . . . George Bush, Jr., son of RKO head booker, George, Sr., has been promoted from 1st Lt. to captain. He is stationed in Korea. . . . Industryites here were saddened by the fire that demolished Al Simon's restaurant, long a familiar landmark on film row. . . . Lee Eastman has succeeded Tom Duckworth as manager of the B. & K. Varsity in suburban Evanston, moving up from his post as assistant there. Duckworth is entering the real estate business.

CINCINNATI

The neighborhood 720-seat Jackson theatre, and old landmark in the area, which was opened many years ago by the late Jerome Jackson, has been sold by his widow to Walter J. Glassmeyer, a local real estate investor. No change in theatre operating policy has been announced. . . . The Cincinnati Variety Club, Tent No. 3, will hold its annual golf tourney at the Kenwood Country Club August 24, instead of the Summit Hills Country Club, where the event heretofore always has been held. Hoyes McGowan is chairman of the affair. . . . Reports from Washington indicate that Colonel Joseph F. Goetz, former Cincinnati theatre executive, recently confined in the Walter Reid Army Medical Center, because of a heart attack, is doing nicely. Colonel Goetz is chief of the Entertainment Division of the Army Air Corps in Washington. . . . Charles W. Mayhugh, who has been manager of the Kentucky and Virginia theatres, in Somerset, Ky., has resigned to become managing director of the new Jesse James drive-in theatre, which is located in Toledo, Ohio.

CLEVELAND

Hippodrome made industry history this week by being the first theatre in the Greater Cleveland area to present a wide screen picture with stereophonic sound for the general public. Picture was Columbia's

(Continued on opposite page)

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"Let's Do It Again" at regular prices and public response was highly satisfactory. . . . 20th-Fox was host to an industry luncheon on Friday in the Statler Hotel in honor of Leonard Goldstein, producer, who brought a print of his newest feature picture, "The Kid From Left Field" for a special pre-release invitational screening to which members of the Cleveland Indians and industry members were invited. . . . Skirball Brothers, owning a circuit of a dozen houses in the Greater Cleveland area, negotiated a long term lease on the 1600-seat Paramount theatre, Steubenville, from Gamble Enterprises. . . . Eddie Catlin takes over as Warner city salesman where Ernest Sands, promoted to branch manager, left off. . . . Lester Dowdell, Warner booker, is ill in Doctor's Hospital. . . . Grove Theatre, Columbus Grove, closes July 31 until further notice. . . . Lou Geiger, for 25 years United Artists salesman, is now handling a bicycle promotion deal for theatres.

COLUMBUS

Bus strike here has cut grosses. . . . Loew's Ohio is using the new improved laminated safety glasses for its 3-D showings. Ohio has three solid weeks of 3-D bookings including "Sangaree," "It Came From Outer Space" and "Fort Ti.". . . Paramount has announced a world premiere of the new Dean Martin-Jerry Lewis comedy, "The Caddy" for August 17 at Loew's Ohio in connection with the Celebrity Golf Tournament and the National Caddies' Tournament. . . . Construction of a 175-car ramp-style parking garage at 72 S. Front Street is expected to be completed this fall. Site is near all downtown first-runs. . . . Councilman Daniel J. Whitacre's revision of the city amusement tax will call for exemption of admissions of 50 cents (established price) and under, it is reported. . . . Earl Seitz, of the Seitz Amusement Co., said the 76-year-old opera house at Sandusky, Ohio is being sold to make way for a parking lot.

DENVER

Indications are that the crowd at the "Denverieties," being put on Aug. 19 by Variety Tent 37 at Park Hill Country club, will be a record-breaker, and the committee urges all to buy their tickets (at $10) as early as possible, since capacity is limited. The affair will get under way with a golf tournament, to be followed by luncheon, bridge, a soft-ball game, horseshoes, and all the popular picnic games. . . . Robert Lotito, formerly a city manager for Fox Inter-Mountain Theatres at Pocatello, Idaho, who has been out of the motion picture theatre business for some time, has been named manager of the Denham. He succeeds Al Lawter, who resigned because of ill health. . . . Merril Nygren has opened his new 300-car drive-in at Oskosh, Neb. . . . Al Kolitz, RKO district manager, starting on visit to his midwest exchanges in Kansas City, Omaha and Des Moines.

DES MOINES

A lengthy dispute over the licensing of a Central States drive-in theatre at Boone has been resolved. The Boone city council last week passed a special ordinance amending the zoning ordinance to allow Central States to construct the drive-in within the city limits on Mamie Eisenhower Avenue west. . . . Dr. John Skogmo and Jon Nelson have purchased the Vern theatre a Lu Verne from Bill Fox. The new owners appointed Mr. and Mrs. Bob Bigings managers. . . . The Cozy theatre at Morning Sun has reopened after having been destroyed by fire in February. . . . K. C. Sargent has opened a 300-car drive-in on Highway 75, about 13 miles from Rock Rapids. It is called the Verne. . . . Robert Morton of Fremont, Neb., has been named new manager of the King theatre at Albia. . . . Mr. and Mrs. Dwight Hanson have leased the Golden Buckle theatre at Rockwell City from Bob Fridley and Bob Bernau. . . . Daryl Bloodworth of Kansas City, Mo., has taken over as assistant manager of Commonwealth Theatre Corp. houses in Creston. He will manage the Commonwealth's drive-in now under construction. . . . Irwin Godwin, RKO shipper, was married in Omaha, Neb., to Nora Anderson. . . . Earl Sutphin, MGM booker, is convalescing following surgery.

DETROIT

"The Great Sioux Uprising" opened at the Oakland, Pontiac, with a stageful of Sioux led by a pretty Hollywood type squaw. . . . The Eagle was loser by $195 to a safe cracker. . . . Another United Detroit house on the east side of Detroit has added to the list of stereophonic sound installations in preparation for the "House of Wax.". . .

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BURT LANCASTER

MONTGOMERY CLIFT

DEBORAH KERR

FRANK SINATRA

DONNA REED

FROM HERE TO ETERNITY

BURT LANCASTER
as MILT WARDEN
"There was one thing
he wouldn't do —
even for a woman!"

A COLUMBIA PICTURE

(Continued from preceding page)

Fifty years of motion pictures were celebrated by a display of stills at the Michigan—starting with "The Birth of a Nation" and running through "Shane."

HARTFORD

Paramount's "Scared Stiff" and "Shane" chalked up well-above-average trade in Connecticut first-runs. . . . Mrs. Kate Treske, manager of the Lenox theatre, Hartford, has returned from a vacation stay in Los Angeles. . . . James Hill, of the Rialto theatre, Bridgeport, Conn., and Mrs. Hill are parents of a baby boy. . . . Harold Gaboury, formerly assistant manager at the Warner theatre, Bridgeport, has been named assistant manager of the Roger Sherman theatre, New Haven, another Stanley Warner first-run house. . . . John E. Petroski, manager of the Stanley Warner Palace, Norwich, returns July 25 from a vacation. . . . Anthony Nodolony has been named assistant manager of the Crown theatre, Hartford. . . . Ed O'Neill, general manager of the Markoff Bros. Theatres, Colchester, Conn., is personally managing the circuit's newly-opened Portland (Conn.) drive-in theatre this season.

INDIANAPOLIS

The Allied Theatre Owners of Indiana, which took a firm stand against audience collections in 1945, now urges Hoosier exhibitors to show the presidential trailer and pass the plate for the Korean relief fund the week of July 25. The exception was voted at the July board meeting. . . . Trueman Rembusch, back from another amusement tax conclave in Washington, is optimistic. . . . Ike Sollers, veteran Covington exhibitor, died July 16 at the age of 70. . . . W. T. Studebaker has ordered a CinemaScope screen and complete new Simplex stereophonic sound and projection equipment from National Theatre Supply for the Logan at Logansport. . . . Al Hendricks, manager of the Indiana, estimates a $25,000 gross for "Shane," which introduced his new panoramic screen this week. . . . Rex Carr, operator of the Ritz, cleaned up with a week's exclusive neighborhood showing of the Coronation film. . . . Dale Schuder is running the Circle while manager Walter Wolverton vacations in Michigan and Ohio.

JACKSONVILLE

The Beach theatre at Jacksonville Beach has become the first house in a North Florida resort area to book 3-D pictures. . . . At Florida State Theatres: vice-president and Mrs. Louis J. Finske have returned from a vacation trip to the North; William C. Bostwick is a new attorney on the legal staff; Ann Dillon has replaced Helen Schnabl as LaMar Sarra's secretary; Mrs. Earl Griffin is reported recovering from a serious illness; and Barbara House is a new secretary in the office of Bob Harris. . . . Jimmy Langston and Patricia Norris are new staffers at the Palace. . . . Mrs. Bobbie Preacher is now managing the San Marco. . . . Hal Stanton is back at the Florida after a tour of the Midwest. . . . One local exhibitor has expressed satisfaction over the use of plastic frames for 3-D viewers rented to his theatre by the Electro Aire Corp. The glasses are sterilized by a special process after they are used each time.

KANSAS CITY

Returns from the annual 2-week "Rhoden Weeks" campaign of Fox Midwest in honor of the circuit's president, E. C. Rhoden, show gains over the returns of the same weeks in 1953. This report is considered especially significant since the Fox Midwest circuit includs no drive-ins. . . . Edward Richardson, 25 years a theatre manager for Loew's, for nearly 10 years manager of Loew's Granada at Cleveland, is temporarily managing Loew's Midland at Kansas City, pending appointment of a manager to succeed the late Howard Burkhardt. . . . The board of directors of the Kansas-Missouri Theatre Association devoted its meeting July 15 at Kansas City to discussion of a plan for last-minute action concerning the 20 per cent tax. . . . The Motion Picture Association of Greater Kansas City this year has again sponsored a group of boys for attendance at a Y.M.C.A. camp.

LOS ANGELES

Fred Greenberg, Warner branch manager, is in St. Vincent's Hospital for a check-up. . . . The office personnel of the Universal-International exchange had a surprise party for branch manager Abe Schwerdlow on his natal day. . . . Dick Lithgow, former Metro salesman, has been appointed manager of the Gilmore drive-in, which is operated by the Sero Enterprises. . . . Centinella Park, Inglewood is the place, and Sept. 12, is the date for the third annual picnic of the Film Row Club. Dave Bershon, operator of the Leimert theatre, and Ezra Stern, Film Row attorney, have been named co-chairmen of the outing. . . . Henry Herbel, district manager for Warner Bros., flew to New York to attend a meeting at the home-office. . . . Jerr Logue, United Artists booker, is back from a vacation in Las Vegas. . . . Bill Watmough, Warner salesman, is back from vacationing in Lake Tahoe.

LOUISVILLE

W. E. Carrell, Sr. is about to celebrate his 40th anniversary in the motion picture industry, having covered just about every phase of the business including acting, owning and operating theatres, supplying and equipping movie and stage theatres. At the present time "Bill" heads the Falls City Theatre Equipment Company here. . . . The first run Rialto theatre here, owned by Fourth Avenue Amusement Co. and managed by Johnson Musselman, has booked the Ballet Theatre, in the basically movie house, for matinee and evening performances January 19, 1954. The company of 100, is now touring Europe. . . . New Karagheusian Gulistan carpet is to be installed in the Bard theatre here. The Bard a subsequent run neighborhood theatre is owned by Premier Theatres, Evansville, and is managed by E. Allen. . . . The Scott theatre, Scottsburg, Indiana, managed by Tex Richards, is being equipped for three-dimensional films.

MEMPHIS

Wide-screen installations continued to hold hold the center attention in Memphis. Three more theatres, the Rosemary, Joy and Park installed new wide screens this week. This makes a total of 12 wide-screens now in operation in Memphis. . . . Linden Circle and Memphian theatres, Memphis neighborhoods, took on first run pictures as an experiment and owners reported they were well pleased with the results. . . . Grand theatre, Water Valley, Miss., owned by Leon Roundtree, was burned to the ground by fire of unknown origin July 14, Roundtree reported on a trip to Memphis. . . . Lightning struck the Drew theatre, Montecello, Ark., owned by Mrs. B. V. McDouglal, and fire followed. The theatre was almost completely destroyed. . . . W. C. Sumpter, Cotton Bowl, Lepanto, Ark., was in town with the news that his new 350-car LePanto drive-in was now in full operation and doing a nice business. . . . J. J. Sharum, Shannon, Walnut Ridge, is recovering from an illness at Baptist Hospital in Memphis.

MIAMI

"Stalag 17" was a three-week tenant at the Royal and Variety theatres. . . . Paramount also held over "Charge at Feather River.". . . Charles Rich, returned after a year's leave to again manage the Cinema, with Upton Christian as assistant. . . . Joe Hornstein, of the theatre supply house, was in Marathon, Florida, recently on a business trip. . . . Harry Kronewitz, assistant at the Carib, reports manager Tom Rayfield and family are up in his home state of Virginia for a vacation. . . . Construction has begun on TV station WITV, owned by M. V. Loewi. The station's tower and studios will be built on a tract of 35 acres which is in both Dade and Broward counties. . . . 'Bessie' Morgan, formerly secretary to Sonny Shepherd, is summer vacation relief secretary in the Wometco home office. . . . Hal Kopplin's assistant in the art department, Claude Norton, has joined the vacationing hordes.

MILWAUKEE

A change made along film row was at the Warner exchange here. Branch manager R. H. Dunbar went to Chicago to be district manager. Taking his place is Jack Kalmenson who previously was branch manager for Warners at Pittsburgh. . . . August 12 is the date set for Wisconsin Allied's next regional meeting to be held at Rice Lake, Wis. The board of directors will hold their meeting the night before. . . . Mrs. Harry Lestikow, inspector at the RKO exchange, is celebrating her 25th wedding anniversary. . . . Florence Sutton, secretary to Leu Elman, branch manager at RKO, is mighty happy. Her husband, who has been at the Veterans hospital due to wounds received in Korea, is expected to be able to come home in about three more months. . . . High winds here recently did some damage to one of the wings at the tower of the Bluemound drive-in here, but it has since been repaired.

MINNEAPOLIS

Neighborhood theatre operators report a seasonal upturn in business with grosses ahead of last year at this time also. . . . Ruth Johnson, booker at Columbia, is engaged to Rodger Deitz, also a booker at Columbia. . . . Quad-States Theatre Service is now handling the buying and booking for the Lyric, Rugby, N. D., operated by Otis Engen and Guy Troyer, and the State, Bottineau, N. D., operated by Carter Troyer. . . . Walter Everstad opened his Twilight

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drive-in at Centerville, S. D. . . . Triangle Outdoor Theatres is installing monkey zoos as an added attraction for its drive-ins at Minot, N. D., Mankato, Minn., and St. Cloud, Minn. . . . Stanley Lambert, projectionist at the Tower in Superior, Wis., died of a heart attack. . . . J. W. MacFarlane, branch manager of National Screen, is vacationing at his lake home near Glenwood, Minn.

NEW ORLEANS

Garland Thornhil, who has managed the Mitchell drive-in, Hammond, La. for the past 4 years, has purchased it from J. T. Mitchell. . . . Allied Theatre Owners of Gulf States headquarters are urging all exhibitors to sign the Korean Collection Pledge and return it immediately to Louis Boyer National Screen Service, who will furnish the necessary trailer and other equipment for the drive. . . . John Shaeffer, Sr., Shaeffer Film Delivery Service, and Mr. Kemp, his associate in popcorn and supply business, purchased the General Radiator & Generator Co., Marrero, La. . . . J. E. Noel's new Community theatre, Bolton, Miss. opened July 21. . . . A. Hopkins' 49 drive-in, Jackson, Miss. closed. It was one of the state's first all-colored patronage drive-ins. . . . Al Durning, pioneer showman, both in distribution and exhibition here in New Orleans, is back again in a local hospital. His host of friends wish for a speedy recovery. . . . Foster Hotrad, back in civilian clothes after two years with the army stationed in Germany, is now with Paramount Distributing Corp. in Atlanta. He was formerly office manager in the local exchange.

OKLAHOMA CITY

Oklahoma Tax Commission report tax for the month of May, 1953 for theatres showed 323 returns and $30,189.04 tax, compared with 316 returns, $30,799.76 tax for the month of May, 1952. This indicates a decrease of 1.98 per cent. . . . The Will Rogers theatre, is the first suburban theatre equipped with stereophonic sound, panoramic screen and 3-Dimension projection. The new panoramic screen is the second largest of its type in Oklahoma, Kreuger Dillender, new manager announced. . . . "Let's Do It Again" is showing for its 3rd big week at the State theatre. . . . Starlite drive-in theatre, Shawnee, Okla., celebrated its 5th anniversary July 15. All the kiddies were given free candy. All cars were admitted for 50c a car for the anniversary celebration.

OMAHA

The Cooper Foundation of Lincoln gave $5,000 for one of the first donations to the new Nebraska Independent College Foundation, Inc., which filed for incorporation last week with seven state colleges as charter members. . . . The Oregon Trail drive-in has opened at Hebron, Neb., and owner Harold Struve is starting work on rebuilding his Majestic theatre that was all but demolished by a tornado. . . . Away on vacation are Evelyn Cannon, MGM office manager; Warner salesman Bob Hirze; Myrtle Snelling, Columbia secretary; Mel Kruse, Pierce exhibitor; Mort Ives, Co-Op Booking Service; and Donna Carpenter, RKO biller. . . . Columbia salesman Ed Cohen's nationally-known German shepherd champion, Paladine of Grafmar, was killed by an auto. . . . Mrs. Walter Green, owner of FEPCO, is visiting in Boston. . . . Mr. and Mrs. Merril Nygren opened a 250-car drive-in at Oshkosh, one of the smallest cities in Nebraska to have an outdoor theatre. . . . Several of Omaha's leading neighborhood theatres are about ready to install 3-D. . . . Ann Hamer has joined the Co-Op Theatre Service staff.

PHILADELPHIA

New commander of the Variety Post, American Legion, composed of members of the local Variety Club, Tent No. 13, is Joe Singer. . . . Isadore Perlin, city manager in Camden, N. J., for the Stanley Warner Theatres, said extensive damage was caused at the circuit's Lyric, closed for the past six months, when vandals entered the house and flooded the first floor and balcony by turning on fire valves. . . . Motion Picture Associates staged a dinner July 13 at the Hotel Warwick as a testimonial to John Turner, Stanley Kositsky, Mort Magill, Ben Felcher and Ben Bache—all of whom recently earned major promotions at the local distributing companies. . . . Morris Goldberg is the new relief manager for the Stanley Warner houses, currently at the Lane. . . . Buckley Amusement's Majestic, Shamokin, Pa., closed for the remainder of the Summer. . . . Tri-State Buying and Booking Service here is now handling George Gatta's Dushore, Dushore, Pa., and Wyalus-

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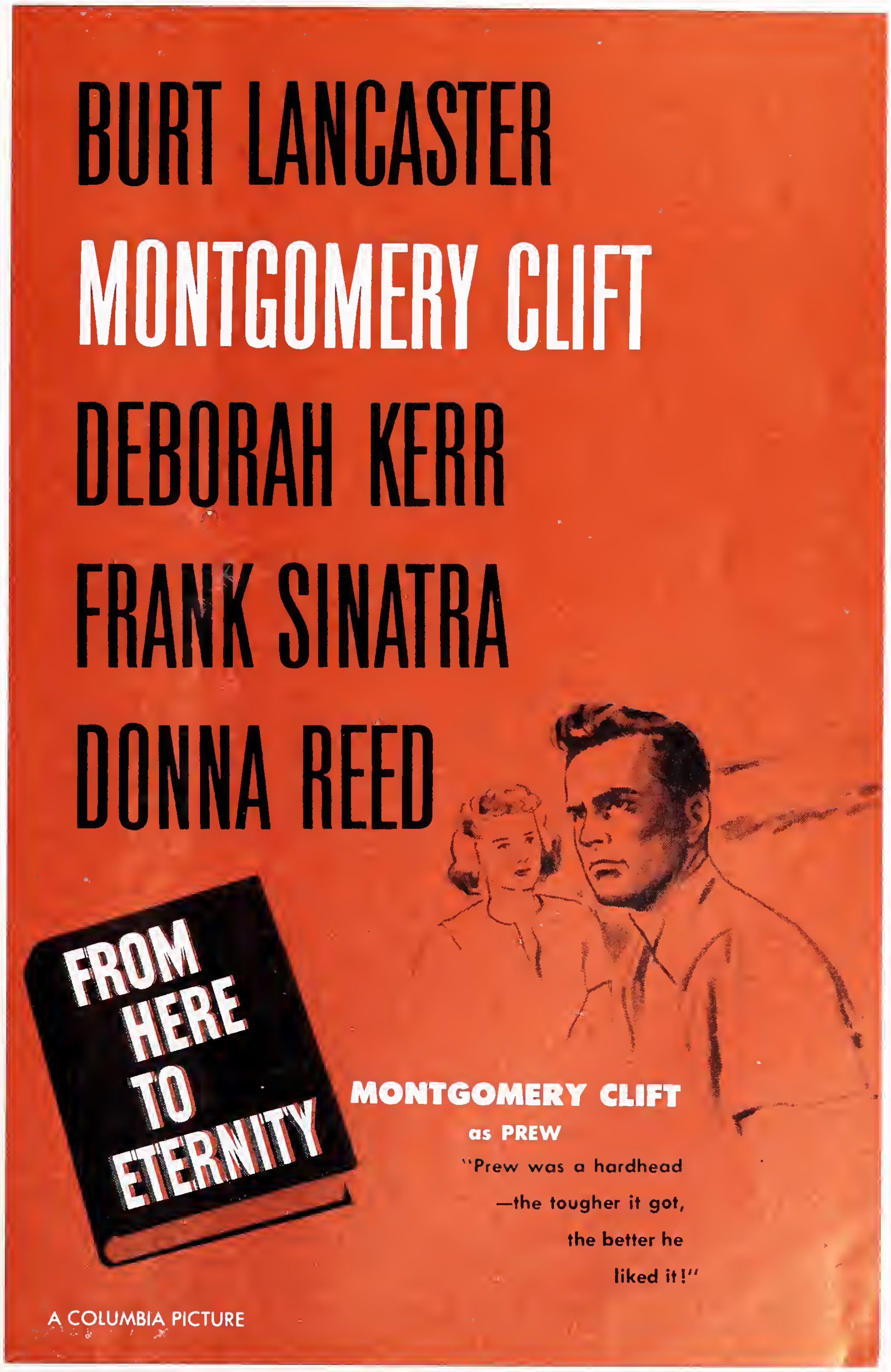

BURT LANCASTER
MONTGOMERY CLIFT
DEBORAH KERR
FRANK SINATRA
DONNA REED

FROM HERE TO ETERNITY

MONTGOMERY CLIFT
as PREW
"Prew was a hardhead
—the tougher it got,
the better he
liked it!"

A COLUMBIA PICTURE

(Continued from preceding page)

ing, Wyalusing, Pa. . . . A. C. Devens is the new owner of the Himmler, Dallas, Pa. . . . Haar's drive-in, Dillsburg, Pa., with a 520-car capacity, is now open. Vincent W. Haar is the owner. . . . Mark Rubinsky's Uptown, Harrisburg, Pa., is the first neighborhood house in that city to show 3-D film.

PITTSBURGH

Jack Kalmenson, branch manager for Warners here, has been transferred to Milwaukee in a similar capacity. He will be succeeded here by Jerry Wechsler of Cleveland. . . . The Strand theatre is getting an elegant face lifting for the Fall. About $10,000 is being spent in a new screen and other equipment. . . . John Harris has arrived here from Hollywood to assume talks with the officers of the Harris Amusement Company. . . . Dolores Schultz of the Fulton staff is now Mrs. Gilbert Feller and she is retaining her position. . . . Bobby Dunbar, former Pittsburgher, has been upped to be in charge of the Stanley Warner mid-west territory. . . . Francis Guehl, Universal-International exchange manager here, recently took his first vacation in five years. He took his mother to Canada for a two-week rest.

PORTLAND

First run business has gone into a slump here. . . . J. J. Parker's United Artists theatre shutters for a face lifting job after more than 25 years of action. House featured a single picture policy. . . . J. J. Parker's publicity director is back at his desk after a week's vacation. . . . Evergreen circuit managers are off to Seattle for a two-day business meet and a preview of the new CinemaScope screen with stereophonic sound. . . . Orpheum theatre gets new CinemaScope screen installed this week. . . . Jack Matlack is off to Seattle on business. . . . Mayfair manager, Herb Royster, is back from vacation.

PROVIDENCE

Hundreds of Rhode Islanders were shocked to learn of the sudden death of Howard C. Burkhardt who managed Loew's State Theater from 1935 to 1938. Mr. Burkhardt, who passed away in Kansas City, endeared himself to all while managing the local house. . . . Western films, celebrating their golden anniversary year, are the subject of the annual summer Motion Picture Study Group series of programs by the Student Union of the University of Rhode Island. In the four-week series, films ranging from "The Great Train Robbery" to "High Noon" will be shown. . . . Sir Cedric Hardwicke made a personal appearance at the Somerset Playhouse in "Island Visit." . . . "Shane" opened auspiciously at the Strand. . . . The Cranston Auto theatre presented an all-3-D program headed by "Fort Ti.". . . . The Kent in nearby East Greenwich is now equipped for 3-D showings. "House Of Wax" played to good attendance there.

SAN FRANCISCO

Top grosser was "Shane" at the Paramount, the picture leading the boxoffice count here for the past three weeks. The film will hold four weeks there. . . . Jerry Zigmond, United-Paramount western division manager, was scheduled to be in from Los Angeles for conferences with Earl Long, U-P district manager, July 22-25. . . . B. B. Baird opened his new drive-in at Garberville, July 17. . . . Hulda McGinn, California Theatres Association legislative representative, was called to Washington by COMPO for contact with western senators on the tax repeal campaign. . . . Changes in management on the street include promotion from assistant, St. Francis to assistant, Paramount, of Arnold Courtner. Don Haley of Paramount, Kansas City, replaced Courtner at the St. Francis; Don Wine, assistant, Orpheum, resigned and was replaced by John Boyle; James Ambrose, United Artists assistant, resigned. . . . Anne Belfer, North Coast publicist, will vacation for two weeks starting July 27.

ST. LOUIS

The Capitol theatre, 900-seater in downtown St. Louis, will soon be razed to erect a parking garage for the May Department Store (Famous Barr). . . . Dave Arthur, head booker for Fanchon and Marco, St. Louis Amusement Co., back from recent trip to Boston. . . . Jim Hill and Frances Murphy, both of Warner Bros., back from vacations. . . . Exhibitors in St. Louis recently: Walt Kirkham, Commonwealth Theatres, Kansas City; Harry Blount, Potosi, Mo. . . . Forrest Pirtle, Jerseyville, Ill., and Howard Busey, of Jacksonville, Illinois, El Frank Theatres. . . . The Lemay theatre and the Southway, both South St. Louis houses, closed for the remainder of the summer. . . . The St. Louis County Circuit Court has ruled that it had proper legal jurisdiction to stop picketing of the suburban LaCosa theatre in the Village of St. Ann. Operator Hugh Graham in a petition indicated that the union had endeavored to force him to employ two motion picture operators in the projection booth instead of one.

TORONTO

Charges of conducting a lottery against Tent 28, Variety Club, as result of giving away a car on Variety night, are believed to have been dropped. Thus far no summons has been served on any members of the executive of the club, and since it was a charity affair, the government believed it unwise to lay the charge. . . . Dick O'Hagan is filling in the movie critic's column on the Toronto Telegram while the regular Ken Johnstone is away two weeks, and Hugh Thomson has been filling in for Jack Karr while the latter has been on other detail for the Toronto Star. . . . Morris Stein, eastern division manager of Famous Players Canadian Corp., on an inspection trip to Halifax and the Maritimes. . . . Winners of the Motion Picture Softball League this year was the Theatre Confections Limited team which beat the Film Exchange Employees in the final game. . . . Plans for a 1,000-seat house in downtown Regina have been announced by a company headed by Henry Bercovich, with construction to start next spring.

VANCOUVER

Mary Crompton, of the Strand; Rose Kearns, of the Cinema, and Billy Tack, of the Vogue, are holidaying in the Okanagan fruit belt. . . . Janet Tande, Paramount, and Jackie McDermott, of MGM, back from a California vacation. . . . Wally Hopp, Cinema manager, is visiting his parents in Saskatchewan. . . . Dan Ferguson, of the Lux, on an auto vacation at Winnepeg. . . . Norman Egilson, manager of the Odeon, Abbotsford, was transferred to the Odeon, Haney, replacing Jim Fitz-Henry, who retired to live in California. . . . Percy Dupinee, veteran projectionist at the Columbia, New Westminster, is convalescing at General Hospital, Vancouver, following surgery. . . . Anne Coroliuk, JARO cashier, will marry Verne Pendleton in September. . . . The North-Star at Langley Prairie, in the Fraser Valley, a 400-drive-in built by Reder & Boyes, has opened. . . . Tish McLeod, daughter of Roy McLeod, manager of the Odeon-Hastings, is in town on her honeymoon. Tish is now Mrs. Sheiness of Brooklyn, N. Y. . . . Thanksgiving Day in Canada will be held Oct. 12. . . . Perry Wright, Empire-Universal manager, back from a Toronto sales convention

WASHINGTON

Gerald Wagner, general manager of Lopert Washington Theatres, invited Washington cab drivers to a special preview of "Moon Is Blue" which opened at both the Playhouse and Dupont theatres. . . . Newest member of Variety Club Tent No. 11 is James C. Hagerty, secretary to President Eisenhower. . . . C. J. DeMaio, formerly with Kay Film Exchanges, has joined the Sandy Film Exchange as a salesman. . . . The Variety Club will have a general membership meeting August 3 at the Willard Hotel as a kick-off for the 1953 Welfare Awards Drive. . . . Morton Gerber, president of District Theatres, has moved into his new home in Chevy Chase, Md. . . . John and Maureen O'Leary, children of 20th Century-Fox salesman John O'Leary, had a dancing engagement at the Steel Pier, Atlantic City July 19. . . . The Arlington-Fairfax Heart Association received a 16mm projector and screen from the Variety Club of Washington, July 16. . . . Irwin Lust, son of Ben Lust, of the Ben Lust Theatre Supply Co., is recuperating from injuries resulting from his being run down by an automobile.

California Theatre Group Reelects All Officials

SAN FRANCISCO: All directors and officers of the California Theatres Association were reelected at a recent meeting here of the organization. L. S. Hamm was chosen president for the third year. The officers of the organization are Ben Levin, first vice-president; Abe Blumenfeld, second vice-president; Graham Kislingbury, secretary; Boyd Sparrow, treasurer; Charles M. Thall, executive manager; Hulda McGinn, legislative and public relations representative. Re-elected directors were Mark Alling, Roy Cooper, Irving M. Levin, Earl Long, Richard Nasser, John J. Parsons and C. V. Taylor.

"Main St. to Broadway" At Broadway Astor

The New York premiere of "Main Street to Broadway," Lester Cowan production released by MGM, will be at the Astor theatre on Broadway. The date is uncertain, the film following "Stalag 17," now at the Astor. Local premieres of the film will be held late this month in other cities. An all-star cast from stage and screen is in the film.

Gain of 200% Abroad Cited At U.A. Meet

LONDON: United Artists' first inter-continental sales convention, which commenced Monday, at the Savoy Hotel was attended by more than 100 members of the company's foreign distribution organization. Representatives of 17 nations in Europe, the middle East, Asia and Australia took part in the four-day meeting.

Arnold M. Picker, vice-president in charge of foreign distribution, presided over the meeting. He told delegates that the company's foreign gross for the first six months of the year had risen more than 200 per cent over the comparable period of 1952.

Robert S. Benjamin, chairman of the board of directors underscored U.A.'s policy that "no screen anywhere in the world would be lost to the industry during this time of transition." Max E. Youngstein, vice-president, outlined the promotion and advertising programs now underway for product soon to be released abroad.

Convention delegates were able to see screenings of 13 U.A. releases during the course of the convention. The meeting was broken into special territorial sessions to discuss problems peculiar to certain areas and countries.

House Votes Information Agency Reorganization

WASHINGTON: By an overwhelming vote last Friday the House of Representatives approved the President's reorganization plan to set up the International Information Administration as an independent agency. The information group, in charge of the Government's overseas information and film program, will be subject to State Department rule only on policy matters. The plan, which received 310-11 voting support, is expected to go into effect early next month unless the Senate vetoes it by August 1.

Moore Award Winners Tour for Warner Film

KNOXVILLE: Four winners of the Grace Moore Scholarship of the University of Tennessee are currently touring 22 Tennessee cities to herald the world premiere of Warner Brothers' "So This Is Love," the story of Grace Moore, which opens July 29 here at the Tennessee theatre. The girls are giving concerts on the stages of local theatres where the film will be shown following the premiere, which is being held for the benefit of the scholarship fund.

Establishes Film Service

Harold L. Smith has established a motion pictures service in Seine, France, to serve American film producers interested in producing in that country.

Name Neal Keehn Head of "Lab" Association

Neal Keehn, president of the Calvin Company, Kansas City, last week was elected president of the new Association of Cinema Laboratories. John Stott, vice-president of Du-Art, New York, was elected vice-president. Byron Roudabush, head of Byron, Inc., Washington, was named secretary; and George Colburn, president of George Colburn, Inc., Chicago, became treasurer. The Association proposes to investigate possibilities of a credit exchange; institute a membership drive; scrutinize technical improvements; begin a publicity campaign; attempt to devise a method of obtaining screen credit for laboratories; and plans to bring manufacturers together on a compatible telefilm process.

MPEA Absorbs Function Of MPAA Foreign Unit

The Motion Picture Association of America has abolished its international department and its functions and personnel have been absorbed by the Motion Picture Export Association. The change is an organizational one with no special significance, according to a spokesman for the MPAA. There have been no changes of personnel in either of the organizations, the spokesmen for the Association said.

BURT LANCASTER
MONTGOMERY CLIFT
DEBORAH KERR
FRANK SINATRA
DONNA REED

Columbia's
FROM HERE TO ETERNITY

DEBORAH KERR as KAREN

"Looks colder'n an iceberg, but she knows the score. And I know who taught it to her."

"Luther" to Be Handled By N.S.S.

For the first time, National Screen Service will distribute a feature picture. It is Louis De Rochemont Associates' "Martin Luther," produced in Germany by Lothar Wolff, and already having pre-release engagements in such cities as Houston, Minneapolis, and Hickory, N. C., and booked by RKO Theatres for similar engagements in Columbus, Cincinnati, Des Moines and Omaha.

National Screen, for a fee, is to handle everything, advertising and displays and accessories, except selling. That will be done by the De Rochemont sales staff, headed by new general sales manager, Cresson H. Smith, who made the disclosure Monday in New York. The deal is for one picture. De Rochemont Associates have another, mostly in animation, a feature being completed in England, "Animal Farm."

Meanwhile, Mr. Smith cited National Screen Service's nationwide facilities. He wants long runs, and will ask advanced admissions and three-a-day showings, he said, and cited the Minneapolis engagement, where the picture has played 25 days at the Lyceum. The picture also was to open Wednesday at the Garrick theatre, Duluth, he noted. It will not play in churches, until theatre engagements are over, he promised.

Newsreel Firms Laud Work on Mosher Bill

Representatives of the five American newsreel companies have signed a resolution lauding the work of all those instrumental in the passage of the Mosher bill, which abolishes newsreel censorship in Ohio. Among those cited in the resolution were State Senator Charles A. Mosher, Eric Johnston and the staff of the Motion Picture Association of America, and the Independent Theatre Owners Association of Ohio. The resolution was signed by William B. Zoellner, MGM; Oscar Morgan, Paramount; Lem Jones, 20th-Fox; Irving Sochin, Universal, and Norman Moray, Warners.

Martin and Lewis Perform In "Caddy" Tournament

Dean Martin and Jerry Lewis, stars of Paramount's "The Caddy," which will open at the Loew's Ohio, Columbus, August 17, will be in the National Caddy Association annual golf tournament which opens that day in that city. The Professional Golfers Association, sponsor, is planning to have also as participants professional golfers who appeared with the comedians in the film, and also other golf masters. Some who are in the film are Ben Hogan, Sam Snead, Byron Nelson, Julius Boros, Jimmy Thomson, and Harry Cooper.

OKLAHOMA HOUSE PLANS EDUCATIONAL PROGRAMS

OKLAHOMA CITY, OKLA.: A projected public service program planned by Melvin Jackson, manager of the Capitol theatre, will convert his theatre into a part-time school. Weekly educational presentations, to be priced at cost for students, will be coordinated with current studies in the city high schools. Typical of the planned programming would be the showing of "Hamlet" or "Macbeth" when the students are studying English literature. Mr. Jackson, currently conferring with local teachers to ascertain their needs, plans to have a year's schedule set by Fall.

Mark Mickey Mouse's 25th Anniversary

In conjunction with the celebration starting next month of Mickey Mouse's 25th anniversary, the September issue of the "Woman's Home Companion" will carry a two-page, four-color "spread" on a Mickey Mouse Birthday Party. Walt Disney Productions and RKO Radio will reissue five of Mickey Mouse's most popular cartoons and one "Goofy" cartoon. All may be played either singly or as a 47-minute package under the main title of "Mickey's Birthday Party."

Altec Executives and Division Heads Meet

Division managers of the Altec Service Corporation currently are engaged in a series of conferences with New York headquarters' executives at the home office. Division heads taking part in the conferences are M. G. Thomas, F. C. Dickely, L. J. Patton, C. S. Perkins, C. J. Zern and Dave Peterson. H. M. Bessey, executive vice-president, L. D. Netter, Jr., general sales manager, E. O. Wilschke, operating manager, and P. F. Thomas, treasurer, are representing the home office.

"Eternity" Will Open At Capitol, New York

Columbia's picturization of James Jones' best selling novel, "From Here to Eternity," will open at the Capitol Theatre, New York City, following two years of preparation. It will have stereophonic sound on a wide screen. The picture, which bears the book's title, stars Burt Lancaster, Montgomery Clift, Deborah Kerr, Frank Sinatra, and Donna Reed. Fred Zinneman directed, Buddy Adler produced, and the screenplay is by Daniel Taradash.

Golden to Venice Fair

Nathan D. Golden, film chief of the Commerce Department, has been named to represent the United States Government at next month's Venice Film Festival.

Independent Release for Disney Show

Walt Disney Productions is planning to release independently a 135-minute feature program, comprising the studio's first True Life Adventure feature, "The Living Desert," and companion subjects. The companion subjects are "Ben and Me" and "Stormy, the Thoroughbred Colt." (Details of new Disney-RKO pact are on page 20.)

"The Living Desert" runs 70 minutes while "Ben" and "Stormy" run 30 and 35 minutes, respectively. Only "Ben" is in cartoon form, the others are live.

Current release plans have scheduled the picture to open in a New York theatre and remain there for a run of approximately six months. Several months after the New York opening, the film will be booked in several key cities on an extended-run basis. RKO Radio will continue to handle all other Disney product.

Roy Disney, president, and other company executives, are currently in New York discussing release plans.

Postpone Schine Appeal On Disposal Extension

BUFFALO: The hearing on the appeal of Schine Theatres, Inc., for an extension on the time allowed to dispose of 25 theatres, has been postponed until September 21 by Federal Judge John Knight. The disposal order, given in an anti-trust judgment June 24, 1949, called for the disposition of 39 theatres by June 24 of this year but the corporation obtained one extension after disposing of 14. The judge now will hear arguments on a motion to modify the original decree because of the "present state of the industry."

Censorship Groups Hit Exhibition of "Moon"

Exhibition of United Artists' "The Moon Is Blue," has run into three more stumbling blocks as censorship groups have withheld licenses on the film. The Maryland State Board of Motion Picture Censors rejected the picture on the grounds that it was "immoral, indecent and obscene." Members of the St. Paul, Minn., City Council have instructed Anthony Quinn, City Attorney, to ascertain what steps can be taken to ban the film in that city. In Detroit, the Police Commissioner has withheld a decision on the licensing of the film until a group of civic and church leaders screen the picture.

Set "Cruel Sea" Premiere

The American premiere of "The Cruel Sea," a J. Arthur Rank production, has been set for August 11 at the Fine Arts theatre, New York, it has been announced by Charles J. Feldman, general sales manager of Universal, releasing the film in the U.S.

Respond to Korea Fund Drive Plea

President Dwight D. Eisenhower's request for theatre cooperation through audience collections in the American-Korean Foundation Relief Drive for civilians in Korea is continuing to gain support in the industry. The President makes a personal appeal for funds in the trailer to be used in connection with the campaign which starts July 27.

The California Theatres Association has set August 2 as Korean War Relief Day and statewide collections will start that day. Approximately 350 theatres in the organization have already signed to take part in the campaign and it is expected the entire 500 theatre membership of Northern California Theatres will sign by deadline time.

The Texas Council of Motion Picture Organizations has wired the President pledging full support to the campaign and assuring him that Texas theatre owners will take part in the audience colllections.

Although a resolution was passed in 1945 opposing audience collections in principal, the board of Allied Theatre Owners of Indiana has approved a resolution to support the Korean relief drive. The board announced that the "unique circumstances surrounding this instance warranted an exception" and would in "no way serve as a precedent to any other agency."

Bulletins of the Allied Gulf States and Allied Motion Picture Theatre Owners of Western Pennsylvania organizations also urged exhibitor cooperation.

TNT and IBC Discussing Title Bout Telecast

Representatives of Theatre Network Television have been conducting talks with International Boxing Club negotiators in an effort to acquire telecasting rights for the title boxing match between Rocky Marciano and Roland La Starza set for September 24. Box-Office Television, Inc., a recent arrival in the theatre TV field, is currently considering the possibility of submitting a bid for the fight. Preliminary negotiations between TNT and IBC have been going on over the past month but according to Nathan Halpern, TNT president, the IBC has not decided whether to use home or theatre TV.

TV Audience Witnesses "Feather" Premiere

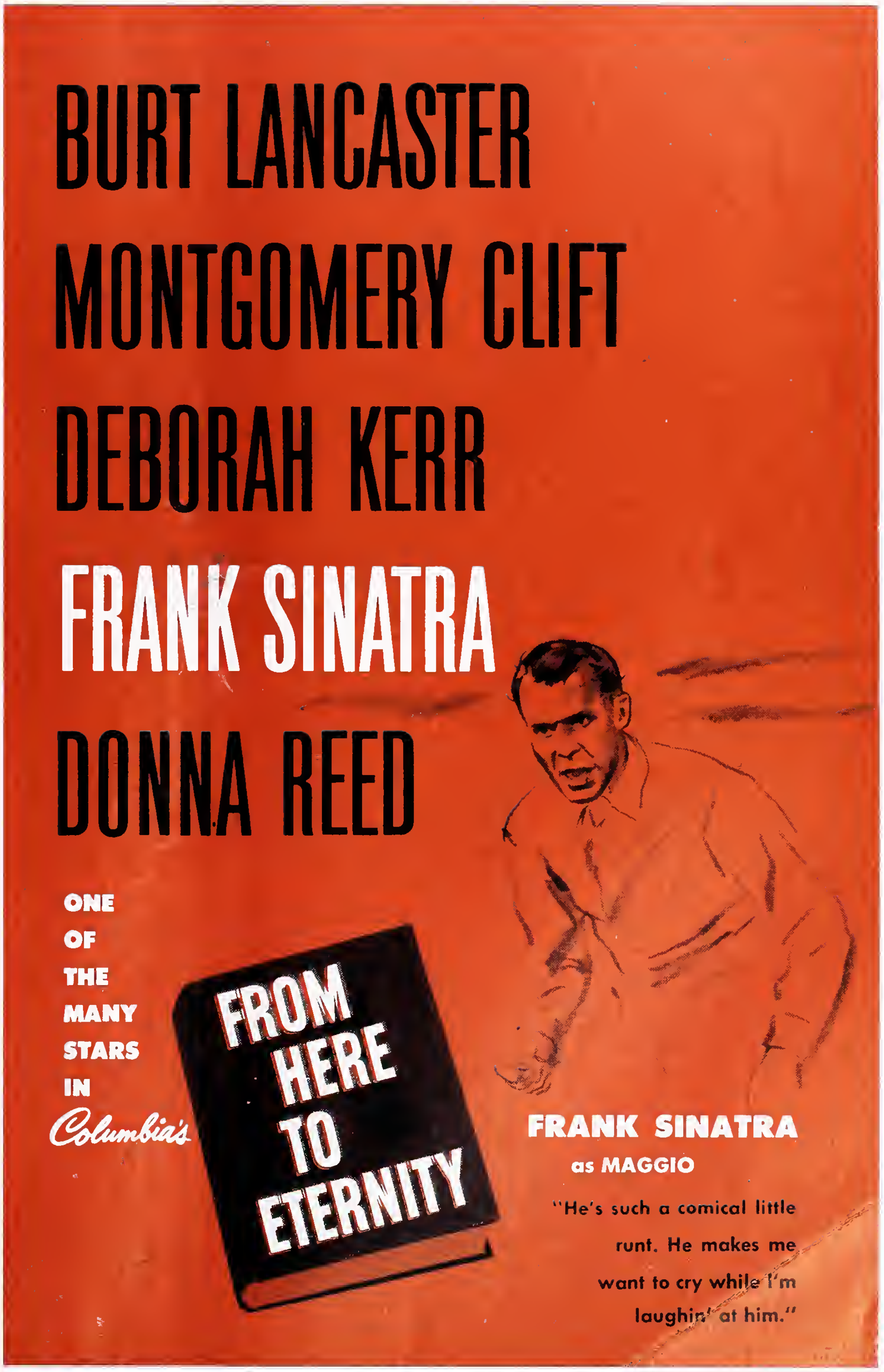
A television audience estimated at more than 2,000,000 witnessed the dual-theatre Los Angeles premiere of Warner Brothers' "The Charge at Feather River." Guy Madison, star of the film, and other celebrities were present at both the Hollywood and Downtown Paramount theatres for the opening night ceremonies. KECA-TV, Los Angeles, covered the festivities.

Stanley Warner Payment To Fabian Disclosed

For three years, Stanley Warner Corporation will pay the Fabian Enterprises, Inc., $3,000 per week for the joint services of S. H. Fabian, president, and Samuel Rosen, vice-president, the Stanley Warner report to the Securities and Exchange Commission discloses. Mr. Fabian is president of Fabian Enterprises, and Mr. Rosen secretary-treasurer. The deal also provides neither executive may give to the latter organization more than one-third of his regular time. There also is a participation clause: if net profits are between $2,500,000 and $5,000,000, five per cent will accrue to Fabian Enterprises; if they pass $5,000,000, seven and one-half per cent will accrue. Fabian Enterprises is a family corporation.

Newspaper Promotion For Disney's "Sword"

SAN FRANCISCO: An exploitation contest involving Walt Disney's "The Sword and the Rose" has been sponsored by the "San Francisco Examiner." The film had its premiere Tuesday at the St. Francis theatre. The contest, set up by RKO Radio's David Cantor, involves a brief letter in which the writer tells why he would like to visit the land of "The Sword and the Rose." The winner will receive a free trip to England.


BURT LANCASTER
MONTGOMERY CLIFT
DEBORAH KERR
FRANK SINATRA
DONNA REED

ONE OF THE MANY STARS IN Columbia's FROM HERE TO ETERNITY

FRANK SINATRA as MAGGIO

"He's such a comical little runt. He makes me want to cry while I'm laughin' at him."

"What the Picture did for me"

Allied Artists

ROAR OF THE CROWD: Howard Duff, Helene Stanley—This picture, in Trucolor, is just made for the small theatres that want to play action pictures, for young and old will come to see it. Lots of good racing thrill shots in it, the stars are also good and the color can't be beat. Doubled with "White Lightning" (AA) and did excellent business. Weather hot (103)! Played Saturday, July 4.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Columbia

ALL ASHORE: Mickey Rooney, Dick Haymes—Very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

JACK McCALL, DESPERADO: George Montgomery, Angela Stevens—Good Technicolor western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LAST OF THE COMANCHES: Broderick Crawford, Barbara Hale—This picture should do well in small towns, where they like Indians and cavalry action. It was different than most westerns. I would say it will please on a top half in the small towns. Did very well here, and it's priced right. B. O. good; weather warm. Played Thursday, Friday, June 25, 26.—Charles Reynolds, Marco Theatre, Waterford, Calif.

TARGET HONG KONG: Richard Denning, Nancy Gates—Good little program picture which I used on a double bill.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

CLOWN, THE: Red Skelton, Jane Greer—A good picture, but not the kind they expect of Red Skelton. The kiddies felt a bit of a let-down, for although advertised as a comedy-drama, the audience expected the usual Skelton broad comedy. Worth playing, though. Played Wednesday, Thursday, June 24, 25. —D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

I LOVE MELVIN: Donald O'Connor, Debbie Reynolds—Here is a small town natural in a musical comedy in Technicolor that is not too long, has lots of laughs and nice singing by both stars, also a good story. You just can't go wrong on this picture. Weather hot and soft ball game Friday night, but still they came. B. O. very good. Played Thursday, Friday, July 2, 3.—Charles Reynolds, Marco Theatre, Waterford, Calif.

REMAINS TO BE SEEN: June Allyson, Van Johnson—Amusing and entertaining. It strives desperately to be another "Arsenic and Old Lace" (WB), but that doesn't quite come off. The "jive" element should appeal to the younger set. It's just good enough to overcome some very weak scripting and plotting. Allyson and Johnson are a good team. Played Tuesday, Wednesday, Thursday, June 23, 24, 25.—William A. Blair, Vaca Theatre, Vacaville, Calif.

SMALL TOWN GIRL: Jane Powell, Farley Granger—Ran this with "Jeopardy" (MGM) to an average crowd. Really thought this would pack them in because I got it hot 30 days after first run. Our patrons do not see all the publicity some of the features get, therefore are not familiar with the product. Played Sunday, Monday, June 21, 22.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

SOMBRERO: Ricardo Montalban, Cyd Charisse—This picture is not good for the small towns because the story is rather mixed up and the stars are not well known. The picture and story may be all right for the larger places, but not here. B. O. below average, weather good. Played Sunday, Monday, June 21, 22.—Charles Reynolds, Marco Theatre, Waterford, Calif.

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

YOUNG BESS: Jean Simmons, Stewart Granger, Deborah Kerr—This is a wonderful picture. Whether the release timing with the Coronation accounts for it doing so well is uncertain, but I believe it would hold its own at any time. Saturday night we had to turn them away. Played Friday, Saturday. Sunday, Monday, Tuesday, Wednesday, Thursday, July 10, 11, 12, 13, 14, 15, 16.—Arthur J. Silberman, Starlite Drive-In Theatre, Oak Lawn, Ill.

Paramount

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—A good picture, but I believe patrons are coming to see the Academy Award winner and not the picture itself. It is this, I believe, that will make it an above average grosser. Played Friday, Saturday, Sunday, Monday. Tuesday, Wednesday, Thursday, June 26, 27, 28, 29, 30, July 1, 2.—Arthur J. Silberman Starlite Drive-In Theatre, Oak Lawn, Ill.

GIRLS OF PLEASURE ISLAND: Don Taylor, Leo Genn—An ideal little comedy for summer theatre goers. The humor is such that it keeps the patrons chuckling all the way through the picture. Played Wednesday, Thursday, July 1, 2.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

STARS ARE SINGING, THE: Rosemary Clooney, Lauritz Melchior—Well, here is one of the best little musical pictures that I have played for a long time. It was well liked by everyone who saw it. We had more good comments on it than any picture we have played for quite a while. Book it for small towns. Played Tuesday, Wednesday, June 16, 17.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

STOOGE, THE: Dean Martin, Jerry Lewis—Movies are better than ever, yes, I agree, especially after seeing this one. I actually believe this is the first team who consistently improve with each picture. But how they can improve on this one, I don't know. In my estimation, it is the TOPS. Drew very well considering the beastly weather. An odd coincidence, our competitor was also playing a Martin & Lewis, which might have hurt us somewhat. Played Sunday, June 28.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

STOOGE, THE: Dean Martin, Jerry Lewis—One of our poorest Sunday and Mondays ever. Not up to the Martin & Lewis standard. This did not draw in our locality at all. Played Sunday, Monday, June 7-8.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

THUNDER IN THE EAST: Alan Ladd, Deborah Kerr—Here is a film I didn't expect too much from. It turned out to have most of what Ladd fans want in a Ladd film without being too incredible for the other patrons. Boyer puts in a very good performance. Business average. Played Wednesday, Thursday, June 10. 11.—Lew Young, Norgan Theatre, Palmerston. Ont., Canada.

RKO Radio

LUSTY MEN, THE: Susan Hayward, Robert Mitchum—A natural for our locality as well as a good picture. Business delightful! Played Thursday, Friday, Saturday, June 25, 26, 27.—Elaine S. George, Star Theatre, Heppner, Ore.

Realart

HOLD THAT GHOST: Bud Abbott, Lou Costello—We played this on the Fourth of July weekend. Double billed it with a Roy Rogers' reissue. Due to the fact that we always have a big celebration here on the fourth, and also that it fell on Saturday, I did not expect to meet expenses, but we had a better weekend than we've had in many a day! I was astounded. Another weekend like this one and I can pay my Federal tax instead of worrying about going to jail. Played Friday, Saturday, July 3, 4.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

CALL ME MADAM: Ethel Merman, Donald O'Connor—We barely reached average business on this one, but we didn't see a patron who didn't have a good time. They were talking about it for days afterward. Played Sunday, Monday, June 28, 29.—Elaine S. George, Star Theatre, Heppner, Ore.

I DON'T CARE CIRL, THE: Mitzi Gaynor, David Wayne—The producers apparently assumed everyone to be familiar with the life of Eva Tanguay. The picture was delightful and brought many fine comments, all ending with "But what was wrong with Eva Tanguay?" The little prologue left most of our patrons in a state of confusion over an otherwise perfect little picture. Played Tuesday, Wednesday, June 16, 17.—Elaine S. George, Star Theatre, Heppner, Ore.

United Artists

BREAKING THE SOUND BARRIER: Ann Todd, Ralph Richardson—Here is a picture to be careful of for these reasons—stars unknown and English actors ruin the trailer with their accent. Too long to double bill and not good enough for a single. It is a good picture, but try to get people to come. TV has lots like this one. B. O. very poor, weather warm. Small towns, beware. Played Sunday, Monday, July 5, 6.—Charles Reynolds, Marco Theatre, Waterford, Calif.

LIMELIGHT: Charles Chaplin, Claire Bloom—Here is a picture to stay away from. I played this first run, put out throw-aways and a 2x10 cut in the paper for a week before playdate, but advertising was wasted. The picture in itself is all right, but Chaplin will not bring them in. Should have left it lay on the booth floor and gone fishing. Weather warm, B. O. very poor. Beware, small towns. Played Sunday, Monday, June 28, 29.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Universal

ABBOTT & COSTELLO GO TO MARS: Bud Abbott, Lou Costello—My patrons enjoyed this much better than "Lost in Alaska".—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

GIRLS IN THE NIGHT: Joyce Holden, Glenda Farrell—Good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

ABBOTT & COSTELLO MEET CAPTAIN KIDD: Bud Abbott, Lou Costello—Not much laughter and some walkouts. Played Thursday, Friday, Saturday, June 18, 19, 20.—Elaine E. George, Star Theatre, Heppner, Ore.

JAZZ SINGER, THE: Danny Thomas, Peggy Lee

(Continued on opposite page)

(*Continued from opposite page*)

—Just didn't click at all, no fault of the picture, but not the type for small town and rural patronage. Played Thursday, Friday, July 9, 10.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

WINNING TEAM, THE: Doris Day, Ronald Reagan—A good baseball picture. If your customers like baseball, play it. Played Sunday, Monday, June 7, 8—Milton Dorriety, Star-Vue Drive-In Theatre, Georgiana, Alabama.

WISH YOU WERE HERE: Technicolor Special—Excellent two reeler showing the attractions of Florida.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Shorts

Columbia

GRIZZLY GOLFERS: Mr. Magoo Cartoon—The best cartoons of the Columbia family.—Milton Dorriety, Star-Vue Drive-In Theatre, Georgiana, Ala.

MICKEY ROONEY, THEN AND NOW: Screen Snapshots—This short was a flop here—Sharon Bodenstein, Telepix Theatre, Boston, Mass.

MAKE BELIEVE REVUE: Color Favorite—Undoubtedly the worst cartoon I have ever seen. The patrons were restless during the eight minutes it was on the the screen. Columbia had better stop reissuing these poor cartoons.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Metro-Goldwyn-Mayer

AQUATIC KIDS: Pete Smith Specialty—This Pete Smith Specialty is just fair. It shows youngsters water skiing in Florida. Could be termed as a sport reel.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

'FRAIDY CAT: Cartoon—Good Tom & Jerry short.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LAND OF THE UGLY DUCKLING: Fitzpatrick Travel Talks—We ran this immediately after "Hans Christian Andersen." It should have preceded that picture, as it would have sold more tickets than the "Hans" trailer. Excellent!—J. M. Gow, Capitol Theatre, Nanaimo, B. C., Canada.

RKO Radio

LET'S STICK TOGETHER: Walt Disney Cartoon—Walt Disney hit the jackpot with this cartoon. It's one of the best he's ever made, in my opinion. Donald Duck and a little bee are the main characters, and it's very cleverly done.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Twentieth Century-Fox

HANSEL & GRETEL: Terrytoon—Just an average cartoon—Milton Dorriety, Star-Vue Drive-In Theatre, Georgiana, Ala.

Warner Bros

CRUISE OF THE ZACA: Special—An addition to any program—Elaine S. George, Star Theatre, Heppner, Ore.

EVERY DOG HAS HIS DAY: Sports Parade—A very good short which was liked by everyone, especially the kids. Thanks, Warner Bros., for a very good short.—James Hardy, Shoals Theatre, Shoals, Ind.

FRESH AIREDALE: Blue Ribbon Hit Parade—Here's a cute cartoon about a disloyal pooch that brought the house down.—Bob Walker, Uintah Theatre, Fruita, Colo.

YO HO WONDER VALLEY: Sports Parade—This short subject is in Technicolor, but it is not a sport reel. In fact, it is practically a travel talk. The scenery is very pretty, but that is all the reel consists of. Yo Ho Wonder Valley is up in British Columbia, in case you're wondering about the title.—Mel Edelstein, Lybba Theatre, Hibbing, Minn

Paramount Pact Film Starts Production

ROME: Production has begun on "Helen of Troy," color by Technicolor film being produced by Ponti De Laurentiis Studios. The film is part of an agreement between the Italian studio and Paramount Pictures, which has a first option to distribute the production, which stars Silvana Mangano.

Kentucky Exhibitor Group Reelects All Officers

LOUISVILLE: All the officers of the Kentucky Association of Theatre Owners were reelected at the annual election meeting held here recently. Reelected were Ralph E. McClanahan, president; E. L. Ornstein, first vice-president; C. R. Buechel, treasurer; Neil G. Borden, secretary and assistant treasurer; Henry J. Stites, general counsel. J. E. Isaac was reelected chairman of the board of directors. Other directors reelected were Jack Keiler, W. E. Horsefield, D. Irving Long, C. K. Arnold, Tom Hill, Joe Isaac, and Andy Anderson. A. N. Miles, John Keck and Foster Lane were elected district representatives on the board. Bob Enoch and Mrs. Clyde Marshall were elected directors-at-large.

MGM Inaugurates New Color Stills Service

Starting with "Latin Lovers," all MGM features in color will be serviced with color scene stills—in the "A Sets"—instead of black and white stills. The new service will consist of 12 scenes in color showing stars and special highlights from the production. The "B Sets" of stills, comprised of advertising and publicity photos, will continue in black and white.

BURT LANCASTER
MONTGOMERY CLIFT
DEBORAH KERR
FRANK SINATRA
DONNA REED

ONE OF THE MANY STARS IN Columbia's FROM HERE TO ETERNITY

DONNA REED
as LORENE
"Sure, I'm nice to you. We're supposed to be nice to all the boys."

Court Clears "Miracle"

CHICAGO: Holding that "The Miracle" is neither obscene nor immoral, Judge Harry M. Fisher of circuit court here has ruled that the film may be exhibited in this city. The judge based his decision on a ruling by the United States Supreme Court reversing a New York decision that prohibited the showing of the film in that state.

Judge Fisher's ruling came after the American Civil Liberties Union had petitioned to have the Chicago Police Censor Board ban of "The Miracle" overruled. One of the major points of the petition—the constitutionality of precensorship practiced by the Chicago police board—was sidestepped by the judge in giving his decision.

John C. Meniphy, Assistant Corporation Counsel for Chicago, has indicated he will appeal the decision to the Illinois Supreme Court. Attorneys for the civil liberties group have indicated that they will file a cross complaint challenging the constitutionality of the city's censorship ordinance.

Industry Leaders Join Joint Defense Drive

Thirty-eight industry executives have accepted positions on the 1953 Joint Defense Appeal drive to raise $5,000,000 to finance the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith, it has been announced by William J. German, chairman of the group. Those named as associate chairmen include Barney Balaban, Robert S. Benjamin, Nate J. Blumberg, Harry Brandt, Jack Cohn, Ned E. Depinet, Matthew Fox, Leon Goldberg, Leonard Goldenson, J. R. Grainger, Will H. Hays, Harry Kalmine, Mac Kriendler, Al Lichtman, Abe Montague, Charles C. Moskowitz, Milton R. Rackmil, Samuel Rinzler, Herman Robbins, Samuel Rosen, Adolph Schimel, Abe Schneider, Samuel Schneider, A. W. Schwalberg, Fred J. Schwartz, Spyros P. Skouras, Major Albert Warner, Edwin Weisl and H. J. Yates, Sr.

Theatres Raise $33,251 For Palsy Campaign

New York City and New England theatres have collected $33,251 for the 1953 United Cerebral Palsy campaign, it has been announced by Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, and president of United Cerebral Palsy. Theatre patrons in the six New England states have contributed $22,152 of this total. This compares with $19,322 collected in the same area last year. Patrons of the New York Paramount theatre contributed $6,504 of the New York total. Audiences in the Brooklyn Paramount theatre contributed $2,637 to the fund. Volunteers collected $1,956 in 28 theatres in New York.

Loew Starts Film Jubilee

Loew's New York theatres' annual Movie Jubilee was launched Monday in ceremonies at the Loew's State, Times Square, in that city, drawing crowds and plenty of newspaper attention. Four floats, carrying models, were sent off to their tour of neighborhood theatres by Polly Bergen, star of MGM's "Arena."

Planned by Ernest Emerling, the circuit's advertising chief, the Jubilee boosts such films as Columbia's "Fort Ti" and "The Juggler," Paramount's "Sangaree" and MGM's "Dangerous When Wet."

Among major company executives who watched the ballyhoo Monday were Charles Reagan, Oscar Doob and Dan Terrell, of MGM; Sidney Schaefer, of Columbia; Hugh Owen and Sid Blumenstock, of Paramount, and Charles C. Moskowitz, Gene Picker, Charles Beigel, Mr. Emerling and Edward C. Dowden, of Loew's.

Technicolor Dividends

The board of directors of Technicolor, Inc., has declared dividends of 25 cents per share on the par common stock and 50 cents per share on the no par common stock, payable July 31 to holders of record July 17, 1953.

THERE'S "NO ESCAPE" IN NEW ENGLAND!

THE PICTURE WITH THE T.V. AND RADIO SATURATION CAMPAIGN THAT'S BEEN BOOKED BY ALL THESE SMART SHOWMEN!

Matthugh's NO ESCAPE

starring LEW AYRES · SONNY TUFTS · MARJORIE STEELE

Paramount & Fenway, Boston, Mass. 7/30-8/5
Olympia, New Bedford, Mass........7/29-8/4
Colonial, Haverhill, Mass........7/29-8/1
Strand, Dover, N.H. 7/31-8/1
Union Square, Pittsfield, Mass........7/29-8/4
Port, Newburyport, Mass........7/29-8/1
Broadway, Lawrence, Mass........7/31-8/6
Warner, Worcester, Mass........7/29-8/4
Bijou, Springfield, Mass........7/30-8/5
Opera House, Newport, R.I. 7/29-8/1
Strand, Providence, R.I. 8/1-7
Saxon, Fitchburg, Mass........7/29-8/1

Empire, Fall River, Mass........7/29-8/4
Center, Hyannis, Mass.........7/29-30
Dreamland, Nantucket, Mass........7/31-8/1
Opera House, Lebanon, N.H. 8/3-4
Magnet, Claremont, N.H. 8/2-4

Ritz, Lewiston, Me. Me.............8/2-4
Nuggett, Hanover, N.H. 8/3-5
Scenic, Keene, N.H. 8/3-4
Lyric, White River Junc. Vt.............8/2-4
Grand, Rutland, Vt. 8/2-4

Plymouth, Leominster, Mass........... 8/2-4
Drive-In, Portsmouth, N.H. 7/29-8/1
State, Manchester, N.H. 8/1-3
Daniel Webster, Nashua, N.H. 8/2-4
New Onsett, Onsett, Mass........7/31-8/2

Peoples Thea., Maynard, Mass........7/30-8/1
Braden, Presque Isle, Me...........7/30-31
Temple, Houlton, Me.............8/2-3
Magnet, Barre, Vt. 8/2-3
Uptown, Bath, Me. 8/2-3

Lawler, Greenfield, Mass............7/31
Kieth's, Lowell, Mass............8/2-4

Elizabeth, Falmouth, Mass...........8/4-5
Ideal, Milford, Mass........7/29-8/1
Bijou, Bangor, Me. 8/5-7
Campus, Middlebury, Vt............7/29-30
Pastime, Northeast Harbor, Me....7/29-30
Concord, Concord, N.H. 8/2-4
Paramount, Brattleboro, Vt............7/29-30
Bellevue, St. Albans, Vt...........7/29-30
Palace, St. Johnsbury, Vt...........7/29-30
Strong, Burlington, Vt.......... 7/30-8/3

LOOK AT THESE DATES— ALL WITHIN A WEEK!

thru UA

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Small Town Theatre Man—and Glad To Be One

HUGH G. MARTIN writes from his Lake theatre, Clermont, Florida—"high among the hills and lakes of central Florida"—with interesting and intimate details of small town theatre operation. He has devoted 38 years to entertaining the public in communities of this size, and has reason to be proud and pleased with the results he has attained. And we are glad to applaud, because we believe that come 3-D, CinemaScope or Cinerama, these small theatres will survive and prosper, because of the community service they render.

He sends a copy of "The Clermont Press"—a typical small town newspaper that is heart-warming and nostalgic in our memories. They are proud of the new Clervue Drive-In which Hugh has opened in addition to the Lake theatre, and which he says is already a success. He writes, "I got a real kick out of giving my patrons in small towns the same type of motion picture entertainment that is presented at the Radio City Music Hall, with as fine equipment as money can buy, at a much lower admission price." The newspaper boasts of "the brightest picture in Florida"—and praises Hugh Martin, owner, and Roberta Ramsey, who is promoted to city manager in Clermont.

Hugh has some amusing experiences with youngsters who with their parent's cooperation, are always "under 12 years of age" at the ticket window. He says most people are honest, but it comes too easily to resist as a temptation to crash the gate. So, his cashiers are instructed to ask the small fry, directly—"How many are already 12 and under 19"—and they sing out the truth. And he remembers how hard it was for him to save up the difference between 5c (a child's ticket in 1907) and 10c (the adult's price) in those days. The new Drive-In accomodates 250 cars and has an eighth ramp in reserve, for future growth. The property is entirely fenced and landscaped, and he says, doesn't hurt business at his own Lake theatre, in town.

Clermont must be a live town, for we see, in our careful reading of the newspaper, that they have made their own local 16-millimeter, color film, with sound track, which runs 20 minutes, and the secretary of the Chamber of Commerce has submitted it to NBC for showing on their television program, "Mrs. U. S. A."—over 77 network stations. The town of Clermont owns the picture, and six prints of the film, which they are using for community benefits. Next time we go South, we're going to visit our loyal friends in Clermont.

MORE GOOD PICTURES

More than we've seen in months. More *really* good pictures, more at one time, in advance of any new season. It's quite a revelation to see the ads now running of new pictures in the Broadway showcases. The public has a treat coming.

Right now, "The Band Box" is current at the Music Hall, and doing terrific business, in the 90° temperatures. The picture opened to a tremendous $171,000 gross for the first week, which is something for the records. The town is full of Shriners, with their fezzes and frolics, but that doesn't account for the long lines.

The Roxy opened this week with "Gentlemen Prefer Blondes" and pæans of praise in the press, with even the snooty critics liking it. The picture is in for a run, and will stay where it is until "The Robe" opens. Everybody agrees that Jane and Marilyn have never been in better form.

At the Paramount, Warner Brothers have surpassed "The House of Wax"—just as they said they would—with "The Charge at Feather River"—a fine adventure movie in 3-D. Newspaper critics rave over superphonic sound and color—"in which action speaks louder than words." It will stand your hair on end, if the Indians don't scalp you first! Truly, there are good movies ahead, for the new season.

¶ Bob Harvey's "beanie" contest, which he reported last week from the Capitol theatre, North Bay, Ont., with a cute youngster wearing a cute hat, as the top winner, reminds us of another stunt which we saw recently, while reading the Sunday papers. Out on Long Island, at a charity fair, they had a "hat bar" where made-over hats, donated for the purpose, were sold exclusively to young ladies between the ages of two and twelve years, to be worn in a contest for the best entries. Story made it clear that this was the most popular feature at the fair, with hundreds of hats donated, and many youthful contenders, anxious to get themselves "fitted" for "a creation"—no less. The fashion parade of the winners would be enough to make a howling success of a stage show, in any theatre. You can vary this scheme to fit your situation and have fun with it. The idea might work as well as that parade of old wedding gowns which Charlie Jones originated in Elma, Iowa.

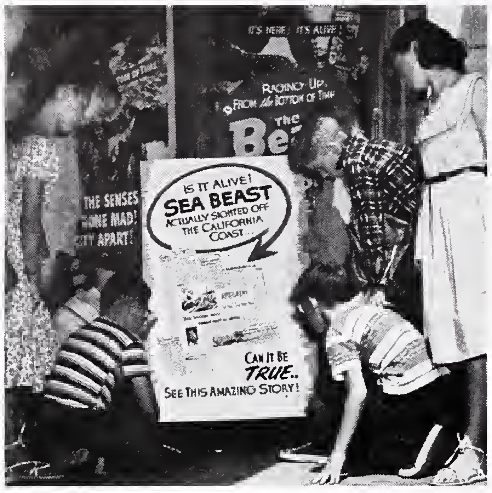
* * *

¶ Time tells the story of how Ben Hecht started writing his new TV series. He spent four nights a week, for two months, watching TV at home—"and it was a disturbing experience." His conclusions: "There is no such thing as action in television. All the actors do is to pretend there has been action—they pant and groan and tell you how far they have just run." In other words, the limitations of television go back farther than your home receiver. That small screen is just the end of the bottleneck, within your vision.

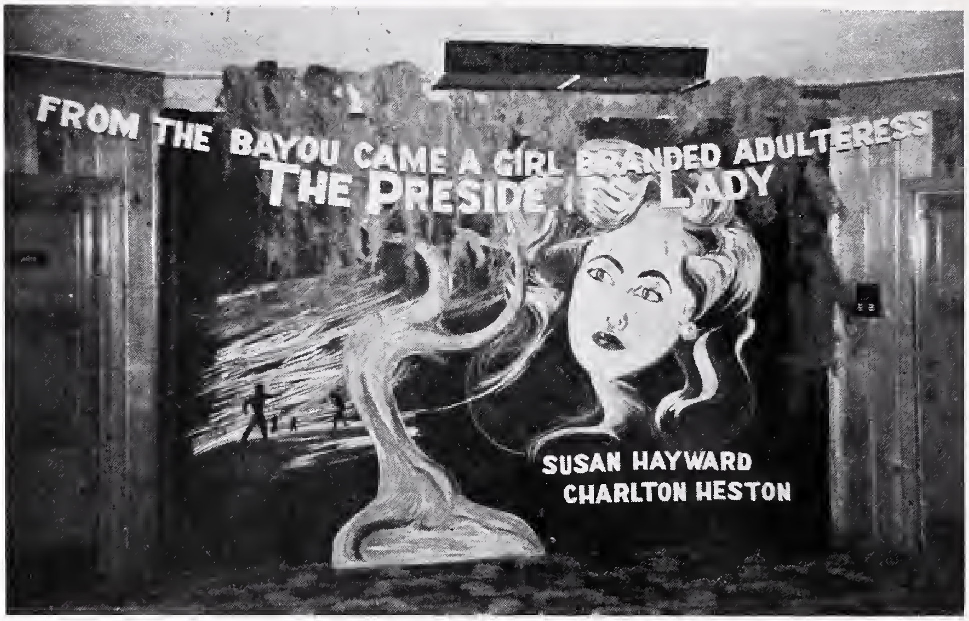
Violence, he feels is overdone on TV because "The only action you can have in a four-foot radius is hitting or killing. It is possible to kill from one inch—therefore TV loves it." After he looked at TV for his indoctrination period, he sat down and wrote seven scripts which he sold for $21,000, and he hasn't looked at TV since.

—*Walter Brooks*

Display Fronts

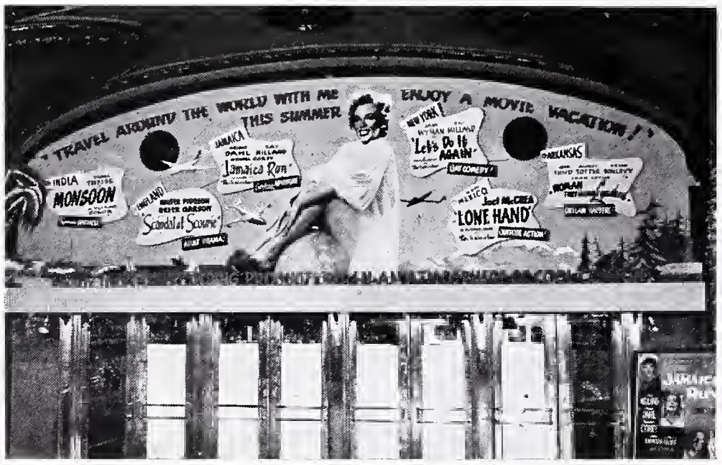

IS IT ALIVE!
SEA BEAST
ACTUALLY SIGHTED OFF THE CALIFORNIA COAST...
CAN IT BE TRUE..
SEE THIS AMAZING STORY!
RACING UP FROM the BOTTOM OF TIME
IT'S HERE! IT'S ALIVE!

W. T. Hastings, manager of the Orpheum theatre, Denver, Colo., used blow-ups of reviews on "The Beast from 20,000 Fathoms" to lend authenticity.

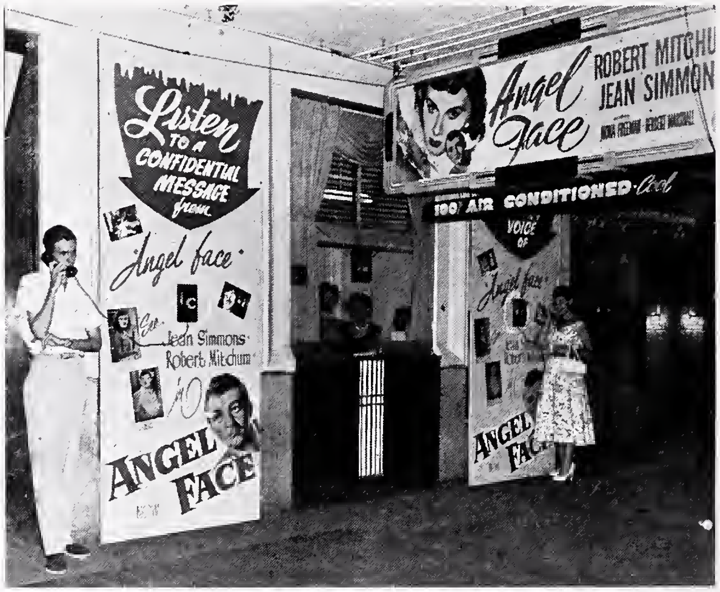

FROM THE BAYOU CAME A GIRL BRANDED ADULTERESS
THE PRESIDENT'S LADY
SUSAN HAYWARD
CHARLTON HESTON

Keith Maupin, manager of the Upland, Village and Richland theatres, Richland, Washington, created this display in pastels, with real Spanish Moss, and cut-out materials, for "The President's Lady."

◆

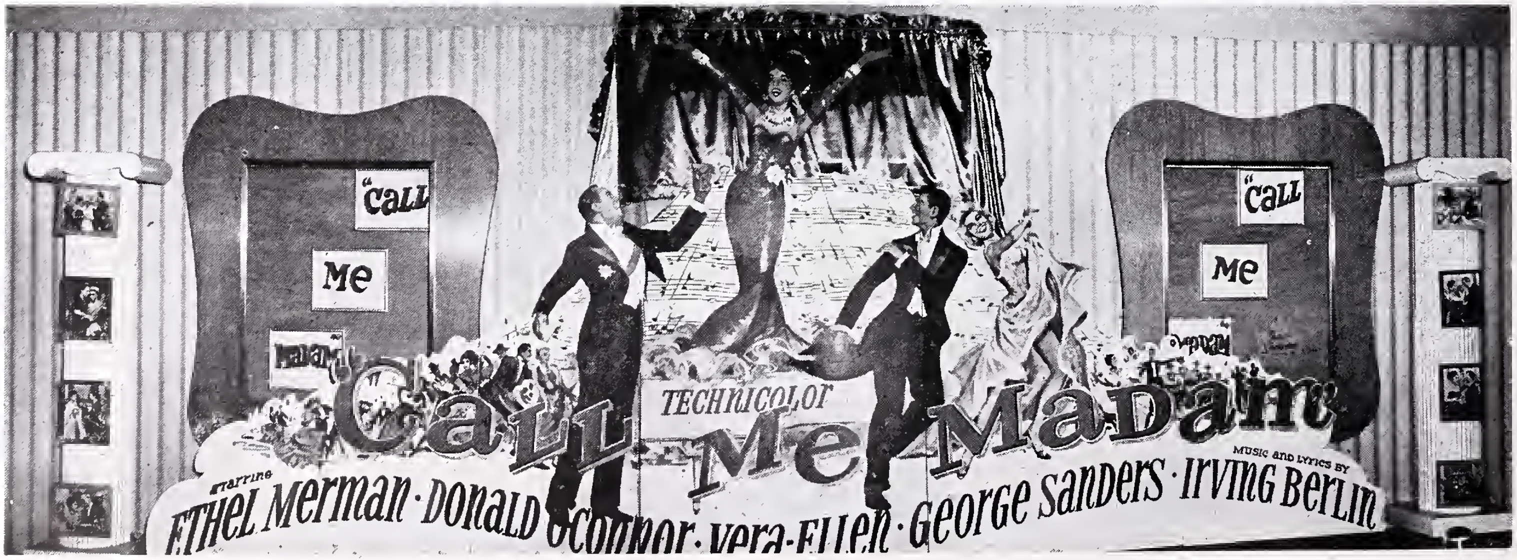

TRAVEL AROUND THE WORLD WITH ME THIS SUMMER
ENJOY A MOVIE VACATION!
INDIA MONSOON
JAMAICA Jamaica Run
NEW YORK! Let's Do It AGAIN
ENGLAND Scandal at Scourie
MEXICO LONE HAND

Harry Boesel, manager of the Fox-Palace theatre, Milwaukee, Wisc., worked out this appealing, all-summer display.


Listen TO A CONFIDENTIAL MESSAGE from Angel face
Jean Simmons
Robert Mitchum
ANGEL FACE
Angel Face
ROBERT MITCHUM
JEAN SIMMONS
100% AIR CONDITIONED Cool
VOICE OF Angel face

George Krevo, manager of the Palace, Jacksonville, rigged two phones, connected with the sound track from "Angel Face."

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., devised this really terrific display for "Call Me Madam" below—using 24-sheet cut-outs and art materials, to spread across one entire side of his lobby.


"Call
Me
Madam"
Call Me Madam
TECHNICOLOR
starring
Ethel Merman · Donald O'Connor · Vera-Ellen · George Sanders · Irving Berlin
Music and Lyrics by

TOP WINNERS DO IT AGAIN IN THE SECOND QUARTER

The honorable judges, who struggled through the duty and privilege of inspecting fifty-odd campaigns to pick winners in the Quigley Awards Competition for the second quarter, remarked in passing that they were glad to see so many showmen who were really at work at their jobs, and with the temperature at 90° that is a compliment to their energy and ambition in these dog days, betwixt and between various dimensions.

Charley Doctor, manager of the Capitol theatre, Vancouver, and P. E. McCoy, manager of the Miller theatre, Augusta, Ga., were easy winners, as they have been in the past, for special efforts deserving special honors. Charley Doctor's campaign on "Hans Christian Andersen" is solid Goldwyn, through and through—while Pierce McCoy has his fine examples of community relations. There were some Brotherhood Week campaigns, slightly delayed in arrival, which should have been seen last time in the judging.

Business Will Be Good If You Make It Good

Canada was well represented, for business is good in Canada, where they don't have half the troubles that exhibitors complain about on this side of the border. Too busy working for showmanship results, and counting the profits on their labors. Among the Scroll of Honor winners, in the usual alphabetical order, were the following:

- Martin Cave, Dominion Theatre, Victoria, B. C., Canada.
- Hudson Edwards, Highway 80 Drive-In Theatre, Savannah, Ga.
- John M. Endres, Calderone Theatre, Hempstead, New York.
- Sam Gilman, State Theatre, Syracuse, New York.
- Bob Harvey, Capitol Theatre, North Bay, Ont., Canada.
- T. L. Pike, Martin Theatres, Columbus, Ga.
- Ben Schwartz, Lincoln Theatre, Massillon, Ohio.

In the Overseas division, we haven't enough praise for the extraordinary campaign submitted by J. Plunkett, director of advertising and publicity for Paramount in Paris, for the premiere of "Greatest Show on Earth" in the French capital. Never has a major picture had such unusual handling, at home or abroad, with evidence that even here, where Paramount based its overall campaign for the world, there were things that could be observed with profit in the Parisian example par-excellence. (If Cecil B. DeMille is listening, we urge him, and Sam Goldwyn, to give a look to two top-winners of the Quigley Awards for our second quarter of 1953. They will learn something to their advantage.)

Montague Salmon, managing director of the Rivoli theatre on Broadway, and an old hand at judging the comparative merits of showmanship entries in competition, both here and abroad, leads in the usual left-to-right sequence in the photo above, of our judges in action, for this quarter; and next in line is Rutgers Neilson, overseas publicity and advertising director for RKO, whom we invited especially to view an interesting exhibit, and at right, Ray Murray, trade press contact for Columbia Pictures in New York. We like our judges, old and new, who know the ropes and qualify as showmen themselves, with proper sympathy and appreciation for the hard work and real effort, which they weigh in the balance.

2nd Quarter Citation Winners

TED ALLEN
Rivoli
Hempstead, N. Y.

JERRY BAKER
Keith's
Washington, D. C.

JOHN BALMER
Strand
Plainfield, N. J.

DAVE BORLAND
Dominion
Vancouver, Can.

HUGH S. BORLAND
Louis, Chicago, Ill.

JACK BURDICK
Stanley
Vancouver, Can.

BILL BURKE
Capitol
Brantford, Can.

E. W. CARY
Strand, Nanaimo, Can.

R. CASAMASSINE
Franklin, New York

A. E. CAULEY
Paramount
Peterboro, Can.

DANIEL COHEN
Boro Park, Brooklyn

HELEN COLOCOUSIS
St. James
Asbury Park, N. J.

J. DI BENEDETTO
Poli, Worcester, Mass.

GEORGE DUNN
Orpheum, Brooklyn

HERMAN FLYNN
Paramount Films
Sydney, Australia

ED FORCE
Bushwick, Brooklyn

VOGEL GETTIER
Broadway
Kingston, N. Y.

ADAM G. GOETZ
Paramount
Steubenville, Ohio

IRVING GOLD
86th Street, New York

J. MEL GOW
Capitol, Nanaimo, Can.

W. T. HASTINGS
Orpheum, Denver, Col.

JOHN C. HEARNS
Proctor's
Mt. Vernon, N. Y.

T. A. JACKSON
Odeon, Chester, Eng.

MARGE KEINATH
Jackson
Jackson Heights, N. Y.

ARTHUR C. KOCH
Proctor's
New Rochelle, N. Y.

R. C. LANGFITT
Orpheum, Dubuque, Ia.

RALPH LANTERMAN
Community
Morristown, N. J.

FRANK LAWSON
Odeon, Danforth, Can.

A. LOEWENTHAL
Ward, New York

C. L. McFARLING
Orpheum
Sioux City, Ia.

TONY MASELLA
Palace
Meriden, Conn.

DOUG MERCER
Century, Oakville, Can.

PHILIP NEMIROW
Chester, New York

ALLAN W. PERKINS
Roxy, Midland, Can.

GEORGE PETERS
Loew's, Richmond, Va.

ALEX G. PLUCHOS
Keith's
White Plains, N. Y.

JOE REAL
Midwest
Oklahoma City, Okla.

MORRIS ROSENTHAL
Poli
New Haven, Conn.

DALE SMILEY
Del Paso
N. Sacramento, Cal.

FRED E. SMITH
Kenmore, Brooklyn

JOE SOMMERS
Kingston
Kingston, N. Y.

S. L. SORKIN
Keith's
Syracuse, N. Y.

LILY WATT
Odeon
Coatbridge, Scot.

DAVID B. WILLIAMS
Gaumont, Preston, Eng.

ANOTHER SURE-FIRE SUMMER-TIME IDEA

BE SURE TO VOTE FOR YOUR FAVOURITE TODAY!

Jim Cameron, manager of the Capitol theatre, Fort William, Ontario, and Famous Players' Lakehead supervisor up there where it's cool (according to the travel literature)—sends us the photos above of his excellent "Beautiful Baby" contest which was promoted and sponsored by two local merchants who want to do it all over again, next year! That's a pretty good indication of how pleased they were with the tremendous public response.

Certainly, beautiful babies are always in season, and particularly in hot weather, when they get out a lot and enjoy being babies (we guess). At least, they can dress for it. So, when fond mothers and dads by the hundreds are right in the mood to show off their offspring, you can take advantage of one of the oldest and best-known, sure-fire business-building contest ideas.

The interesting lobby display, with photos of all the contenders furnished by a local studio, was such a good attraction in itself that it lasted through hold-over business. And, you can bet that every proud parent, and all their sisters and their cousins and their aunts, were in the lobby of the theatre to see Junior's picture, on display, and to cast their votes for their progeny. One thing you can depend on, in local contests, where my kids are contending with your kids for honors, we'll all be out electioneering.

In these dog-days, we've run a couple of feature stories on things that are as old as the well-worn hills, but which always, but always win, in hot weather, as promotion for motion pictures, at the point of sale. You can't lose where there's no gamble.

Russ Schmidt Reports Promotion in Tacoma

Russ Schmidt files a report on the handling of "Peter Pan" in John Hamrick's Tacoma theatres, with special emphasis on Bill Hupp's showmanship at the Rialto theatre. He used a large 24-sheet cut-out of the "Peter Pan" figure which dominated every location, and was mounted in the lobby two weeks in advance.

Good House Program Is Paid For By Merchants

Frank R. Shaffer, manager of the Stanley-Warner Dixie theatre, Staunton, Va., sends samples of his excellent off-set program, attractively gotten up with a catchy front-page, inside spread using pressbook ads, and back cover carrying sponsoring ads, which is as neat and "different looking" as anything to reach this desk. He uses 2,000 weekly and lays them out ahead of time with his printer on a four-weeks' basis, soliciting the ads himself, which runs without change through a complete period. The same advertisers come back month after month, which proves the value of the medium, and the circulation which it obtains.

Toronto Was Taken Over

Russ McKibbon, manager of the Imperial theatre, Toronto, sends us an exhibit to prove how "Invaders From Mars" took over the theatre, and Toronto, during the exploitation of the picture of the same name, after establishing contact via the air waves with station CKEY with whom they had knowledge. A series of messages from outer space were on the way, and would occupy prominent space with a cooperating merchant, who was in on the deal. He came up with cooperative ad pages to support his prior arrangement beyond the atmospheric barrier.

These were the same mutants that have been seen in the States, wearing queer suits that look like fur, and with a certain fixed expression. They seemed determined to promote the motion picture, the bargains at George's and Keith Sandy, at the radio station. In this determined effort, they were successful, and a majority of Torontians learned of their presence in our world through reading and listening to the news bulletins.

Duane Marks, manager of the Strand theatre, Seneca Falls, N. Y., has his newspaper cooperating very nicely in the use of scene mats, in free space. These are the kind of publicity mats included in the big 35c bargain mat on a majority of pictures, with sufficient ad mats for small situations.

Here is the picture we were looking for, and didn't find, in time for the recent Campaign Catalog, illustrating how television pinpoints playdates, for "Beast from 20,000 Fathoms"—this is in Cincinnati, where station WLWT used a 24-sheet cutout as a background for spot announcements for the picture's opening at the RKO Albee theatre. You can see the effective treatment as it appeared on thousands of television sets.

Beauty On Parade In Bellaire

Jim Cattell, manager of the Temple theatre, Bellaire, Ohio, submits a campaign on his "Miss Bellaire Beauty Contest," and we can put ourselves right in the scene of this activity, for we've been in Bellaire and know the situation. The local contest was part of the "Miss Universe" competition, and apparently excitement ran high in the selection of the winner. We can visualize the whole project, looking through this fine campaign book, and fully appreciate the energy that has been put into it.

Since the town has only 13,000 population, we marvel that he stirred up so much interest and obtained such a response. And Bellaire folks can feel proud of their selection, for "Miss Bellaire" went on to Cleveland, to become "Miss Ohio" and thence to Hollywood, as a contender for the national and international honors. (Never decide in advance that your town is too small, or that you haven't a chance to get into the finals in a big contest.

Jim spent time and effort putting this over, for he had to prepare all his own material. The "Miss Universe" idea is new and all they had was a one-sheet. He had some of his contenders on the street as ballyhoo for themselves, stirring up votes at the point of sale. One night, they were introduced on stage in evening gowns, the next night in bathing suits, which was a come-on, if we know one. There were 21 feature stories in local newspapers, 22 photographs, seven front-page breaks and one free advertisement, in addition to his regular advertising campaign in the local paper. He had plenty of cooperation from the Wheeling, W. Va., papers, across the river.

A Beech-Nut gum tieup contributed 6,000 sticks of gum which were attached to cards distributed on the street by girls in shorts. Official entry blanks were distributed at pools and at local events. The herald was underwritten by a score of local merchant advertisers, who also donated $500 in prizes to the winners. The Mayor issued a proclamation making "Miss Bellaire" honorary Mayor for the day. A resolution was passed in the Ohio State Legislature, in tribute to "Miss Bellaire," who was to become "Miss Ohio" just two days later. Universal's short film, "The World's Most Beautiful Girls," was run just before the contest dates, and did much to stimulate interest in the event at the theatre.

Down From the Hills

Lou Merenbloom, manager of Schine's Hipp theatre, Corbin, Ky., secured two hillbilly bands from out of the nearby hills, to provide a stage show every Saturday night. They also invite local talent to participate in the entertainment.

Selling Approach

WHITE WITCH DOCTOR—20th Century-Fox. In color by Technicolor. Mitumba! Bakuba! Pygmy! African Congo! Gold-maned lion! Muungo! Filmed against the mysteries of the Congo itself, where cameras have never penetrated so deep! The talking drums! The wild dances! The strange passions! 24-sheet and all poster materials have been skilfully planned to supply cut-out art work for lobby and marquee display. The herald keys the campaign for busy showmen—follow its lead. Newspaper ad mats are excellent, many that are large, but enough in all sizes to take care of every situation. The 35¢ Complete Campaign Mat for small theatres is a honey—it has everything you need, and a bargain—this one will convince you—it is carefully, not carelessly, selected to suit your purposes. Look for yourself, and don't fail to add this item to your standing order at National Screen. Our spies tell us the drums and the dancers in this African picture are tops for all time. Sell it to your patrons as a special treat for those who enjoy the thrill of African atmosphere. Susan Hayward and Robert Mitchum will please all their fans, in a stirring story. A special children's mask, looks good in the pressbook, as a giveaway in average theatres ($17.50 per thousand) to be ordered direct from manufacturer. This is a picture where you need the free sound-effects record, for use in lobby display.

THE GLORY BRIGADE—20th Century-Fox. Across a river of hell in Korea, a shout rang out. Rock 'em! Sock 'em! Go get 'em! The battle-blasting heroes of the Glory Brigade. Uncle Sam's Combat Engineers, charging side by side, showing the world how to fight, with bulldozers or bazookas, bayonets or bullets. 24-sheet and smaller posters have art work you can utilize for lobby or marquee display. Try your hand at creating something new, with poster cut-outs, to fit your own purposes. Herald has the advertising theme of the picture, for most situations. Newspaper ad mats are good, and in sufficient sizes and styles for all types of theatres but the big, bargain 35¢ Complete Campaign Mat has everything for subsequent runs, all at the price of one average display mat. Look at this example in the pressbook and run, don't walk, to put it on your National Screen Service order. Six ad mats and two publicity mats, all for 35¢—and it will help to make you a better showman. Victor Mature is the star of this good picture of current war, and he has grown in audience estimation in his recent films. Korea is in the news, and it's pertinent to have your folks thinking and talking about our problems there—"the only war we have ever lost?" A headline news panel and discussion by veteran and organizations groups will help to make word-of-mouth advertising. Preview the picture for local critics.

STALAG 17—Paramount. It will make you laugh, cry and cheer! No story tops that of our P.O.W. heroes! The story of those boisterous prisoners of war, whose only weapon was laughter. Men of fighting spirit, who lived under brutal conditions and never gave up. Put 630 Army sergeants behind barbed wire, with a Russian Women's Compound across the way! From the stage comedy success that rocked Broadway for three solid years. 24-sheet and other posters ideal for creating your own lobby and marquee display. Folder herald keys the campaign for many showmen. Newspaper ad mats are different in style and will make a good impression on amusement pages. Set of advance teasers features catchlines against barbed wire (you can buy rubber barbed wire for lobby display stunts at $1.50 per yard, advertised in the pressbook.) The nation's top veterans organizations are all set to give you rousing support for this very real military comedy-drama. Hunt up the P.O.W.'s in your town and arrange previews and special stunts for opinion makers and newspaper men. It's a star-spangled, laugh-loaded salute to the boys who fought barbed wire with barbed wit, and machine guns with monkeyshines.

HOUDINI—Paramount. In color by Technicolor. You'll gasp at every death-defying detail, and thrill to every moment of this true-life story of a great magician! True, thrilling, amazing! For the first time, the incredible escapes, the fine love story, the fabulous dare-deviltry of a master showman! He was never afraid! 24-sheet and all posters have been designed to make lobby and marquee display, to fit your needs, requiring only your cooperation, with art work you couldn't get any other way, at the lowest possible cost. Look at the 24-sheet in the pressbook and use your native ingenuity. Newspaper ad mats feature Tony Curtis and Janet Leigh in the title roles of Houdini and his bride. They'll do their magic at your box office. A series of eye-catching teaser ads are in the fashion of old-style Houdini display advertising. Larger ads have plenty of pictorial value. The complete campaign ad mat, costing 35¢ at National Screen, has all the styles necessary for small situations, at the cost of a single display mat.

Exhibitors Everywhere Agree
FOR SPEED and QUALITY
FILMACK
SPECIAL TRAILERS
CAN'T BE BEAT!
1327 S. Wabash Ave. CHICAGO 5, ILL.
630 Ninth Ave. NEW YORK 36, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

MASONITE MARQUEE LETTERS 4″—35c; 8″—50c; 10″—60c· 12″—85c; 14″—$1.25; 16″—$1.50; any color. Fits Wagner, Adler, Bevelite Signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

GET SET FOR 3-D! INTERLOCKS $150; Metallic screen 90c sq. ft.; 24″ magazines for $302; Porthole filters $47.50 pair. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

USED EQUIPMENT

1 KW EQUIPMENT AT LOWEST PRICES! Strong, Simplex 1 kw arcs and rectifiers, excellent condition, $575; Peerless Magnarcs, rebuilt like new $600 pair; 60 amp. Rectifiers w/new tubes $475. S. O. S. CINEMA SUPPLY CORP, 604 W. 52nd St, New York 19.

STAR SAVES YOU MONEY! 3-D EQUIPMENT at low prices, write us; Imperial 50 amp. Rectifiers, 8 tubes, with fans, $195 pair; Strong 1 kw Lamphouses and Rectifiers, excellent, $405; Automatic Rewinder, $44.50, Film Cabinets $1 section. Mon-Arc Lamphouses, late model, 14″ Reflectors, excellent $375 pair. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX DRIVE-IN OUTFIT FOR 500 cars $3,495, others from $1,595. (Send for lists). Incar Speakers w/4″ cones $15.50 pair w/junction box; underground cable $65M. Time payments available. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

HELP WANTED AGENCY

OPPORTUNITY FOR THEATRE MANAGERS (5) with heavy experience. We want the best for a medium sized circuit, top pay and opportunity. All replies held in strict confidence. MORGAN AGENCY, 130 W. 42nd St., New York City. OX 5-0740.

HELP WANTED

WANTED—EXPERIENCED PROMOTION-MINDed Managers for two situations in New York State. Please reply, giving full particulars, salary requirements, and whether available for interviews to be held in New York City. BOX 2729, MOTION PICTURE HERALD.

MANAGER, EXPERIENCED ALL PHASES, but particularly adept at writing good copy and daily newspaper display ads. Submit sample ads. Tell all first letter. References used your permission only. Salary $5,200 annually, group insurance, hospitalization, self and family. Good opportunity for advancement. Will reimburse moving expenses. Midwest. BOX 2731, MOTION PICTURE HERALD.

SEATING

S. O. S. — SAVE ON SEATS! REBUILT THEAtre chairs from $4.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BUSINESS OPPORTUNITY

BUSINESS OPPORTUNITY WITH UNLIMITED future. Proven successful for the past eleven years. Located in two of Eastern Arkansas' most stable growing county seats. Towns only fifty miles from Memphis, these include—in Forrest City, the Harlem theatre leasehold and equipment, also well located business property and a modern residence near schools. In Marianna, the Blue Heaven theatre and real estate. Will sell as a whole or separately. All offers given thorough consideration and held strictly confidential. Shown by appointment only. Address inquiries to P. O. BOX 470, Forrest City, Ark.

STUDIO EQUIPMENT

BECOME A PICTURE PRODUCER. SHOOT local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

FOR SALE—OUTDOOR THEATRE, FIRST-RUN features our policy. 700 cars, fully equipped, next to town 45,000—80,000 population within 15 miles. Drive-in in Northern Illinois. Within 40 miles Chicago. BOX 2724, MOTION PICTURE HERALD.

ONLY THEATRE FOR RENT. AIR-CONDItioned. Population with suburbs 4500. FRANK BERTETTI, Benld, Ill.

BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Fred Depinet, Brother of Industry Leader, Dies

Fred E. Depinet, 66, brother of Ned E. Depinet, former head of RKO Radio Pictures, died July 19 at his home in Gardner, Mass. Mr. Depinet was treasurer of the O. W. Siebert Company, baby carriage manufacturers. He was also a director of the American Fiber Corporation. Surviving also are his wife, son, daughter, sister and three grandchildren.

Edward Hurley

Edward Hurley, 58, veteran industry publicist and one-time short subjects producer, died July 17 in New York. Funeral and burial arrangements were handled by the Foundation of Motion Picture Pioneers and the Catholic Actors Guild. Mr. Hurley was in the industry for more than 30 years.

Walter H. Wertime, Jr.

Walter H. Wertime, Jr., owner of the Chester theatre in Chestertown, N. Y., and the Regent theatre in Cohoes, N. Y., died July 16 at Albany Hospital, Albany, N. Y.

Leventhal, Pioneer in 3-D and Cartoons

Jacob Frank Leventhal, industry pioneer in both animated cartoons and 3-D films, died Monday at his home in New York after a long illness. As a member of the firm of Ives-Leventhal, he turned out 3-D pictures as early as 1924. His work on animated cartoons goes back to 1917. During World War I he made a series of films for the U. S. Army. He is survived by his widow, Elizabeth, and a daughter, Doris.

Verne P. Clement

Verne P. Clement, 54, formerly an exhibitor in Brevard, N. C., died July 7 at his home, Brevard. A former mayor of his home town and his district's representative in the State Senate, Mr. Clement retired 10 years ago. He is survived by his widow, a brother, and his father.

Abner Eilenberg

Abner Eilenberg, 58, associated with Middlesex Amusement Company and a stockholder in American Theatres Corporation, died July 17 at Massachusetts Memorial Hospital, Boston. Funeral services for Mr. Eilenberg were held Monday at Levine Chapel, Brookline, Mass.

Legion Approves Seven Of Nine Films Reviewed

The National Legion of Decency this week reviewed nine pictures, placing five in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; and two in Class B, morally objectionable in part for all. In Section I were "It Came from Outer Space," "Melba," "Mission Over Korea," "The Sea Around Us" and "Shoot First." In Section II were "Genghis Khan" and "Vice Squad." In Class B were "Arena" because it "reflects the acceptability of divorce" and "Gentlemen Prefer Blondes" because of "suggestive costuming, dialogue and situations."

CBS Sells Theatre

The Columbia Broadcasting System, Inc., has sold its Vince Street theatre, Hollywood, to Huntington Hartford III, philanthropist and film producer, for more than $200,000.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 125 attractions, 6,131 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

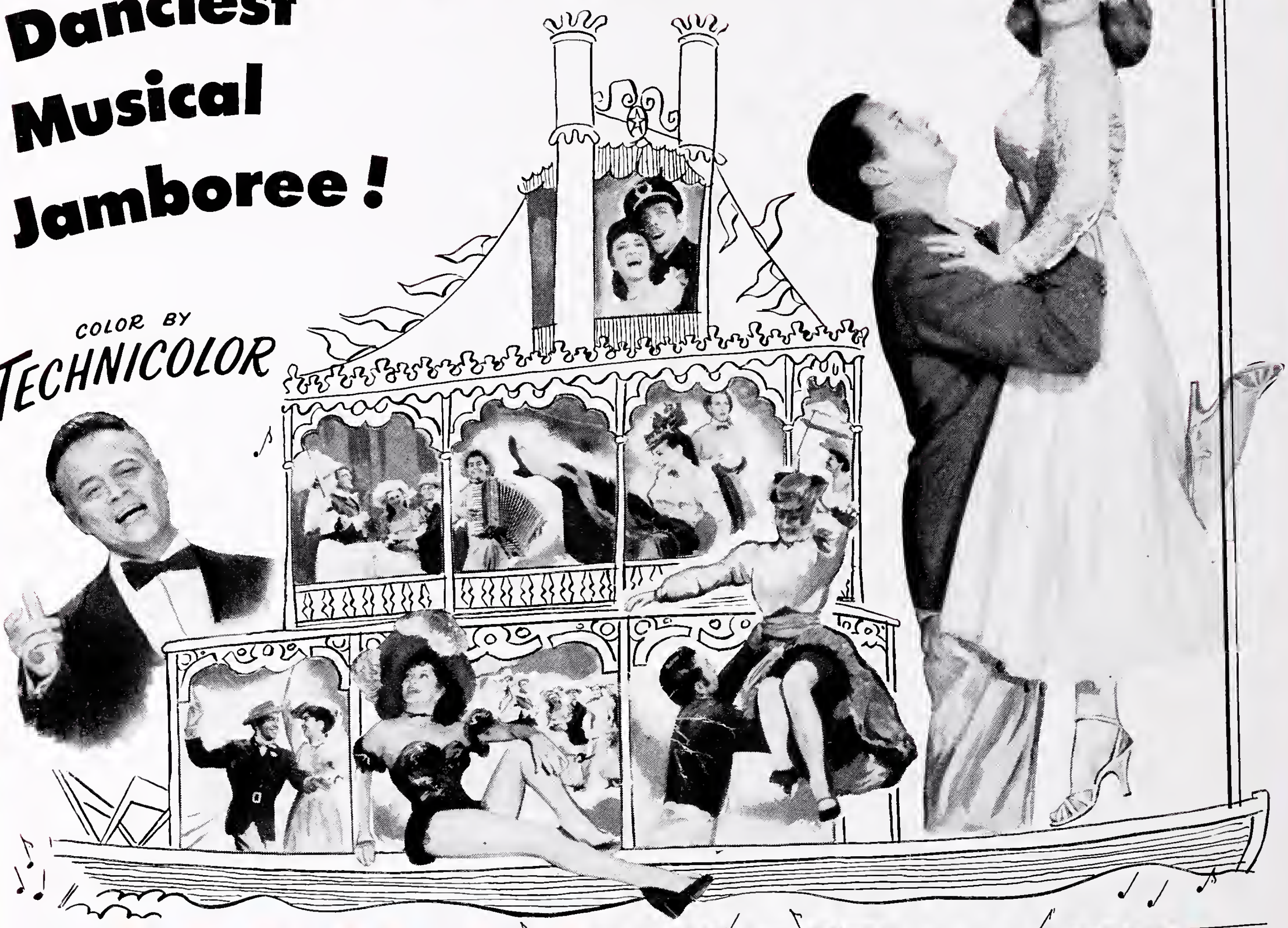
EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	8	26	27	3
Above and Beyond (MGM)	14	60	32	2	1
All Ashore (Col.)	1	6	26	20	3
Ambush at Tomahawk Gap (Col.)	–	1	–	5	–
Androcles and the Lion (RKO)	1	2	8	11	2
Angel Face (RKO)	–	2	29	18	6
Anna (IFE)	6	8	5	4	1
April in Paris (WB)	4	20	31	34	11
Bad and the Beautiful (MGM)	2	27	39	46	6
Battle Circus (MGM)	–	7	61	24	11
Beast from 20,000 Fathoms, The (WB)	6	10	9	2	1
Blue Gardenia, The (WB)	–	3	2	17	5
Breaking the Sound Barrier (UA)	3	3	4	8	11
Bwana Devil (UA)	18	13	4	5	1
By the Light of the Silvery Moon (WB)	–	17	42	10	3
Call Me Madam (20th-Fox)	3	24	36	37	20
City Beneath the Sea (Univ.)	2	1	15	18	9
Clown, The (MGM)	4	37	51	19	3
Code Two (MGM)	–	2	9	–	1
Column South (Univ.)	–	1	1	4	1
Come Back, Little Sheba (Para.)	13	37	23	8	1
Confidentially Connie (MGM)	–	1	19	24	12
Count the Hours (RKO)	–	–	3	1	7
Cry of the Hunted (MGM)	–	–	7	1	–
Desert Legion (Univ.)	–	6	21	33	1
Desert Rats, The (20th-Fox)	–	5	7	10	1
Desert Song, The (WB)	–	–	9	12	1
Desperate Search, The (MGM)	–	1	23	5	4
Destination Gobi (20th-Fox)	–	4	23	34	5
Down Among the Sheltering Palms (20th-Fox)	–	1	17	18	4
Fair Wind to Java (Rep.)	–	1	4	6	5
Fast Company (MGM)	–	–	1	4	1
Fort Ti (Col.)	4	5	6	1	–
Four Poster, The (Col.)	4	2	2	5	6
Girl Next Door, The (20th-Fox)	–	3	8	2	–
Girl Who Had Everything (MGM)	–	–	15	10	1
Girls in the Night (Univ.)	–	9	13	–	3
Girls of Pleasure Island (Para.)	2	11	20	12	1
Glass Wall, The (Col.)	–	2	1	3	2
Gunsmoke (Univ.)	1	19	23	23	1
Hans Christian Andersen (RKO)	16	25	2	1	1
Happy Time, The (Col.)	4	1	6	17	24
Hitch-Hiker, The (RKO)	–	2	4	4	–
House of Wax (WB)	49	17	4	1	1
I Confess (WB)	–	9	12	29	10
I Don't Care Girl, The (20th-Fox)	–	10	33	33	7
I Love Melvin (MGM)	–	7	42	38	11
I'll Get You (Lippert)	5	1	–	1	–
Invaders from Mars (20th-Fox)	–	6	6	9	3
It Happens Every Thursday (Univ.)	–	2	1	12	–
Ivanhoe (MGM)	28	43	35	19	3
Jack McCall, Desperado (Col.)	–	–	9	8	4
Jalopy (AA)	2	6	8	–	4
Jamaica Run (Para.)	–	1	4	2	1
Jazz Singer, The (WB)	–	–	22	21	44
Jeopardy (MGM)	9	23	14	19	8
Kansas City Confidential (UA)	–	5	9	5	7
Kansas Pacific (AA)	–	–	3	8	6
Lady Wants Mink (Rep.)	–	–	3	3	7
Last of the Comanches (Col.)	–	1	16	34	5
Law and Order (Univ.)	–	3	7	24	–
Lawless Breed (Univ.)	2	19	42	11	2
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	7	26	13	–
Ma and Pa Kettle on Vacation (Univ.)	43	32	26	17	–
†Magnetic Monster, The (UA)	–	–	1	5	2
Man Behind the Gun (WB)	3	12	32	16	1
Man in the Dark (Col.)	4	9	6	4	2
Man on a Tightrope (20th-Fox)	–	–	3	10	3
Meet Me at the Fair (Univ.)	–	11	36	26	12
Member of the Wedding (Col.)	3	1	6	2	4
Mississippi Gambler (Univ.)	21	60	32	6	2
Moulin Rouge (UA)	11	23	9	6	–
My Cousin Rachel (20th-Fox)	–	7	16	27	12
Naked Spur, The (MGM)	8	57	54	10	4
Never Let Me Go (MGM)	–	3	28	28	2
Never Wave at a Wac (RKO)	4	33	46	7	8
Niagara (20th-Fox)	6	46	45	18	10
Off Limits (Para.)	2	16	37	21	–
Pathfinder, The (Col.)	–	4	22	17	6
Peter Pan (RKO)	32	13	3	1	–
Pickup on South Street (UA)	–	8	5	2	–
Pony Express (Para.)	–	18	18	5	1
Powder River (20th-Fox)	–	4	13	15	–
President's Lady, The (20th-Fox)	11	19	43	14	8
Prince of Pirates (Col.)	–	–	3	6	–
Queen Is Crowned, A (Univ.)	2	7	–	–	–
Raiders of the Seven Seas (UA)	–	1	1	5	–
Redhead from Wyoming (Univ.)	–	5	38	20	6
Remains to Be Seen (MGM)	–	–	14	3	1
Ride the Man Down	1	8	14	15	6
Road to Bali (Para.)	37	63	32	10	–
Rogue's March (MGM)	–	–	9	11	5
Ruby Gentry (20th-Fox)	10	37	26	27	5
Salome (Col.)	9	23	10	1	–
San Antone (Rep.)	–	–	2	5	3
Sangaree (Para.)	2	3	–	–	–
†Scandal at Scourie (MGM)	–	–	–	5	–
Scared Stiff (Para.)	9	15	4	2	–
Seminole (Univ.)	–	20	23	16	3
Serpent of the Nile (Col.)	–	–	2	8	–
She's Back on Broadway (WB)	1	11	30	40	10
Silver Whip (20th-Fox)	–	1	26	16	5
Small Town Girl (MGM)	–	9	25	49	3
Snows of Kilimanjaro (20th-Fox)	28	53	14	3	1
Sombrero (MGM)	1	4	16	42	3
†South Sea Woman (WB)	–	3	3	–	–
Split Second (RKO)	–	–	8	10	2
Star, The (20th-Fox)	–	–	15	17	29
Stars Are Singing, The (Para.)	–	4	23	26	13
Stooge, The (Para.)	31	44	34	7	1
Stop, You're Killing Me (WB)	–	–	13	40	31
Take Me to Town (Univ.)	–	7	2	3	–
Tall Texan, The (Lippert)	5	2	2	3	1
Taxi (20th-Fox)	–	4	12	16	15
Thief of Venice (20th-Fox)	–	2	8	7	13
Thunder in the East (Para.)	–	8	31	33	7
Titanic (20th-Fox)	2	27	21	9	1
Tonight We Sing (20th-Fox)	–	8	2	4	9
Torpedo Alley (AA)	–	2	10	7	4
Treasure of the Golden Condor (20th-Fox)	–	7	37	42	6
Tropic Zone (Para.)	–	6	19	23	6
Trouble Along the Way (WB)	2	8	21	50	7
Woman They Almost Lynched (Rep.)	7	5	5	1	1
Young Bess (MGM)	1	11	14	9	2

THEY'RE ALL ABOARD –

**Columbia's Fanciest
Danciest
Musical
Jamboree!**

COLOR BY
TECHNICOLOR



CRUISIN' DOWN THE RIVER

starring Dick **HAYMES** · Audrey **TOTTER** · Billy **DANIELS** with Cecil Kellaway · Connie Russell And Introducing **THE BELL SISTERS**

Story and Screen Play by BLAKE EDWARDS and RICHARD QUINE · Produced by JONIE TAPS · Directed by RICHARD QUINE

MORE THAN 350 DATES SET IN FIRST WEEK OF RELEASE... WATCH THOSE SATURATION BOOKINGS AROUND ATLANTA, CHARLOTTE AND ST. LOUIS!!!

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • VENDING

Projection Factors of Wide-Screen Installation

on management . . .

Cartoon from Smith Management Manual

ADVERTISING PRACTICE

• • •

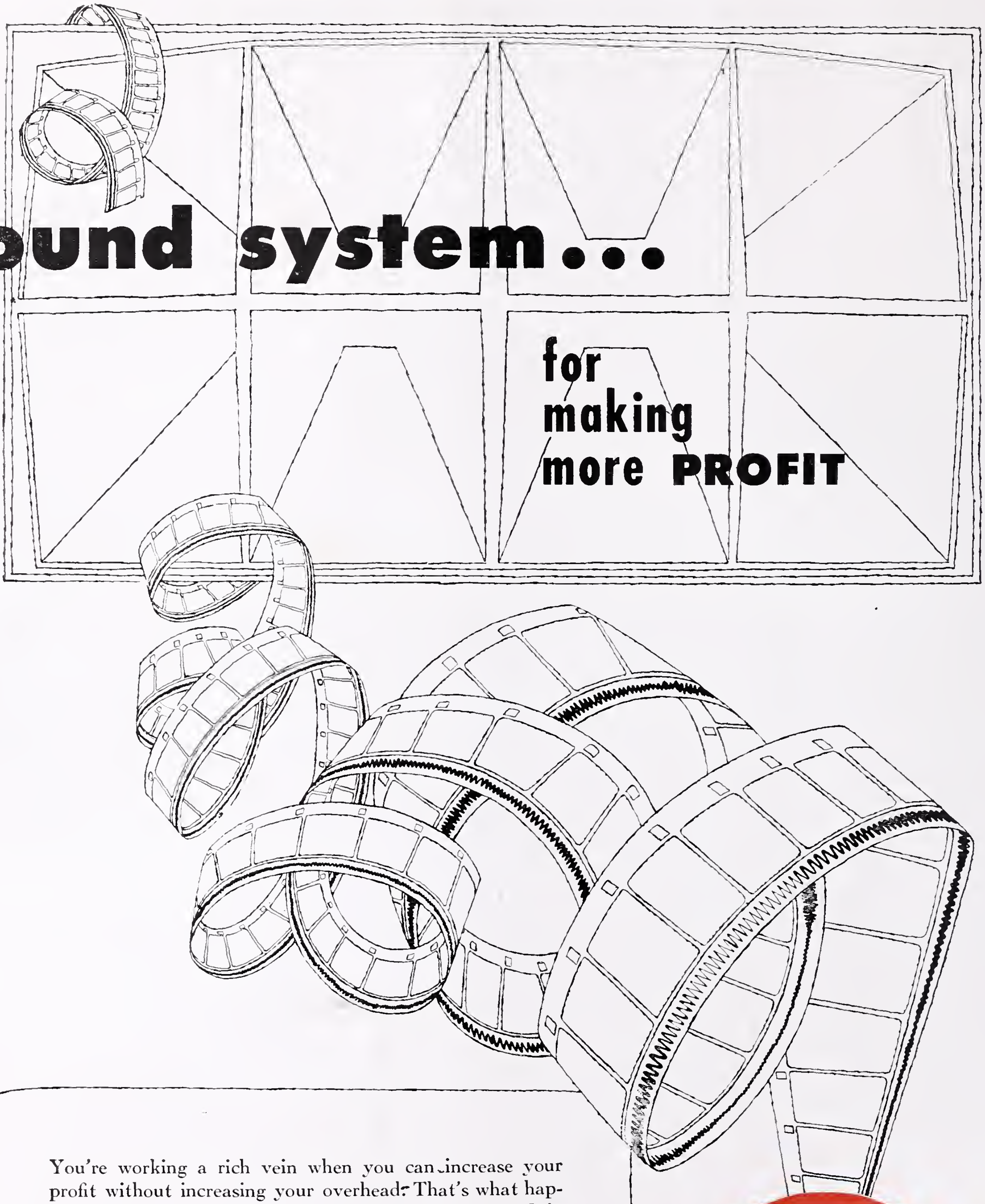
DRIVE-IN "PIN-UPS"

• • •

WHAT GETS 'EM IN?

wonders Charlie Jones

AUGUST ISSUE: Section 2 of Motion Picture Herald of August 1, 1953



sound system...

for making more PROFIT

You're working a rich vein when you can increase your profit without increasing your overhead. That's what happens when you install vending equipment to sell Coca-Cola in your theater. Your customers like Coca-Cola. Make it possible for them to enjoy *the pause that refreshes* with ice-cold Coke in your house . . . and *you* enjoy extra profit. There's a wide variety of vending equipment available. For the money-making details, write: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

"COKE" IS A REGISTERED TRADE-MARK.

SELL
Coca-Cola
REG. U.S. PAT. OFF.
In your theatre

YOU CAN'T Sell 'Em If You Don't TELL 'EM

EXCLUSIVE FEATURES MAKE WAGNER PANELS AND LETTERS THE MOST FAVORED

Every theatre must have an attraction panel that is large enough for plenty of powerful sales copy and enough letters to spell it out as you plan it, with a variety of sizes and colors to lend emphasis. Be proud of the appearance of your front. Theatres with these modern boards afford positive proof that they do bring in the business.

BING CROSBY · JANE WYMAN IN
HERE COMES THE GROOM
BURT LANCASTER AS
JIM THORPE ALL AMERICAN
BAY

WAGNER WINDOW-TYPE FRAMES AND GLASS UNITS

Because of their stronger construction, plus the fact that they can be installed before installing the glass, they are the only frames which can be built without limitation of size, and which can be economically serviced through open windows and without removing frames.

OUTLAW WOMEN
MARIE
WINDSOR
HILL TOP DRIVE IN
THEATRE

WAGNER LOW COST ENDURONAMEL PANELS FOR DRIVE-INS

Highly effective by daytime, they may also be illuminated by floodlights, spotlamps or gooseneck reflectors. Consist of a series of best grade 18-gauge stamped steel panels, seven inches high, that comprise both the background and letter mounting arrangement. The uprights are of 18-gauge metal, galvanized after fabrication. An attractive 2" border is an integral part of the background. Two-thirds the cost of porcelain enamel. Finished in a newly developed baked enamel which by long, exhaustive tests has proved to be chip-proof, shock-proof, alkali-resistant, and salt spray resistant.

NOW CHANGEABLE COPY SIGNS CAN BE CHANGED WITH EASE

A mechanical hand facilitates the servicing of high panels, particularly those which heretofore could not be changed.

WITHOUT THE USE OF LADDERS!

This hand firmly grasps a Wagner letter and removes it or places it straight on the sign face by use of a tensioning lever at the end of the handle. It can be used only with Wagner letters.

10-ft. length (for signs with top row up to 16 feet), $27.50.
14-ft. length (for signs with top row up to 20 feet), $30.00. F.O.B. Oklahoma City.

WAGNER TRANSLUCENT PLASTIC LETTERS

The easiest changed of all letters. The new type tapered slotting (Pat. Pending) causes the letter to "lock" on the bar and not be disturbed by even high winds. The only letters that can be stacked in storage without danger of warping. Five sizes in five gorgeous colors . . . the widest range on the market. Also slotted aluminum letters in the largest range of sizes, styles and colors.

Sold by Wagner theatre equipment and supply dealers everywhere

WAGNER SIGN SERVICE, INC.

218 S. Hoyne Avenue
Chicago 12, Illinois

☐ Please send big free catalog on Wagner show-selling equipment.
☐ Please send literature on mechanical hand.

NAME..
THEATRE...
STREET..
CITY & STATE..

How Much More Light for 3-D . . . Wide Screen?

When the screen found its voice more than a quarter century ago, the question, "How much will it cost?" was asked — if at all — from force of habit. Every showman knew he *had* to buy sound, just as he now sees the necessity for new equipment to handle the latest epoch-making projection techniques.

History Repeats

Exhibitors today are hurrying to exploit the terrific public interest in 3-D and wide screen showings—spending thousands and tens of thousands of dollars on new optics, screens, sound equipment . . . But what about screen lighting?

Light Losses Terrific

For 3-D and wide screen you need more light. *Much* more light. In almost every instance, *regardless of theatre size or present equipment,* you need ALL THE LIGHT YOU CAN POSSIBLY GET!

If that seems like a broad statement, just consider 3-D light losses, for example. Even with *two* projectors trained on the screen and with screens of much higher reflectivity than before, you give your patrons only about *half* as bright a picture as you previously furnished with conventional films!

Wide screen — same story. In this new medium, projection light is distributed over *2½ times the area* of ordinary screens.

New Equipment the Answer

To repeat — you need *all the light you can get.* This means NEW EQUIPMENT — equipment to operate the higher-capacity carbons at maximum currents.

Give your patrons—and these great new entertainment media—the light they need. Don't delay—call in your theatre equipment supplier for a complete diagnosis of your projection lighting needs.

***Look to* NATIONAL**
TRADE-MARK
for Everything New
in Projector Carbons

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.
District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: National Carbon Limited
Montreal, Toronto, Winnipeg

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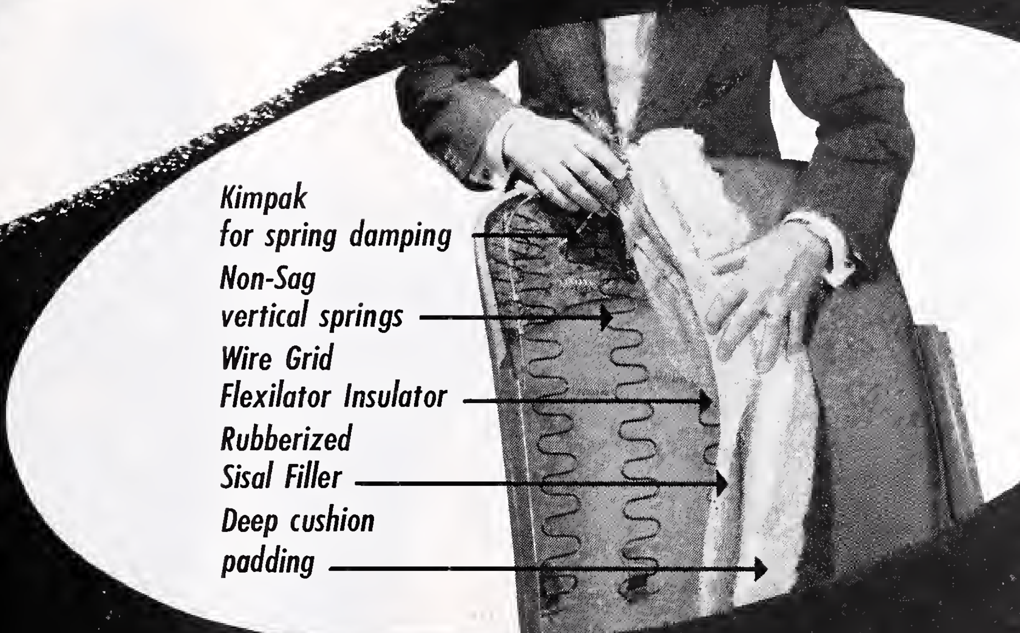

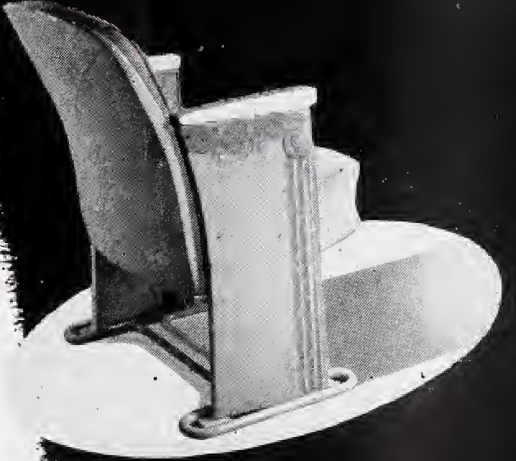

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Better Theatres

for AUGUST 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, Financial 6-3074; URBEN FARLEY & COMPANY, Midwest Representatives. LOS ANGELES: 3038 Beverly Blvd., DUnkirk 8-0163, KERR & GILLMANN, Western Representatives.

"Stereo" Sound Aids Realism in Any Theatre

Stereophonic technique applied from mikes to speakers gives sound a quality that is significant in any theatre, large or small, without regard to the size of the picture. The observation is occasionally made that the directional function of triple speaker systems, essential though it be for relatively wide pictures, is not critical in small auditoriums, particularly narrow ones. However true that may be for certain theatres, the condition would not preclude those houses from enjoying any benefit.

While the word stereophonic cannot have meaning comparable to that of stereoscopic in the sphere of vision (unless the whole sound system carried through from "left-ear" and "right-ear" mikes to the corresponding ears, exclusively, by means of headphones), sound picked up by two or more mikes located to simulate conditions of binaural hearing, and reproduced according to those binaural separations by at least three speaker systems (to provide for effective spatial separation with continuity from side to side) has a more realistic quality than one-source sound. For one thing, track defects may be obscured. Also, "presence" is increased.

•

Since our remarks in this space last month concerning stereophonic reproduction at drive-ins, it has been proposed that two speakers be used, each smaller than the present single unit, one placed at the front seat, one at the back. Since a "directional" effect (identification with pictorial source) is not available, the only purpose would be to introduce the quality of sound referred to above.

The frequency range of the present typical in-car speaker is quite limited; reduction in size would be in the direction of further limitation, specifically at the low end. And two such speakers so placed relative to each other and to occupants of a car don't seem to promise much, if anything, in the direction of quality. Perhaps the special conditions of a drive-in advise a different approach to the problem of improved quality of sound, through the speaker itself, free of the allure of that word "stereophonic."

—G. S.

Projection Factors of
Wide-Screen Installation

What is being demanded of a motion picture screen by the new techniques and how it must be fitted into the theatre's projection system to gain light.

By GIO GAGLIARDI

TODAY THE projection screen has become, if not the most important part, at least the most *talked of* part of a motion picture theatre. The shapes, size and surface of a screen are subjects for continuous discussions and argumentation. Perhaps a little study of the various services performed by the "new picture" screens may help to clarify many situations.

The function of the projection screen, of course, is to reflect the illuminated image projected upon it with the maximum efficiency, the minimum amount of color distortion, and the best possible distribution. Until stereoscopic projection overtook the art, a white semi-matte screen surface satisfied all these requirements.

Color pictures were reproduced faithfully, brightness distribution was very uniform over an extremely wide angle of viewing, and efficiency of reflection was better than 80%. In addition to these qualities, the new white plastics were used to produce relatively inexpensive screen materials which had a long life.

Then came 3-D and the primary requirements changed. The screen surface must be such that it should not destroy the polarization of the light supplied by the two projectors. White matte screens could not perform this duty; their white surfaces scrambled the polarized light from the projectors so that the spectator, even with his polarized viewers, was unable to separate the two images and therefore lost all stereoscopic effect.

It was found that a metallic reflecting surface could return the polarized light from the projector to the audience without changing the relative polarization values imposed upon it by the filters in front of the projectors. It was also found that aluminum caused the least change in the color balance of colored pictures. Therefore pure metallic aluminum coatings are being used to surface the present 3-D screens. The aluminum should contain a minimum amount of non-metallic filler or binder in order to preserve its best reflective and polarizing quality.

THE BIG PICTURE

In addition to the requirements demanded by stereoscopic projection, a second demand has been made upon the projection screen—greatly enlarged pictures of new proportions. And all of these pictures require more and more powerful sources of projection light, and we are reaching a limit in the quantity of light that can be projected through our standard films.

Although new lamps and new carbon combinations are being used, heat on the film is at present limiting advance in the quantity of light. In order to aid even the new light sources, steps have been taken to make the *projection screen itself* more effective as a brightness transfer point.

The metallic screen can definitely help in this direction. White screen materials previously used were characterized as having diffuse surfaces. This means that light projected upon such a diffusing surface, would be reflected evenly in *all directions* and such a surface would appear to have the same brightness no matter where the spectator was seated. *Figure* 1 shows a reflection brightness pattern for such a diffuse surface.

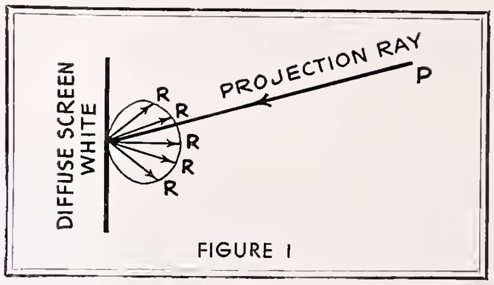
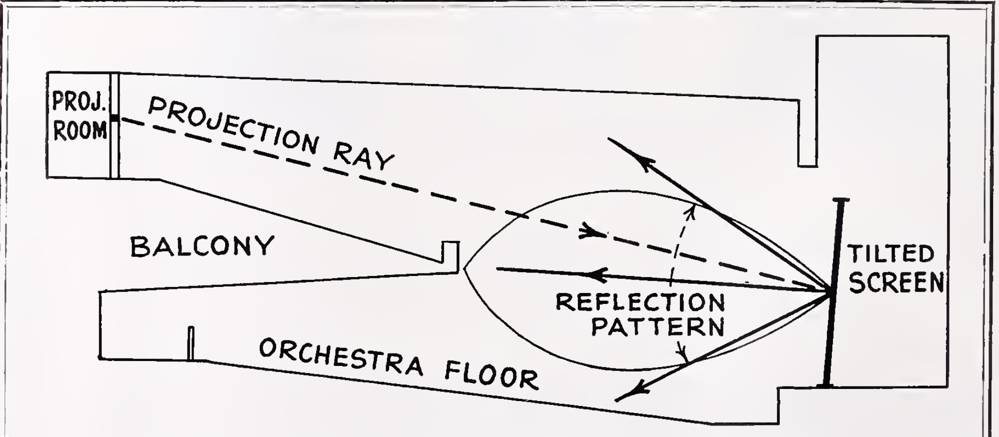


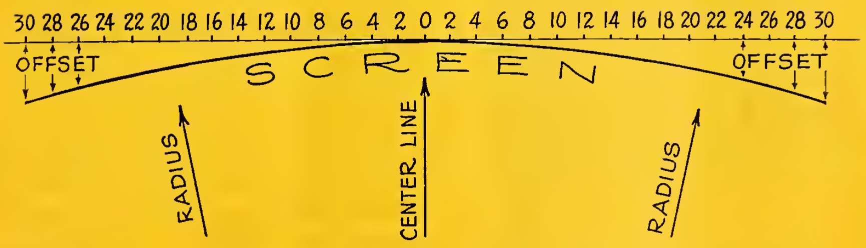
FIGURE I

Aluminum coating material can act like a mirror, however; it can produce a highly specular surface. Thus instead of scattering the reflected light, the metallic surface aims it in a definite direction. This direction is controlled by the law of optics



Illustrating vertical reflection pattern of specular screen—main beam may be moved up or down by tilting screen to give two levels adequate light.

with CURVATURE DEPTH CHART



PROJECTION THROW OR RADIUS OF SCREEN CURVATURE—IN FEET	DISTANCE ON EITHER SIDE OF SCREEN CENTER—IN FEET														
	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30
70	⅜	1⅜	3⅛	5½	8⅝	12½	16⅞	22¼	28¼	35	42⅝	50⅞	60⅛	70⅛	81
80	⅜	1¼	2¾	4¾	7½	10⅞	14¾	19½	24⅝	30½	37	44⅛	52⅛	60¾	70⅛
90	¼	1⅛	2⅜	4⅜	6¾	9⅝	13¼	17⅛	21⅞	27	32¾	39⅛	46⅛	53⅝	61¾
100	¼	1	2⅛	3⅞	6	8⅝	11¾	15½	19½	24¼	29⅜	35	41¼	48	55⅜
110	¼	¾	1⅞	3½	5⅜	7⅝	10⅝	14	17¾	22	26⅝	31¾	37½	43½	50
120	¼	¾	1¾	3¼	5	7⅜	9⅞	12⅞	16⅜	20⅛	24½	29⅝	34¼	39⅞	45¾
130	¼	¾	1⅝	3	4⅝	6¾	9⅛	11⅞	15⅛	18⅝	22½	26⅞	31½	36¾	42⅛
140	¼	¾	1½	2⅞	4⅜	6¼	8½	11	14	17¼	20⅞	25	29¼	34	39
150	¼	¾	1½	2⅝	4	5⅞	7⅞	10⅜	13⅛	16⅛	19½	23¼	27¼	31¾	36⅜
160	¼	⅝	1⅜	2⅜	3¾	5⅜	7½	9⅝	12¼	15	18¼	21⅞	25½	29⅝	34⅛
170	⅛	⅝	1⅜	2¼	3⅝	5⅛	7	9⅛	11½	14⅛	17⅛	20½	24⅛	27⅞	32
180	⅛	⅝	1⅜	2⅛	3⅜	4¾	6⅝	8⅝	10⅞	13½	16¼	19⅜	22⅝	26¼	30¼
190	⅛	⅝	1¼	2	3⅛	4½	6¼	8⅛	10⅜	12¾	15⅜	18⅜	21⅛	25	28½
200	⅛	½	1⅛	2	3	4⅜	5⅞	7⅝	9¾	12	14⅝	17⅜	20⅜	23⅝	27⅛

OFFSET FROM BACK TANGENT—IN INCHES

HOW TO USE CHART:* *Assume you wish to lay out the curvature for a screen 48 feet wide, having a projection throw of 100 feet. One half this screen width is 24 feet. On the left side of the table find (fourth line) the value for a radius of 100 feet and read off along the horizontal line opposite the offset distances from a straight line (that would be followed by a flat screen)—the offset distances, given for every 2 feet of screen width, trace the arc of a curved screen. This curvature can be traced on a floor as follows: With a chalked string, strike off a straight line 48 feet long where the screen is to go. Then starting at center of this line, mark on each side the offset distances found in the table. Using a long flexible wooden lath, join the ends of these offsets to mark off a constant curve, which will be the arc of the screen.

which may be paraphrased as, *the angle of reflection for a metallic screen is equal to the angle of projection.*

Figure 2 serves to illustrate this optical law. *Angle B* is equal to *angle A*. In a purely specular, highly polished mirror all the light from the projected ray *P* falling upon a point of the mirror would be concentrated in the reflected ray *R*. Any spectator looking along ray *R* would see the image as a very bright spot. But if the spectator moved to either side of the line of ray *R*, the point at which *P* hit the mirror would appear only a dark spot.

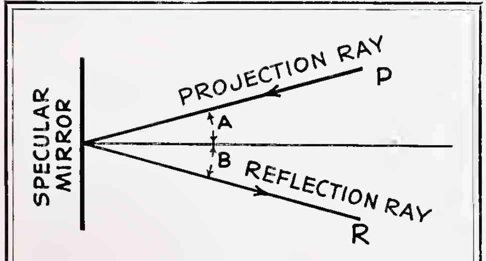


FIGURE 2

This is a theoretical and extreme case, and aluminum-surfaced screens do not have such a sharp concentration of reflection. *Figure* 3 shows a reflection brightness pattern for a specular metallic screen. Projection ray *P* at angle *A* is reflected at maximum value along ray *R*1 at angle *B*, but it is also reflected in other different directions, indicated as *R*2, *R*3, *R*4 and *R*5.

When the reflected rays enclose only a very narrow angle, the amount of reflection along *R*1 is very high. This gives an effect of a brightness gain of four or five times above that of a white matte surface. As the angular spread of the reflected rays is increased by changing the type of aluminum surface, the apparent brightness gain along *R*1 is decreased, but the values of *R*2-*R*3-*R*4-*R*5 are increased in proportion and approach *R*1 more closely in brightness.

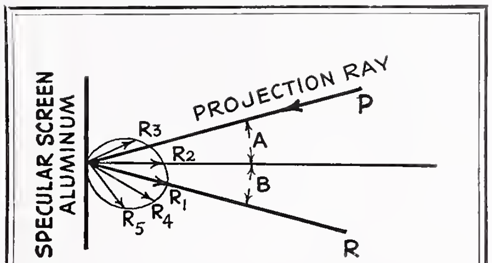


FIGURE 3

The choice must be made whether to sacrifice *angle* of coverage for a large *increase in reflectivity*, or try to *cover larger areas* and accept *smaller gains in reflected light*. Where an auditorium is narrow and long and has no balcony, the screen surface may be made smooth and bright in order to increase the reflectivity gain along the axis of reflection, but it is then necessary to aim this reflection axis carefully into the center of the seating area.

When an auditorium is wide it is necessary to select a reflective surface with smaller *axial* gain but with better *coverage* characteristics. Such screens can be made by selecting the proper aluminum paint, or by moulding or "lenticulating" the plastic surface of the screen. It has been possible to emboss the surface of a screen into properly calculated shapes which will improve the distribution characteristics considerably and at the same time maintain a fairly high reflection gain.

TILTING THE SCREEN

In order to reflect the proper light pattern and to direct this pattern to the correct position in the orchestra and balcony of an auditorium, it may be necessary to tilt the screen to some degree. The amount of tilt depends upon (1) the projection angle, (2) the screen height from the auditorium floor, (3) the length of the auditorium, and (4) the balcony height.

It is possible to determine the degree of tilt by actually laying out a cross-section view of the theatre board and plotting out the distribution patterns of a screen. But since this procedure is quite involved, it may be safer to provide variable tilting devices to a screen frame and observe the results obtained from different positions in the orchestra and balcony.

It has been suggested that the amount of screen tilt should be one-half the projection angle, but this value can become excessive when the projection angles are steep. It is possible at times to locate the position of the reflected beam by darkening the theatre completely and projecting light on the screen; then by standing at the stage with back to the screen the light pattern may be seen reflected on the seats in the orchestra or on the balcony face.

As mentioned before, specular metallic-surfaced screens practically have become essential since picture sizes have increased so tremendously; however, with the use of these large silvered screens another problem has risen—that of curvature.

Figure 4 shows a plan view of an auditorium with a large flat screen. Point P is the projector lens, and O represents the center of the screen. A ray from P to O is perpendicular to the screen and is reflected from the metallic surface in a fairly broad angular band AOB. With a good aluminum screen the reflection within this angle is kept *fairly* constant. Even with the best of screens there may be a drop of 30% to 40% in reflectivity between the center line OP and side lines OA and OB.

Now let us study a ray of light which reaches the sides of the screen. Ray PX in *Figure* 4 is projected on the screen at quite an angle (the wider the screen the greater the angle), therefore the center line of the reflected beam will be located at XF. Using the same reflective angular band as before, this ray will only cover an area in the auditorium indicated by CXD. This means that for any person seated in the shaded area included in AOC, the far side of the screen at point X would appear very poorly illuminated, or quite dark.

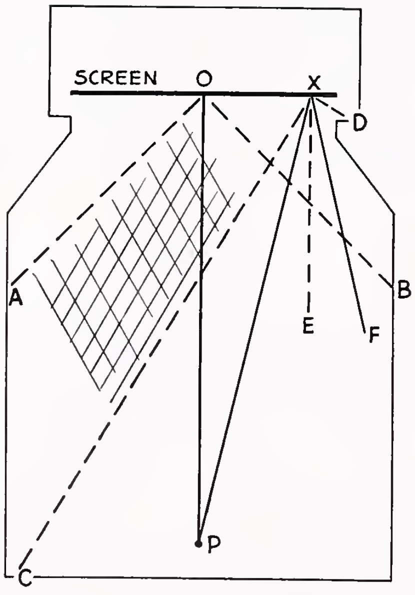


FIGURE 4

Let us go then to *Figure* 5: here the same auditorium layout is used, and the same screen is used *but* it is placed in a curved frame whose radius of curvature is equal to the projection throw. The ray PO to the center of the screen is reflected into the same area AOB since PO is perpendicular to the screen at point O. Ray PX to the side of the screen, because of the screen curvature, is now perpendicular to the screen at point X and is reflected to cover an area CXD. You will note now that point X and point O should appear to have approximately equal brightness to almost all the seats in the auditorium.

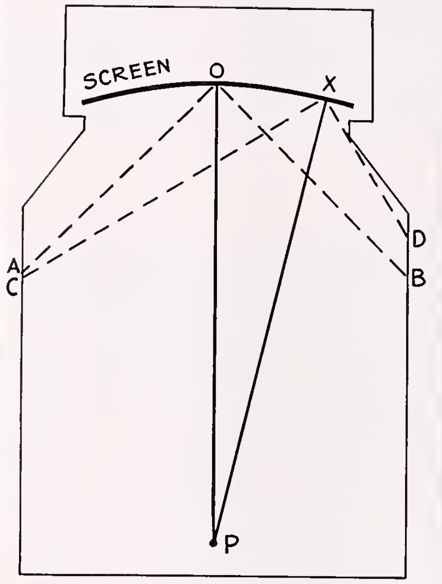


FIGURE 5

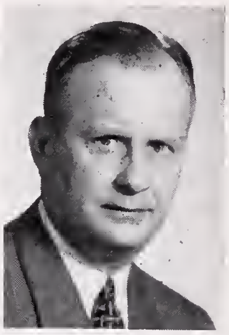
The necessity for curving screen surfaces is often questioned. The above explanation should serve to prove that with *large metallic-surfaced* screens, curvature is definitely a necessity in order to achieve some measure of balance in screen brightness over most of the seating area.

The value of the radius of curvature for any screen has been variously proposed. Recommended values have ranged from 70% to 100% of the projection throw. It can be seen from the sketches that if the radius is much *less than* 100%, it may be possible to overemphasize the brightness of the far side of a screen as compared to the near side. If the radius is *greater* than the projection throw, the condition of a flat screen will be approached. It is evident that at best only a good approximation can be made. Up to the present, experience seems to show that a radius equal to 90% of the projection throw gives best average results.

In order to assist field personnel in laying out curved screens without undergoing any great amount of computation a table is offered (see *page* 9) giving the offsets in inches from a straight-line to the screen curve for radii of 70 to 200 feet. The distance from the tangent to the curve has been computed for points every 2 feet from the center, up to screen widths of 60 feet; points between can be interpolated.

Why It's Better To Let Standards Evolve from Use

NEED OF immediate standardization in the new techniques of the motion picture seems obvious to the person who has to think of them in terms of money spent for equipment. But there are arguments to the contrary that are quite as practical in point of view. These come from the very people who are closest to these developments. The industry's technologists are likely to view the job of standardization as a long, hard pull, whereas theatres need innovations now.



E. O. WILSCHKE

"The industry would be foolish to leave these things in the laboratory instead of putting them to use," was the opinion that came from E. O. Wilschke, operating manager of Altec Service Corporation, almost as soon as we opened a discussion of the situation with him the other day.

It was one of the few occasions recently when he could be found in his office at Altec headquarters in New York. He is directing the installation of stereophonic sound systems and of CinemaScope in theatres across the country, and conducting "clinics" on the new techniques for Altec area engineers in conjunction with the various CinemaScope demonstrations, supervision of which has been entrusted to Altec, through arrangements made with the service company by 20th Century-Fox.

LIKE START OF SOUND

"There is nothing strange about the situation, this confusion, as some people call the lack of standardization," he protested. "We had the same thing when sound came in."

It was that earlier upheaval in the art which had brought E. O. Wilschke into the industry, as an engineer first with Erpi, then with Altec upon its formation, and continuously since. He could remember the development of a technique of motion picture sound as an evolutionary process of years, with a substantial period of confusion at the start.

The Altec operating manager, aside from his intensive background in the field of sound engineering, and his knowledge of booth and auditorium problems, is particularly well-grounded in the production phase of sound equipment, and in the use of motion picture sound at its source. During World War II, Mr. Wilschke supervised the Altec-Lansing manufacturing facilities on the west coast. During a period of five years, he was in close contact with the heads of the sound departments of the various major Hollywood studios. This experience has given him a first-hand grasp of the problems encountered on the studio stages in all types of productions, and of their utilization of various types of sound equipment.

"First theatres had to buy reproducers for disk recordings," he said, recalling the beginnings of sound. "Then sound-on-film came along and soundheads had to be added. Theatres were equipped for both methods before the industry standardized on sound-on-film."

Now product is being made available with multiple-track sound on a separate film, with magnetic recording. At least three speaker systems, located behind the screen, are necessary for "wide-screen" presentations. It would be advantageous, if practicable, to have these tracks on the same film with the picture, and eventually this may be done according to a standard scheme. But there are conflicts among engineers as to what that scheme should be, and they must be resolved in the light of experience that is being only now acquired.

EXPERIENCE DATA NEEDED

"It is a good thing for the industry that many exhibitors are not waiting until all those problems are ironed out," Mr. Wilschke observed, "but are going ahead with stereophonic sound installations, putting in dummy magnetic heads for the recording being done on separate films, so that they can sell the public now on the improved performance provided by stereophonic sound."

One of the "unknowns" of magnetic reproduction is the kind of surfaces needed to resist to a practicable degree the abrasive action of the oxide stripes. Tests to determine the amount of wear on sprocket wheels, rollers and tension shoes are being conducted by manufacturers, as well as by the service companies and studios.

"About some phases of these new techniques we just haven't all the answers yet," Mr. Wilschke pointed out, "and I simply can't agree with those who think we should rush into some sort of standards right away. And I think it would have been a great mistake for the industry to wait until the right standards could be found. The thing to do is to put these techniques to work with what we've got, and let standardization evolve normally out of experience."

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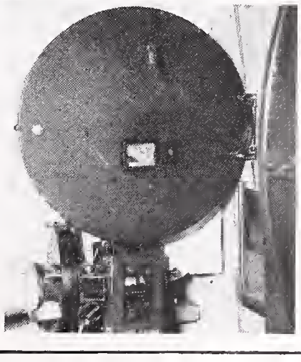
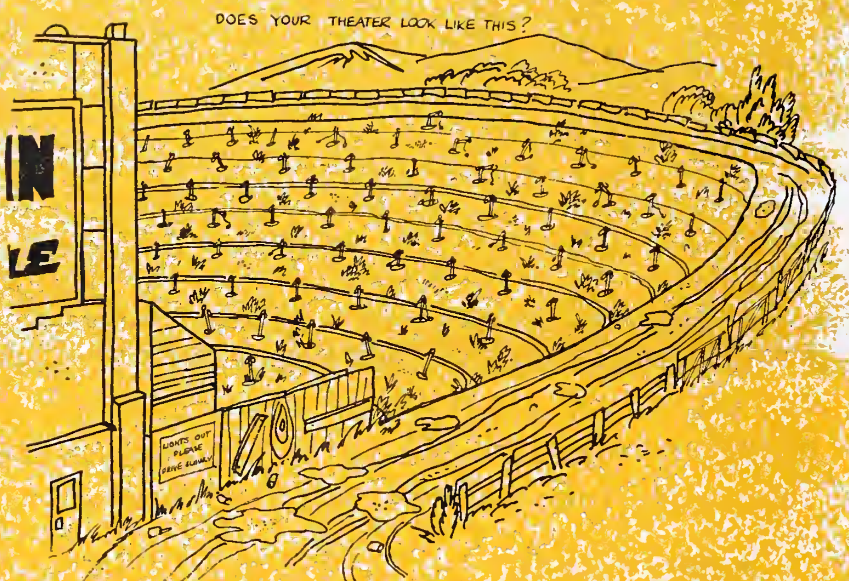
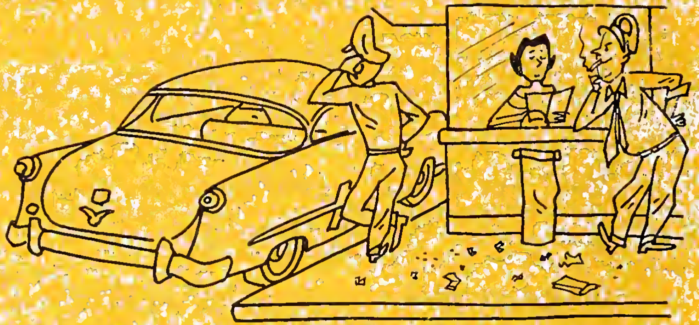


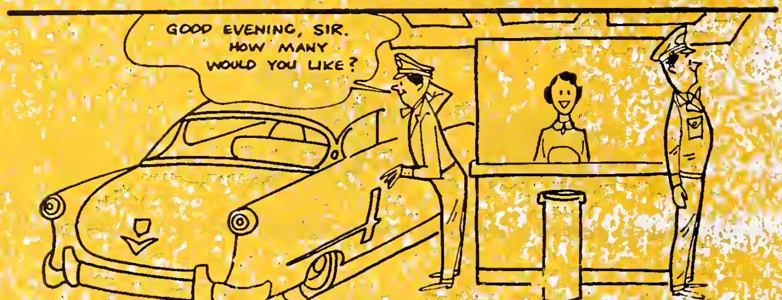
Pin-Ups for Drive-In Managers


DOES YOUR THEATER LOOK LIKE THIS?
IN
LE
LIGHTS OUT PLEASE DRIVE SLOWLY

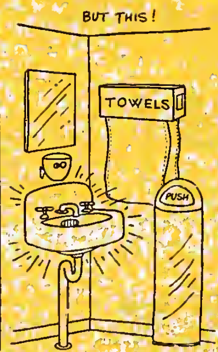
TERRIBLE!



EXCELLENT!


GOOD EVENING, SIR. HOW MANY WOULD YOU LIKE?

NOT THIS..
TOWELS



RIGHT
MY TURN NEXT!
I'M AFTER YOU!

THE ABC's of drive-in management have been spelled out for managers of the Smith Management Company of Boston, operators of 22 drive-ins in the Midwest, New England and New Jersey in a new manager's manual. The 40 pages of instruction and advice are made lively with cartoons, which have been reproduced for framing and presented to resident managers to be hung in their offices.

The text of the manual is not confined to telling the managers what they should do but points out bad conditions that are found at drive-ins and explains how they ought to be. Rule One is *"Run the theatre as though it were your own."* Patience and courtesy on the part of the manager and his staff are emphasized. Managers are told they are not expected to be projectionists yet "should have some knowledge of booth equipment." They are admonished to keep rest rooms "hospital-clean."

There is a section on painting in which managers are asked to select attractive colors in painting fences, speaker posts, etc., using pastel colors rather than the usual grays and whites. Playgrounds: Make youngsters obey playground rules, allowing only one child to use the slide at a time; not permitting standing or kneeling on swings or jumping off them while they are in motion; forbidding parents to swing with a child in their laps.

As to general maintenance, the manual points out that "too many theatres have resembled jungles with weeds climbing higher than speaker posts." Other chapters include "The Relation of the Theatre Manager to Concessions," written by Mel Wintman, head of concessions for Smith; "Suggestions on Landscaping," by Jack Hauer, manager of the Montgomery, Ohio, drive-in; "Thoughts on Directory Advertising," by Bill Powell, district manager; and "Opening and Closing Details," by Seymour Weiss, manager of the Saddle River, N. J., drive-in.

The manual is proving helpful to Smith managers in competing for cash prizes offered by the circuit in a series of six contests now being conducted on phases of operation.

Confusion Says-

Natural Vision?
Columbia 3-D?
Vitascope?
Tru-Stereo?
RKO Radio 3-D?
Stereo-Cine?
CinemaScope?
20TH-Fox 3-D?
Zeiss-Ikon 3-D?
Todd-AO Wide Screen?
Metrovision?
Paravision?
Polaroid 3-D?
Regiscope Wide-Screen 3-D?
U-I 3-D?
Warner 3-D?
Cinerama?

Whether the process is of the wide-screen type which demands the ultimate in screen illumination, or of the polaroid 3-D spectacle-type which requires two to three times the normal light together with an extended arc-burning time of an hour, you need Strong-Made Projection Arc Lamps—the only lamps designed to meet ALL the requirements of 3-D projection.

Going Polaroid 3-D?

THEN YOU CAN'T ARGUE WITH THE CLOCK!

Strong-Made Lamps are the only reflector arc lamps which accommodate a full 20-inch positive carbon which burns continuously for the full hour as required by the new 5000-foot reels, and projects 20% more illumination than lamps that will feed only 14 inches of carbon without retrimming. Lamps which feed only 14-inch carbons can operate at the same amperage no longer than 48 minutes without retrimming. Strong-Made 3-D lamps project the increased volume of light made necessary by the 50% light loss at the screen resulting from the use of polaroid filters, and the further loss to the viewer caused by the use of polaroid spectacles.

The Strong lamp automatically maintains a screen light that in intensity and color value is constant and identical to that of the associated lamp which is burning simultaneously, as required by the fact that each eye sees only one of the two projected images.

Once the arc has been struck, the position of the positive arc crater at the exact focal point of the reflector and the correct gap length are automatically maintained, without manual adjustment of the controls by means of the exclusive Lightronic Crater-positioning system. The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. A stream of air directed just above the arc stabilizes its burning.

Going Wide Screen?

THEN YOU CAN'T ARGUE WITH THE LIGHT METER!

Actual tests by impartial exhibitors prove that when burning the same trim of any combination of carbons at the same amperage and under the same set of conditions, Strong-Made Lamps consistently deliver a higher level of screen illumination than any other make lamps. This increased illumination is gained by plus factors, such as the reduction of light loss caused by carbon holders, etc., which are built into Strong lamps.

Foot candle meters have repeatedly proved that Strong Lamps are the most powerful lamps; that they project the tremendously increased volume of light required by the larger-size screens.

Because Strong 3-D lamps feature unit construction whereby the various components are instantly removable, they permit ready adaptation of any new developments in carbons or burning techniques. For this reason they cannot become obsolete.

Such excellence in design accounts in part for Strong being the world's largest manufacturer of projection arc lamps.

For further details on the subject of arc lighting as it applies to the projection of three-dimensional pictures by any system, address Department 3-D.

The Strong Electric Corporation

1 CITY PARK AVENUE TOLEDO 2, OHIO

Please send free literature on Strong Arc lamps and rectifiers for 3-D projection.

Name ____________________
Theatre ____________________
Street ____________________
City & State ____________________
Name of Supplier ____________________

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Advertising Budget and Procedure

SIXTH ARTICLE OF SERIES:

Motion Picture Theatre Management

By CURTIS MEES

A SURVEY earlier this year (MOTION PICTURE HERALD *Institute of Industry Opinion*) showed a very high percentage of all groups covered expressing some dissatisfaction with advertising currently used.

There was complaint of "sameness" in approach, which does not present each picture in a "new" light. Except for the title change, one ad might easily be mistaken for a subsequent or previous ad. Perhaps you younger people who are just coming into your own in this fabulous industry may provide some of the answers to this and other difficult problems bothering the advertising heads of the business!

Criticism comes easily to most of us, whereas a constructive solution to a problem is far more difficult and therefore is slower to materialize. Creative thinking is required, but certain basic principles of past and present practices must be borne in mind so that nothing essential is left out in any new methods developed.

It is our aim to provide guide posts by outlining many of the current practises and showing their relationship in the over-all advertising program as it relates to the individual theatre. (National film advertising is suffering similar maladies, but we shall leave their solution to the "top brass" in New York and Hollywood.)

The first thing to be done in setting up a theatre's campaign on a particular picture is to reach a decision as to how much money should be spent to get the greatest possible net return. A rule of thumb has been that roughly 10% of the gross should be allocated to advertising in all forms. In order to establish the 10% of an *anticipated* gross, the manager must be able to judge each individual picture and come fairly close in his estimates of the potential revenue. Once a tentative figure has been arrived at, he is in a position to decide just *how* this money should be spent for the best results.

STUDY PRODUCT ANGLES

"Know your product" is a rule with all advertisers, and in the motion picture business we are faced with as many different products as there are changes in our booking schedules! The automobile dealer has only one major product change a year; the clothing store owner may have as many as four seasonal changes; but the theatre manager who changes pictures twice weekly will have 104 product changes every year!

Advance reviews in the trade press will provide the opening clue, followed up by national ads in the trade press, fiction magazines and "movie magazines" (largely fiction also, but of a different nature). By the time a picture is booked, usually its general character is known to the management—and, we hope, to the public as well.

The Distributors furnish Press Books, prepared by their staff ad-men in Hollywood and New York, to assist the busy theatre manager in laying out a complete campaign on their picture. These contain a resume of the picture, a number of stories to be "planted" with the local papers, art work and a selection of newspaper ads in different sizes and formats, together with a number of appropriate exploitation ideas to *suggest* the promotional possibilities of the picture.

The Press Book is intended to be a *tool* for the manager to work *with,* not a crutch upon which he should depend completely. He must be able to visualize other possibilities and, drawing from his storehouse of memories and an active file of clippings of related material, adapt other ideas to his campaign.

So a preparatory step in mapping out a campaign on a given picture is to get all the available facts from the Press Book and analyze them for possible adaptation to local usage. Knowing his patrons, and now having a fairly good idea of the drawing power of the picture, the manager should at this point be able to make a fairly close estimate of the gross he can expect, and figure therefrom the amount he feels free to spend on advertising. It then follows that this fund must be allocated to the various advertising media to be utilized in the campaign.

A mimeographed, or printed, form is very convenient in setting up the financial terms of a campaign as it precludes forgetting any important source of local advertising, makes for an orderly assembly of facts and figures, and is welcomed by the Distributors as the basis for financial arrangements on co-operative advertising. (A suggested outline of such a form accompanies this discussion on page 18.)

Each advertising medium has its own advantages and disadvantages as compared with other channels of communication of ideas. For example, the printed newspaper page may be referred to again and again for theatre information, whereas the radio or TV message once flashed is over and cannot be referred to (unless repeated, something the listener-viewer cannot anticipate).

The other side of the picture is that a newspaper ad must compete with a great many other newspaper ads in getting the attention of the reader, whereas the radio-TV audience receives one and only one ad message at a time and will, generally speaking, pay attention to it rather than cut it off the receiver until the program is resumed.

It is up to the manager to determine which channels of advertising will provide the best means of putting his message across on *this particular picture*. This will not necessarily be the same for each picture, and an open mind on the subject is vitally important to the success of the theatre's operation. We are all inclined to have favorites in the advertising field, as in others (largely as a matter of personalities), but this should not blind us to advantages of other sources.

NEWSPAPER ADVERTISING

Far too many managers are prone to pick up a Press Book, cut out an ad of the approximate size desired, paste on a signature and date and shoot it to the newspaper as *his* ad! These Press Book ads are created by experts, in their field, but let's face it—they are not always adapted to every locality or every theatre! Using them "as is" results in the sameness which has been complained about and which we desire to escape. If you would care to see a striking example of how noticeable this is, run through a bunch of tear sheets taken from different cities. With little or no theatre advertising experience, you will be able to

(*Continued on page* 18)

For Over
25 Years...

NATIONAL THEATRE SUPPLY has set an enviable record of achievement and service to the motion picture exhibitor.

It was not always easy! New techniques were developed — new equipment was designed—new processes were advanced yet, with each, National Theatre Supply was there to help, advise and service. For National Theatre Supply, through its 29 Branches, was always abreast of each new development, and as quickly as information and supplies were available, National was first with the most — first to satisfy every need of the exhibitor.

Now — the big news is STEREOPHONIC SOUND. As in the past, you can depend on National — because National has been close on the heels of its progress — and even now has several successful installations, with many more on the way.

For Stereophonic Sound — and everything for your theatre — get it from National and you're *sure* it's right!

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

AT Your DRIVE-IN

WHITNEY BLAKE
Presents
TELESEAL®
in
"NO CONDUIT REQUIRED"
DIRECT BURIAL
UNDERGROUND WIRE

AND FEATURING
• ECONOMICAL • DEPENDABLE
• EFFECTIVE
Underground
Sound Transmission
WHITNEY BLAKE CO.
NEW HAVEN 14, CONN.

2nd BIG FEATURE

"SAVE SPEAKERS, SAVE MONEY!"
with
Koiled Kords
featuring
• SAVINGS
• SAFETY
• SERVICE
• NEAT 16 in. coil when not in use.
• EXTENDS to 8 ft.

NEXT Time You Order In-Car Speakers or In-Car Heaters, Insist on Koiled Kords for the Best Service. Koiled Kords also Are Available through Your Theatre Supply Dealer.

Koiled Kords
INCORPORATED
Box K, Hamden, Conn.

TESMA
That the Show May Go On
THEATRE EQUIPMENT & SUPPLY MANUFACTURERS ASSOCIATION

For Certain Films the Public Goes . . . but Why It Does Nobody Knows

says Charlie Jones

. . . owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

BEING NATURALLY of an ornery disposition, I always find it one of my most difficult jobs to answer a patron civilly when, after paying the admission price and walking through the lobby into the foyer, he looks up and asks, "What's playing tonight?"

As far as I know there was never any bovine blood strains in my ancestry, but my first reaction to that question always causes me to screw down all the safety valves and tighten the draw strings to keep from looking like one of those cartoon characters where the blood rises to the tips of the hair and the steam gushes forth from the ears.

This is wrong. The dear patron is *always* right and should be treated with the deepest respect, courtesy and understanding. If he is simply out for an evening's entertainment and wanders into a theatre seeking diversion and is willing to gamble on being entertained, then who are we to care? So long as he pays—that is our greatest concern in him.

But is it? When a patron walks into your place unaware of the picture you are playing, he is not exactly the perfect example of the careful shopper. He is not a frequent type, but he does exemplify the type that makes a showman wonder just how much money he pours down the drain every week trying to inform the public, in more or less flamboyant fashion, of the product he has on hand for their pleasure. By asking that one lousy question, "What's playing tonight?" he tells us that he pays no heed to our newspaper ads, our monthly calendar program, our trailers, our front paper; nor does he listen to the "word of mouth" (and there is the quaintest expression in the vernacular of showbusiness) campaign of the picture.

•

Then, why do they come to shows? This is a question that has puzzled showmen ever since there has been moving pictures. We purposely have tried doing absolutely nothing on some pictures that were already cinches at the box office. No newspaper ad, no heralds, no talking it up—nothing other than the regular trailer, paper on the front and the calendar, and we have ended up with some of the best grosses on our books.

We have also tried the biggest campaigns our budget will allow on pictures that we were skeptical of and have gone all-out on advertising, only to end up holding the well known sack. When we succeed with a picture that really rocks 'em, we think we're smarter than hell and are really breaking new trails in showmanship. But when we go overboard on something that lets us down we soberly wonder just how much attention the people pay to our little stunts and gimmicks.

We certainly are not advocating laying down on the job and stopping all advertising and exploitation, but we can just as certainly see why older exhibitors with more experience have tired of beating the drums on everything that comes up. The value of advertising is always a top bracket problem for the small town showman.

•

A big picture comes along and we do nothing on it—no special advertising, no exploitation, no talking it up, no passes, and we end up with a very satisfactory gross. How do we know what we might have grossed had we gone all out on a campaign? It's too late to try. The picture is past. So the next time we do go all-out and end up with another satisfactory gross. But how do we know that we would not have done as well had we not turned a finger to help the picture?

Maybe we wouldn't have, and its those few extra bucks that we pick up on every campaign which clicks over a year's time that keeps a healthy balance on the books. It's those extra stunts that call special attention to the theatre which keeps people conscious of your business and its purpose. Enough of the things that keep them talking gradually builds up a subconscious attitude in the public that something new, novel and different is part of the stock in trade of your theatre.

But, why *do* they come to shows? Let's take a look at that subconscious thing a minute. I just finished playing "Ma and Pa Kettle on Vacation" to another one of those unheard of omigod-where-do-they-come-from grosses that every small town exhibitor who has ever played them knows about (there's no question about who are box-office champs of the sticks!). We know, and the public in these small towns are beginning to know, that "Ma and Pa" are not *that* funny.

•

We know that lots of pictures are funnier, that most pictures are better made. I took a slug of benzedrine, stood on my head in a corner, went into my best Yogi trance and came up with the conclusion that in "Ma and Pa" the small town and rural people can see in those two lovable characters something that *they* would like to have. They want to be able to capture that easy way of accepting a crisis, responsibility, shortage of funds and all the little human trials that confront us all. They don't want to be like Ma and Pa, necessarily, but in those characters they see people solving the same problems we all have and doing it in their stride without letting the problems get out of proportion.

They don't learn much from the Kettles. No great social, economic or moral issues are presented or settled, but the "aspect ratio" of every day's crises are not allowed to get the best of Ma and Pa's determination to take things as they come, to live and enjoy life. When that's put on the screen, even in its seemingly exaggerated, corny way, that's entertainment! That's what we're selling, critics and columnists and crusaders to the contrary.

•

Why do they come to shows? Is it because they want to identify themselves secretly with a character they envy? A character they secretly desire? To live somewhere else for two hours? To see things, do things, conquer, destroy, court, share or thrill to the adventure? It's a combination of all of them.

In a small town there just isn't too much else to do. Supplying a physic, emotional need, movies can become a habit. Maybe you sometimes reach beneath the crust of indifference by some method of advertising or exploitation that stirs the imagination of someone who never goes to shows, and you bring him out that night. That's part of your job of being a showman—arousing the imagination of the occasional patron through some appeal that will bring him out of the house and into the theatre.

Charlie

We do not believe in magic . . . BUT WE DO BELIEVE IN FACTS!

THE RAYTONE all-purpose, Wide Stereo Screen was designed for and can be used with any method of projection available today.

It's simple arithmetic! The brightness gain and light distribution curve of an aluminized surface is an equation—just like the curve of a sound reproduction system. It can be changed by many factors.

We found the answers through research and by being monkey wrench mechanics, by trying new formulas again and again and again. We make no extravagant claims that can't be backed up by *facts* and figures.

Projected light is spread pretty thin these days by really wide panoramic pictures. By increasing the brightness gain of our screens we compensate for this light loss.

No one—but no one—has a screen surface with higher gain than ours! And hear this—the Raytone depolarization rate is only .02%. Compare!

OUR STAMPS of APPROVAL WERE OBTAINED FROM PROJECTION ENGINEERS AND LABORATORY TECHNICIANS.

So here is the happy combination of 6 important factors in one reliable screen:

(1) High brightness — (2) Excellent distribution — (3) True color reproduction — (4) Perfect polarization— (5) No hot-spot — (6) Guaranteed flameproof.

ALL PURPOSE SCREENS • SUPERLITE LENSES
STEREO AND WHITE DRIVE-IN SCREEN PAINTS

RAYTONE SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5, NEW YORK

READ THE ADS—*they're news!*

F&Y

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street Columbus 15, Ohio
"The Buildings We Build Build Our Business"

ADVERTISING BUDGET AND PROCEDURE

CONTINUED FROM PAGE 15

spot, without a moment's hesitation, those ads lifted from a Press Book without change!

Unfortunately, there is one occasion which might be mentioned when it will not be possible for the manager to adapt Press Book ads to his individual taste and requirements. This is when a Distributor is sharing in co-operative advertising, as they generally insist that Press Book ads be used with only the addition of a "sig cut," short subjects and a date!

On all other occasions it will pay the manager to study the Press Book ads and adapt them to his own particular operation. If he must use mats, he will be more restricted in his alterations than the advertiser, who can have engravings made at his newspaper of each advertisement; but even so, he can usually draw up an ad which will have individual character and be more closely adapted to his local needs.

There are 5 "W's" for the manager to include in every ad: (1) *WHAT is it all about?* (2) *WHO is in it?* (3) *WHERE is it playing?* (4) *WHEN is it playing?* (5) *WHAT does it cost?*

Does that sound somewhat familiar? It should, for its an adaptation of the newspaper formula of many years standing: Who? What? Where? When? and Why?

There are many excellent manuals available to the student of advertising, and it is not our purpose to enter into a discussion of the make-up of ads for theatre *per se*. That would involve a long study all by itself, for there are many varied approaches to theatre advertising. Let us rather suggest some lines of thought which can be incorporated in ads developed with the assistance of the Press Books and some study of outside teaching aids.

We might well begin with a short study of the background of theatre advertising in newspapers, for there are angles not readily apparent to the lay observer. Years ago the traveling press agents, going in advance of legitimate stage productions and circuses, etc., put down such a heavy barrage of reading material on the local newspaper desks that the editors were inclined to wonder how they could get some compensation for running this material, which also had heavy reader interest. The local motion picture theatre manager resented the influx of outside entertainers who drained the town of that much entertainment money, and they probably added to the problem by complaining to newspaper friends of the free advertising given those "fly by night" competitors.

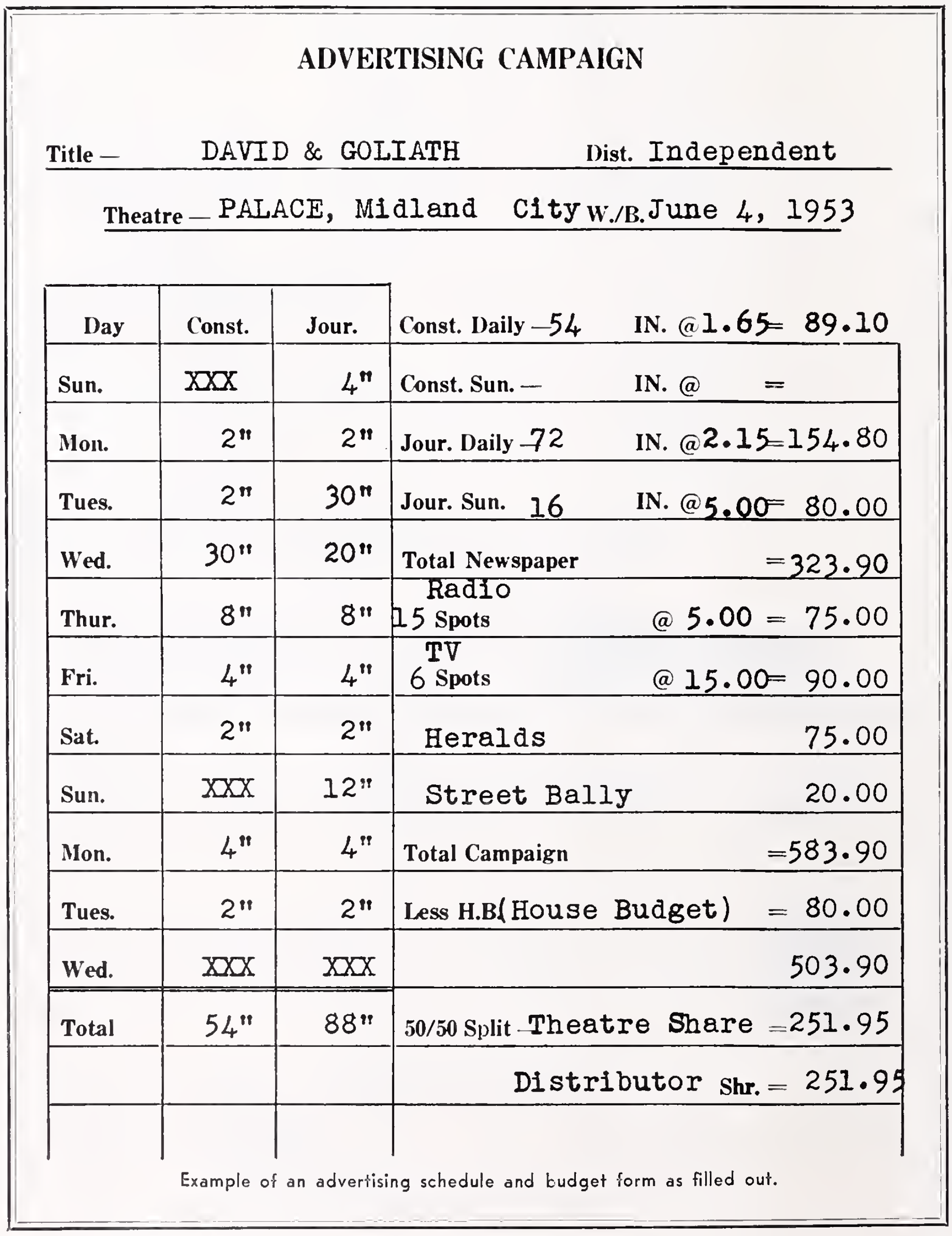
THEATRE SPACE RATES

Through a combination of circumstances, there came into being what is known as an *amusement rate* for certain classes of advertising in newspapers. Naturally this came to include the motion picture theatre.

What do you get for this amusement rate? Theoretically, the newspaper will run a fairly heavy ratio of "free" story material on the theatre and its attractions along with the advertising, which is paid for at a much higher rate than the local stores pay for their space. In actual practice it works out somewhat differently. Usually the amount of reader space is disproportionately small in comparison with the paid ad space. Sometimes it consists primarily of a Sunday "movie page" with art work and stories, many of which are lifted bodily from the press syndicate material supplied the newspaper on their own outside contract as straight reading material!

The amusement rate has been a bone of contention between theatre managers and their newspapers for many years, and there is a movement for the abolition of the higher rate. They have a very hard time justifying these excessive costs, and while it is a long way from becoming an accomplished fact, there are indications that in time this amusement rate will be done away with entirely. The theatre will probably have to forego a large proportion of the so-called free "readers," but the end result should be worth the difference.

(*Continued on page* 21)



ADVERTISING CAMPAIGN

Title — DAVID & GOLIATH Dist. Independent

Theatre — PALACE, Midland City W./B. June 4, 1953

Day	Const.	Jour.		
			Const. Daily —54 IN. @1.65=	89.10
Sun.	XXX	4"	Const. Sun. — IN. @ =	
Mon.	2"	2"	Jour. Daily —72 IN. @2.15=	154.80
Tues.	2"	30"	Jour. Sun. 16 IN. @5.00=	80.00
Wed.	30"	20"	Total Newspaper =	323.90
Thur.	8"	8"	Radio 15 Spots @ 5.00 =	75.00
Fri.	4"	4"	TV 6 Spots @ 15.00=	90.00
Sat.	2"	2"	Heralds	75.00
Sun.	XXX	12"	Street Bally	20.00
Mon.	4"	4"	Total Campaign =	583.90
Tues.	2"	2"	Less H.B(House Budget) =	80.00
Wed.	XXX	XXX		503.90
Total	54"	88"	50/50 Split Theatre Share =	251.95
			Distributor Shr. =	251.95

Example of an advertising schedule and budget form as filled out.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	36
2—American Seating Co. Auditorium seating. NTS and direct.	36
3—Ashcraft Mfg. Co., C. S. Rectifiers. Unaffiliated dealers.	33
4—Ballantyne Co., The 3-D "package". Dealers 1, 3, 8, 10, 18, 19, 20, 34, 36, 42, 57, 67, 72, 74, 77, 88, 90, 101, 106, 109, 112, 119, 125, 129.	29, 32, 34, 35
5—Carbons, Inc. Projection carbons. Franchise dealers.	31
6—Cinematic Corp. 3-D equipment (6A) motor-generators (6B). Direct.	32
7—Coca-Cola Co., The Soft drinks (7A), beverage dispensers (7B). Branches in principal cities.	2nd Cover
8—Connolly, Inc., J. J. Frankfurter grills. Direct.	24
9—F & Y Building Service, The Architectural design and building service.	17
10—Griggs Equipment Co. Auditorium chairs. Direct.	29
11—Heyer-Shultz, Inc. Metal projection arc reflectors. Dealers market * and NTS.	30
12—Heywood-Wakefield Co. Auditorium chairs. Dealers 8, 10, 23, 31, 54, 98, 101, 125 and branches.	6
13—International Projector Corp. Stereophonic sound equipment (13A), 25-inch magazines (13B). NTS.	4th Cover
14—Koiled-Kords, Inc. Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.	16
15—LaVezzi Machine Works Projector parts. All dealers.	33
16—Manko Fabrics Co., Inc. Leatherette covers for auditorium chairs. Direct.	36
17—Manley, Inc. Frankfurter machine and bun warmer (17A), beverage dispensers (17B). Offices in principal cities.	24
18—National Carbon Co., Inc. Projection carbons. All dealers.	4
19—National Super Service Co., Inc. Vacuum cleaners. All dealers.	29
20—National Theatre Supply Distributors.	15
21—Nestle Co., Inc. Chocolate candy. Direct.	27
22—Payne Products Co. Carbon savers. Dealers 11, 17, 22, 37, 41, 55, 56, 66, 79, 105, 110, 112, 115, 119, 126 and NTS, Albany, N. Y., Memphis and Denver.	34

Reference Number	Adv. Page
23—Poblocki & Sons Marquees (23A), name signs (23B), box offices (23C), theatre fronts (23D), poster-cases (23E), portable snack bar (34F), drive-in screens (23G). NTS and direct.	35
24—Projection Optics Co., Inc. Projection lenses. Distributor: Raytone Screen Corp.	21
25—Radio Corp. of America International auditorium chairs. Dealers marked *.	5
26—Raytone Screen Corp. Wide projection screens (26A), wide projection screen frames (26B). Direct.	11, 17
27—RCA Service Co., Inc. Projection and sound equipment maintenance service.	21
28—S. O. S. Cinema Supply Corp. Distributors.	35
29—Stroble-Dodge Equipment Corp. Magazines for 3-D. Direct.	11
30—Strong Electric Corp., The Projection arc lamps (30A), rectifiers (34B). Dealers 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 31, 34, 35, 36, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49, 52, 53, 54, 55, 56, 57, 58, 60, 61, 62, 64, 65, 67, 69, 72, 73, 74, 75, 76, 77, 78, 80, 81, 88, 89, 90, 91, 94, 95, 96, 98, 100, 101, 102, 103, 104, 105, 107, 109, 110, 111, 112, 113, 114, 115, 118, 119, 121, 126, 127, 128, 129.	13
31—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	29
32—Vocalite Screen Corp. Projection screens. Direct.	36
33—Wagner Sign Service, Inc. Changeable letter signs: Front lighted panels for drive-ins (33A); back-lighted panels (33B); and changeable letters (33C). Dealers 1, 8, 10, 12, 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, 27, 28, 29, 31, 33, 34, 35, 39, 40, 41, 42, 43, 49, 51, 52, 54, 55, 57, 58, 60, 62, 64, 65, 66, 67, 69, 70, 71, 72, 74, 76, 77, 81, 83, 85, 86, 88, 89, 95, 97, 98, 101, 103, 104, 105, 110, 111, 114, 115, 116, 111, 119, 121, 125, 126, 127 and NTS Detroit.	3
34—Westrex Corp. Foreign distributors.	30
35—Whitney-Blake Co., The Non-conduit speaker system cable for drive-in theatres. Distributors: Graybar Electric Corp.	16
36—Williams Screen Co. Projection screens. Direct.	35
37—Wrigley, Jr., Co., Wm. Chewing gum. Direct.	22

EDITORIALLY . . .

HOT FOOD TIMING UNIT, page 26

New portable timing unit to control the warming period of hot foods marketed by Helmco, Inc. Postcard reference number E38.

BUTTER DISPENSER, page 27

New butter dispenser with "triple-jet" nozzle, automatic heat control and flasher sign. Made by White Manufacturing Company and distributed by Cretors Corporation. Postcard reference number E39.

PROJECTION ARC LAMP, page 28

Adaptation of the Strong Electric Corporation's "Mighty 90" projection arc lamp to permit use of two new carbon trims. Postcard reference number 30A.

NEW SCREEN PAINT, page 28

New screen paint developed by Eprad Corporation for 2-D, wide-screen or 3-D at both indoor and outdoor theatres. Postcard reference number E40.

ALL-PURPOSE SCREEN, page 28

New model of Poblocki & Son's all-purpose drive-in screen, "Permalum," made of metal and prefabricated for individual installation. Postcard reference number 23G.

REFLECTOR LAMP, page 29

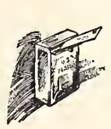
Reflector lamp for operation at a maximum of 128 amperes added to RCA line of projection lighting equipment under trade-name "Wide-Arc." Postcard reference number E41.

INSECTICIDE UNIT, page 30

Portable, pulse-jet unit which atomizes a liquid insecticide into a dense, clinging fog. Developed for use at drive-in theatres by Devenco, Inc. Postcard reference number E42.

NEW BOBTAILS, page 26

Two new models of soda fountain units with ice cream capacity of 30 and 40 gallons, announced by Everfrost Sales, Inc. Postcard reference number E43.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the August 1953 issue—

....

....

....

....

NAME

THEATRE or CIRCUIT

STREET ADDRESS

CITY STATE

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pombrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

14—Brient & Sons, 925 New Jersey Ave., N. W.*
15—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA

16—Joe Hornstein, 273 W. Flagler St., Miami.
17—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
18—United Theatre Supply, 110 Franklin St., Tampa.
19—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

20—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS

Chicago:

24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—G. C. Anders Co., 317 S. Sangamon St.
26—Gardner Theatre Service, 1235 S. Wabash Ave.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

28—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

29—Ger-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

32—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

35—Hodges Theatre Supply, 1309 Cleveland Ave.
36—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
37—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

38—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

39—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

40—Capitol Theatre Supply, 28 Piedmont St.*
41—Joe Cifre, 44 Winchester St.
42—Independent Theatre Supply, 28 Winchester St.
43—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

46—Amusement Supply, 208 W. Montcalm St.
47—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:

49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
56—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

57—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

59—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

60—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

65—Auburn Theatre Equipment, 5 Court St.

Buffalo:

66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:

69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—S.O.S. Cinema Supply, 602 W. 52nd St.
74—Star Cinema Supply, 441 W. 50th St.

Syracuse:

75—Central N. Y. Theatre Supply, 210 N. Salica St.

NORTH CAROLINA

Charlotte:

76—Bryant Theatre Supply, 227 S. Church St.
77—Charlotte Theatre Supply, 116 S. Poplar.
78—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
79—Southeastern Theatre Equipment, 209 S. Poplar St.*
80—Standard Theatre Supply, 219 S. Church St.
81—Theatre Equipment Co., 220 S. Poplar St.
82—Wil-Kun Theatre Supply, 229 S. Church St.

Greensboro:

83—Standard Theatre Supply, 215 E. Washington St.
84—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

86—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2108 Payne Ave.
89—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

90—American Theatre Equipment, 165 N. High St.
91—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:

92—Dayton Theatre Supply, 111 Volkenand St.
93—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

94—American Theatre Supply, 439 Dorr St.
95—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

96—Century Theatre Supply Co., 20 N. Lee St.
97—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
98—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

99—Modern Theatre Supply, 1935 N. W. Kearney St.*
100—Portland Motion Picture Supply, 916 N. W. 19th St.
101—B. F. Shearer, 1947 N. W. Kearney St.
102—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

104—Alexander Theatre Supply, 84 Van Bramm St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
106—Superior Motion Picture Supply, 84 Van Bramm St.

Wilkes Barre:

107—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

108—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

109—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:

110—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
111—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

112—Hardin Theatre Supply, 714 South Hampton Rd.
113—Herber Bros., 408 S. Harwood St.
114—Modern Theatre Equipment, 1910 Jackson St.
National Theatre Supply, 300 S. Harwood St.
115—Southwestern Theatre Equipment, 2010 Jackson St.*
116—Sterling Sales & Service, 2019 Jackson St.

Houston:

116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

117—Alamo Theatre Supply, 1303 Alametoe St.

UTAH

Salt Lake City:

118—Intermountain Theatre Supply, 264 E. First South St.
119—Service Theatre Supply, 256 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:

127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 841 N. Seventh St.

FIRST CLASS
(Sec.34.9, P.L.&R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

(*Continued from page* 18)

In practice it is hard to defend the inclusion of any material in the reading columns which does not have definite *reader interest.* The sports pages have frequently been actied as examples which are *loaded* with almost unlimited FREE space for an event competitive to theatre entertainment. Both are operated for a profit. The newspapers' justification? *Reader interest!* The lineage of *paid* advertising from the sports promoters? Very little, if any!

If the theatre's story has reader interest—and it is our contention there are far more theatre patrons than sports fans, though they are less vociferous in their demands—then it might well be included as a (free) service to the readers. No amount of money in payment should justify the newspapers' running the story if it is no more than publicity.

GOOD PRESS RELATIONS

The theatre manager wants to maintain friendly relations with the local newspaper, for to a very large extent his personal relations will determine the character of stories the paper will give his pictures. This is not to infer that a reviewer will be swayed in his critical comments concerning a particular picture, but rather that in the over-all coverage of theatre events the manager may get more space and of a generally higher caliber if his relations with the press tend to be pleasant rather than unfriendly.

Most newspapers assign a staff writer to cover all amusement events, and it is with this reporter the manager will have most of his dealings at the paper. Making a real friend of this person will go a long way towards assuring the theatre adequate coverage of a reasonably sympathetic nature. What more could be expected?

On the business side of the newspaper, the advertising manager has a lot to say about theatre ads which can be helpful to the theatre manager. He usually assigns the handling of theatre ads to a particular member of his staff, which assures responsible assistance and guidance in getting the ads desired.

A number of season passes are usually allocated to the newspaper, the list being made out by the theatre manager and approved, or acknowledged, by the editor or publisher. Other members of the staff not covered by the season passes can be taken care of with occasional *trip* passes in recognition of their assistance.

WILFRED P. SMITH's "Getting Into the Drive-In Business" is omitted from this issue because of unavoidable circumstances. The next installment will appear in the September issue.

PROJECTION OPTICS
SUPER-LITE

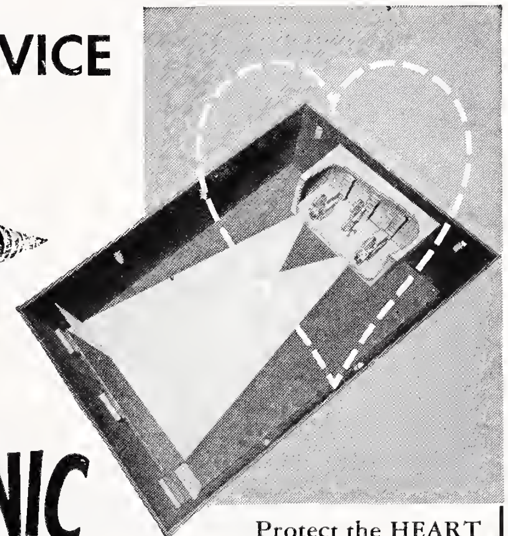
A *Super-Lite* LENS IS A SUPERLATIVE LENS

. . . for its perfection of image quality and color correction . . . for sharpness and contrast . . . for maximum light transmission (speeds up to f 1.9) . . . for its hard, durable surface coating

OVER 30 YEARS OF SKILLED CRAFTSMANSHIP INSURE PRECISION OPTICS OF DISTINCTION.

Projection Optics COMPANY, INC.
330 LYELL AVENUE • ROCHESTER, NEW YORK

Exclusive Distributors: RAYTONE SCREEN CORP. 105 CLERMONT AVE. BROOKLYN 5, NEW YORK



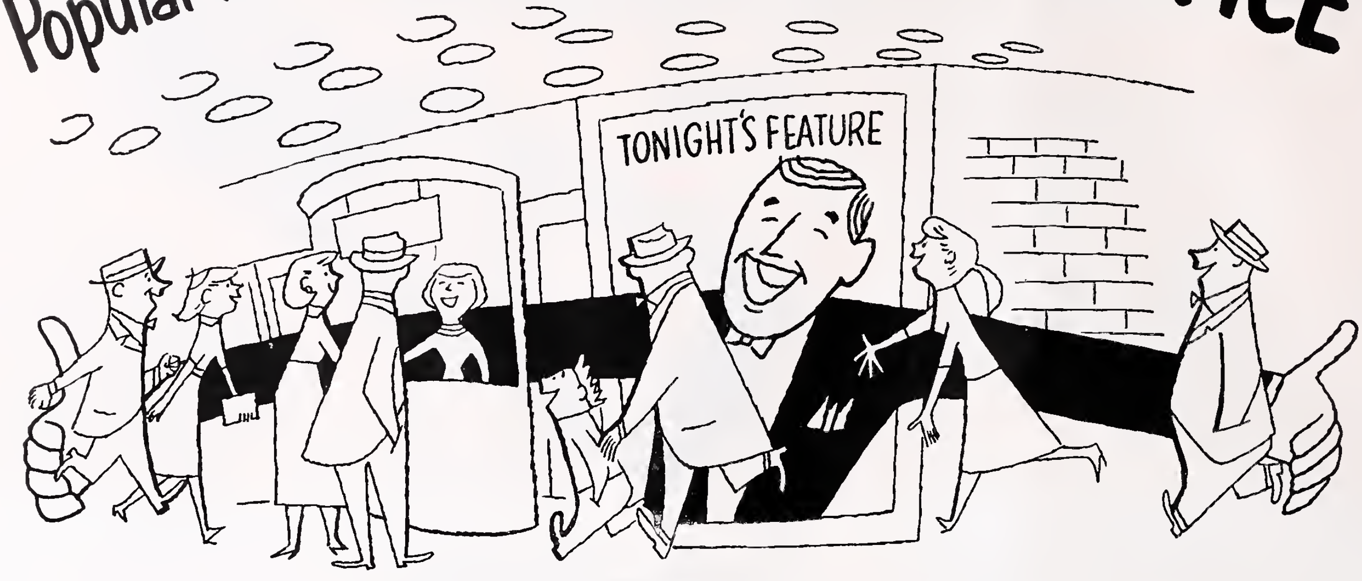
USE RCA SERVICE FOR 3-D AND STEREOPHONIC SOUND

Protect the HEART of your theatre and you protect your box office.

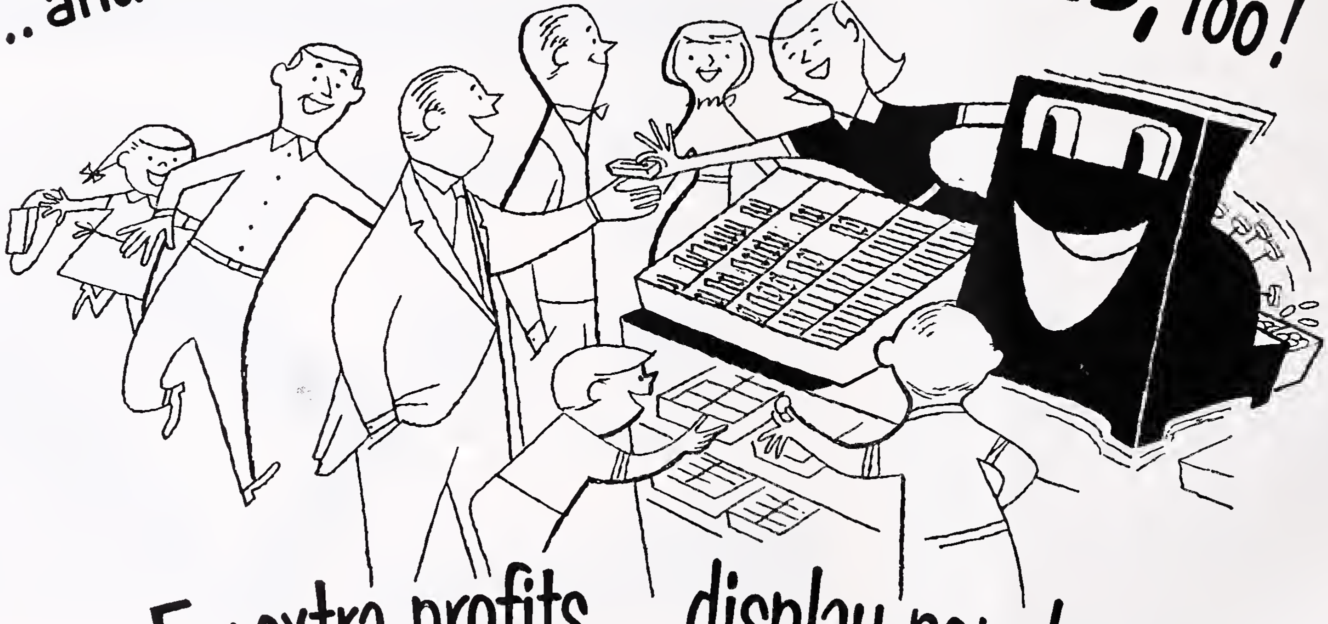
...The same prompt, efficient, courteous service that exhibitors have been depending on for 25 years.

RCA Service Company, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

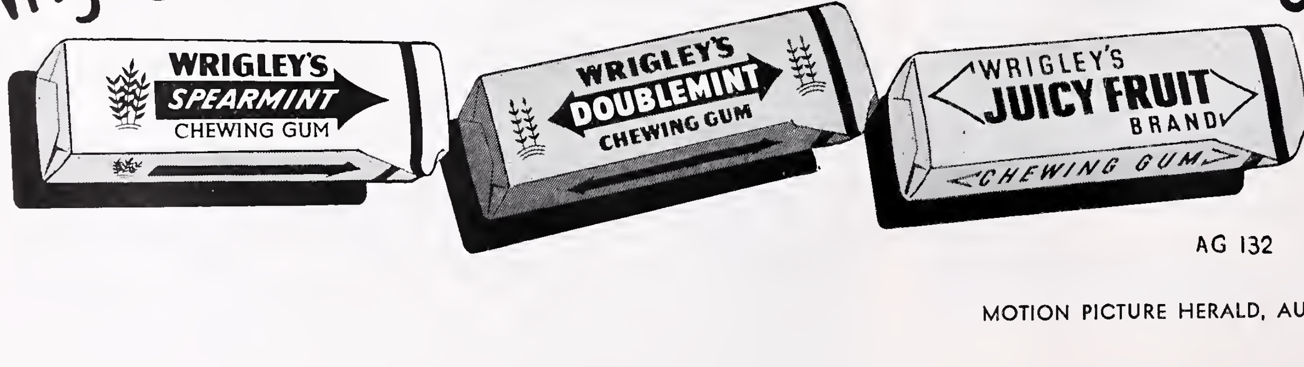
Popular favorites bring 'em to the **BOXOFFICE**


TONIGHT'S FEATURE

... and to the **CONCESSION STAND**, too!



For extra profits ... display popular Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum


WRIGLEY'S
SPEARMINT
CHEWING GUM
WRIGLEY'S
DOUBLEMINT
CHEWING GUM
WRIGLEY'S
JUICY FRUIT
BRAND
CHEWING GUM

AG 132

THEATRE Refreshment SALES

A department devoted to refreshment service

Unfreezing Ice Cream Profits Through Special Promotion

Drive-in or indoor theatre, winter or summer, ice cream can mean profits at the refreshment stand. Here are some devices operators have used to boost sales of this popular product.

WHILE POPCORN and candy have continued over the years to cop most of the prizes in polls to determine the most popular merchandise at the theatre snack bar, another item has been quietly creeping up. That is ice cream, which is now sold at over 93% of drive-in theatres throughout the country, and at 50% of the indoor stands.

Ranked numerically in order of popularity, ice cream is now third at drive-ins, immediately following popcorn and beverages. At indoor theatres it is now fifth, being preceded by popcorn, candy, beverages and chewing gum. There are plenty of exceptions to the latter, however, with one indoor theatre owner in Boston recently reporting that ice cream is his "best-seller by far." Accordingly, he has given it *first place* at the stand and is continuing to expand the variety of frozen products he offers patrons.

Naturally it is during the hot summer months that ice cream sales hit their peak. But in the opinion of a good many operators, it need not be a "seasonal" commodity. According to one of them, "The supposed 'common sense' barriers against selling popcorn in the middle of summer or beverages or ice cream in colder weather have definitely proved to be 100% wrong." He goes on to explain that giving ice cream a "year-'round" appeal among patrons is a matter of using special selling approaches.

Putting that extra effort in promoting sales of ice cream will pay off, as with all other refreshment items, no matter what the time of year. It has, for one instance, this summer at the Garden Auto-Torium drive-in at Ledgewood, N. J., where owner Wilfred P. Smith conceived the idea of moving his "cone counter" from its usual position behind the main refreshment station to a conspicuous spot by itself. He has placed it near the picnic benches and tables (see photographs) where speakers enable patrons to hear as well as see the film program while eating.

SCHEME DOUBLES SALES

The result of this scheme was an increase of 100% over last year's ice cream sales! And in addition the new arrangement has made for more rapid and efficient handling of the products, Mr. Smith has found. The freezer is simply rolled on casters back into the storage room overnight and in case of rain it is covered with canvas and the special "cone counter" closed down.

Further evidence that the method of dispensing ice cream products means a tremendous difference in the volume of sales is offered by the manager of an indoor theatre in California. Some time ago he introduced a self-service ice cream cabinet adjacent to the stand and within a short time he found that sales had almost doubled! Patrons seemed to like the idea of being able to reach for their own ice cream bars without having to wait for an attendant.

The only trouble with this type of service, as another manager who has successfully used it explains, is that it introduces the risk of pilferage. If the sales attendant is busy or perhaps looking the other way, patrons can leave without paying. However, there are on the market ice cream cabinets with transparent fronts so that the product can be displayed openly as it is in the candy case. These cabinets can be placed right on the refreshment stand counter—rather than away from it—and theft possibility is lessened.

Increased acceptance by theatre operators of these self-service freezers has been noted

(*Continued on page* 25)

Sell More . . . Faster
with Manley's **PERFECT PROFIT PAIR**

Sensational Manley **ICE-O-BAR**

New, fast-flow drink machine serves up to 1500 *cold* drinks on continuous draw! Simple installation, operation, service . . . standard parts.

The New Manley **FRANK-BANK**

BIG capacity . . . holds 5 dozen buns, 10 dozen hot dogs . . . serves *fast* from the bottom, loads easily from top. IMMEDIATE DELIVERY!

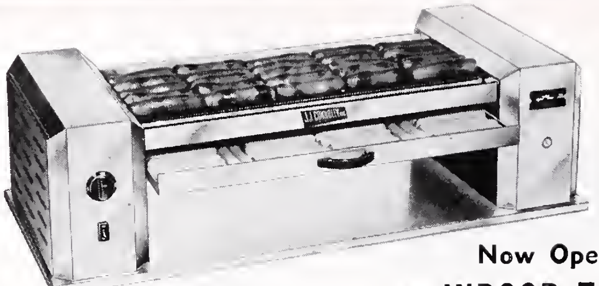
Write today to—

MANLEY, INC.
1920 Wyandotte St.
Kansas City 8, Mo.

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 19) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York 20.

A NATURAL for Movie Theatres!



CONNOLLY AUTOMATIC ROLL-A-GRILL

Now Operating in Thousands of
• INDOOR THEATRES • DRIVE-INS

Boosting FRANKFURTER Sales and Profits

These are SOME of the THEATRES now reaping **extra profits** with one or more ROLL-A-GRILLS:

- Eloy Drive-In Theatre, Eloy, Ariz.
- Columbus Drive-In Theatre, Columbus, Ind.
- Rialto Theatre, Tulsa, Okla.
- Mission Theatre, Dalbert, Texas
- Starlight Drive-In Theatre, Parkersburg, W. Va.
- Renfro Drive-In Theatre, Vancouver, Wash.
- Alamo Theatre, Indianapolis, Ind.
- Twi-Lite Drive-In Theatre, Ontario, Oregon
- Roosevelt Theatre, St. Louis, Mo.
- Orchards Drive-In Theatre, Lewiston, Idaho
- Granada Theatre, Monte Vista, Colorado
- Don Drive-In Theatre, Bossier City, La.
- Park Theatre, Benton Park, Illinois
- Ric Drive-In Theatre, Thermopolis, Wyoming
- Twin Palms Drive-In Theatre, Corpus Christi, Tex.
- Orpheum Theatre, St. Joseph, Mo.
- Palace Theatre, Huntington, W. Va.
- Hilltop Drive-In Theatre, Escanaba, Mich.
- Dells Theatre, Wisconsin Dells, Wisconsin
- Canal Drive-In Theatre, Tucumcari, N. M.
- Hollywood Theatre, Leavenworth, Kansas
- Odin Drive-In Theatre, Greensburg, Pa.
- Pekin Theatre, Montgomery, Alabama
- 61 Drive-In Theatre, Delmar, Iowa
- Civic Center Theatre, Great Falls, Montana
- Wabash Drive-In Theatre, Wabash, Ind.
- Mesa Drive-In Theatre, Yuma, Arizona
- Columbia Theatre, Dayton, Ohio
- Holdridge Drive-In Theatre, Holdridge, Nebraska
- Studio Theatre, Sacramento, Calif.
- Motor Vu Theatre, Bellingham, Wash.
- Yandell Theatre, El Paso, Texas

YES! These theatres are finding ROLL-A-GRILL an important source of added income. You too can increase your "take" with this sensational crowd-pleaser! Write today for details.

STOPS TRAFFIC with its fascinating slow rotary motion — SELLS MORE FRANKFURTERS — Makes 'em FASTER — Makes 'em BETTER!

NO SMOKE—NO ODORS. No installation needed—Just Plug In! Saves time and labor—No attendant to watch or turn franks—no scraping of grill. And it's EASY TO CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, shiny, attractive—grills clean, wholesome-looking franks!

SELF-BASTING, seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frankfurter expands in size—looks worth more, and you GET MORE for it! Turns out up to 500 deliciously barbecued franks per hour!

NEW FEATURE: "No-Waste" Stand-by Switch.

TYPICAL ROLL-A-GRILL INSTALLATION at KENMORE DRIVE-IN THEATRE, KENMORE, WASHINGTON

Consult your local dealer—
or use handy coupon for further information.

J. J. Connolly, Inc., 457 W. 40th St., N. Y. 18, Dept. BT-8
Send Connolly Automatic Roll-A-Grills literature to—
Name....................................
Address ....
City......... .... State........

J.J.CONNOLLY, INC.
MANUFACTURER
457 W. 40th St., N. Y. 18, N. Y.
Phone: CH 4-5000 Cable JAYCONLEY

Candylines

. . . about lines of noteworthy candy bars and pack specialties for theatre sales.

Brock's Dream Boats

A NEW line of cello package candies, consisting of four different chocolate-covered varieties and designed to sell at 10c, has been announced for general introduction in the fall by the Brock Candy Company, Chattanooga, Tenn.

Called **"Brock Dream Boats,"** the new candy includes peanut butter chips, mints, caramels and coconut, all covered with chocolate. Following experimental sale tests in all types of retail outlets last spring, the company has decided to merchandise the candies in a display box to contain one dozen each of the four varieties.

BROCK
10¢
Dream Boats
BROCK

"Dealers have found," W. E. Brock, Jr., company president, points out, "that when the candies are displayed in this box on the counter, they sell approximately three times as fast as when they are removed from the box and placed inside a case or on a candy rack."

In addition to the four-dozen display box, packed six to the case, the candies will be marketed in 60-count cases.

•

CANDY CONVENTION SLATED

Over 2,000 candy wholesalers, manufacturers and salesmen from all over the country were expected to attend the eighth annual convention and exposition sponsored by the National Candy Wholesalers Association, set for five days beginning August 2nd at the Conrad Hilton Hotel, Chicago. The convention, which heralds the beginning of the fall candy buying season, is not usually held so early, this being the first time it has been set for August. Over 100 lines of confectionery and allied merchandise will be featured at the event.

UNFREEZING ICE CREAM PROFITS

CONTINUED FROM PAGE 23

recently. Yet at the great majority of snack bars across-the-counter service is the rule. A few theatres have also installed automatic dispensers for ice cream.

Introduction of new items is a further means of increasing ice cream sales at theatre stands. A number of operators—both indoor and outdoor—have reported great success with "walkaway sundaes." These are simple to prepare, since in most cases regular 5-ounce cups of plain ice cream are used. All the attendant has to do is to take off the cup lid, put on the desired flavoring and top with whipped cream and chopped pecans. Usually sold at around 30c, this item is said to yield a fine profit—all the way up to 60%!

Creamo
ICE CREAM

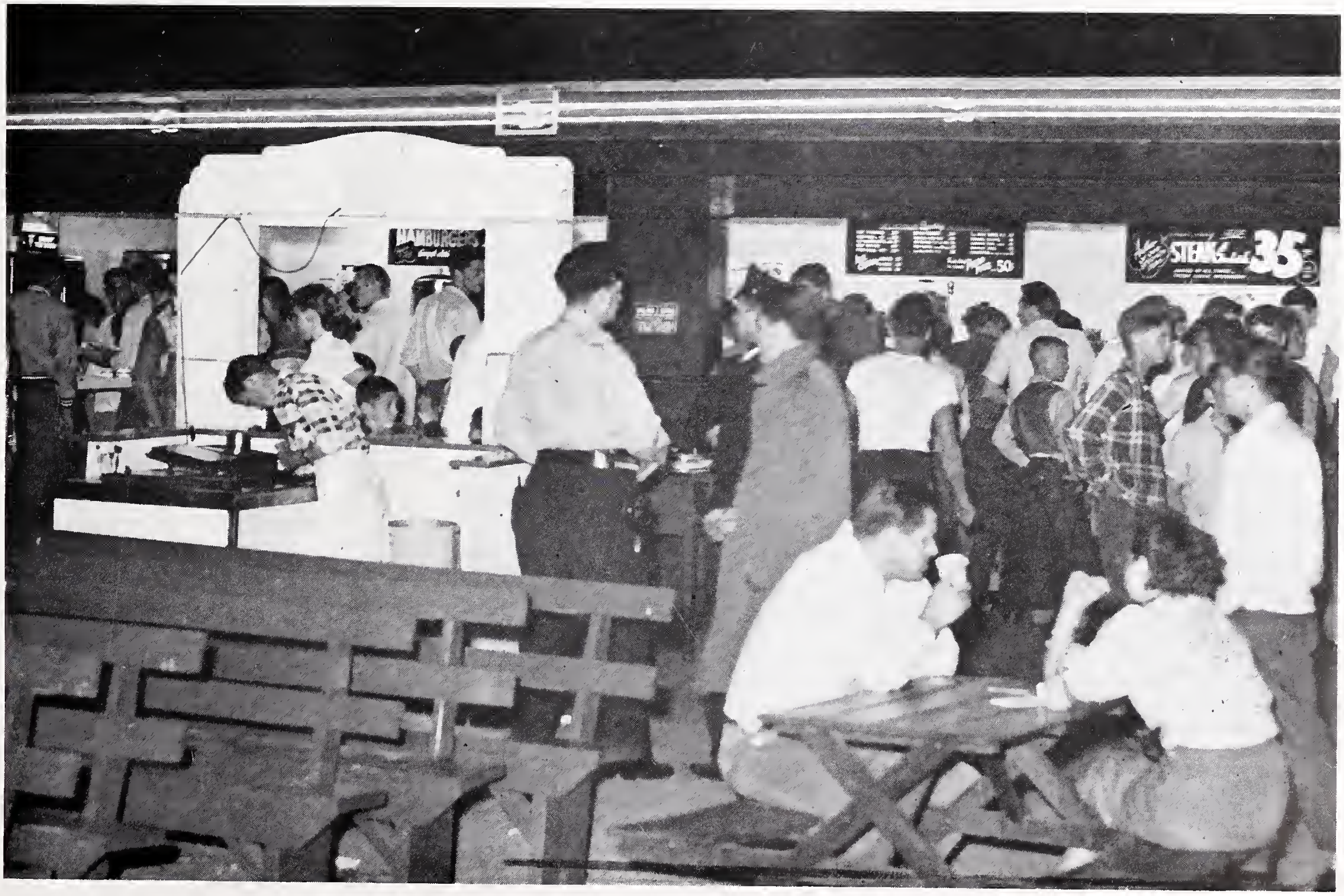
The most popular ice cream with theatre patrons generally continues to be that on a stick, probably because of youngster demand. Close behind are cups, sandwiches, cones and bon-bons. Frozen custard is extremely popular at many drive-ins, but it is by no means restricted to them, with several indoor operators finding it profitable. At the drive-ins the variety is greater, with many of them offering such novelties as "snow cones" and ice cream cake rolls.

Sales of ice cream doubled this summer at the Garden Auto-Torium drive-in at Ledgewood, N. J., when owner Wilfred P. Smith conceived the idea of moving his "cone counter" from behind the main station to a spot by itself near the picnic benches and tables. (See below.) A front view of the counter is shown at left. For details see text.

It is at the drive-ins, too, that a complete soda fountain service is more likely to be offered than at indoor stands. More and more of the outdoor theatres should install this extra service, in the opinion of a manager in Wisconsin, who calls the fountain "one of the best attractions at the stand." It is in fact a "necessity," he says, "if you wish to break away from the standard indoor theatre items and build volume with a near-restaurant type of operation. It certainly means a good deal of extra revenue for you."

INVENTORY PROBLEMS

Where soda fountains are installed, however, special problems of inventory control arise. With regular ice cream products this is not the case, since cups, cones, sandwiches, etc., can be counted and recorded in the same fashion as candy and other individually wrapped and sold merchandise. But with fountain operation, where bulk ice cream is used, an exact count is impossible. The only answer is through careful supervision, which can mean the difference between profit and loss.



THE VENDER-VANE

News and Comment about Merchandise Sold in the Theatre

Special Racks Help Sales of Dime Bars

SALES of dime bars have jumped as much as from 61% to 268% in retail candy outlets employing special racks designed to separate the larger bars from nickel goods as developed by the National Candy Wholesalers' Association. This was disclosed by Ernest Prince of the McKeesport Candy Company, McKeesport, Pa., in a report to the National Confectioners' Association at its 70th annual meeting recently held at the Waldorf-Astoria in New York.

Investigation has also shown that the dime bars move even faster when such special displays contain a large variety of product, Mr. Prince pointed out. His report was based on early results of a survey the NCWA is making of the effectiveness of its special candy racks. Approximately 500 retail candy outlets are taking part in the experiment, and at the time Mr. Price made the report more than half of the returns had come in.

Intermission Trailers For Drive-in Theatres

A NEW series of six film trailers for use at intermission time to increase sales of all products at drive-in refreshment stands has been announced by the Hygrade Food Products Corporation, Detroit, together with its Kingan Division, Indianapolis.

The trailers are in color, and their running time is one minute. The films carry virtually no brand identification, according to the company's announcement, and are offered free of charge to drive-in operators carrying Hygrade's or Kingan's meat products. They can be secured on a rotating basis from plants of the two companies.

Development of the trailers is the first phase of a new program to help drive-in operators increase their refreshment sales.

Portable Timing Unit For Hot Food Items

A NEW portable timing unit designed to control the warming period of hot food products has been announced by Helmco, Inc., Chicago.

Known as the "Hot Cup Timer, Model HCT-1" the new unit can be set to register any time from one to ten minutes. When the warming period is up, a bell rings to notify the operator; and the current cuts off to prevent overheating and eliminate scorced and wasted foods and drinks.

The new timer was designed by the company to be used with its Helmco Service Station and fits all of their line of hot cups. It can be used in preparing such hot foods as soups, cereals, chili, eggs, chocolate drinks and toddies.

HELMCO
HOT CUP TIMER

Finished in baked enamel, the unit is rated to 700 watts and uses 110 volts a.c. only. It also incorporates "Dial-a-heat."

Bobtails with Two Ice Cream Capacities

TWO NEW models of self-contained soda fountain dispensing units ("bobtails"), equipped with an ice cream storage capacity of 30 and 40 gallons, have been announced by Everfrost Sales, Inc., Gardena, Calif.

The new units are companion models of the company's "Everfrost Fountainette," which has an ice cream capacity of 20 gallons. All three units are designed to provide complete fountain dispensing service and have a compressor, carbonator and water cooler. They utilize three temperature controls, one serving the cold storage compartment and syrup bank; one for plain

AT COCA-COLA'S BOOTH FOR ALLIED MEETING

WELCOME
DRINK Coca-Cola
PAUSE - REFRE
DRINK Coca-Cola

Refreshment time was enjoyed at the display booth of the Coca-Cola Company by delegates to the 34th anniversary convention of Allied Theatre Owners of New Jersey, Inc., held in Atlantic City in July. Shown above (left to right) are Louis Gold, Allied vice-president; Wilbur Snaper, Allied president; Richard Gatt, Newark district manager for Coca-Cola; Charles Okun, special theatre representative for Coca-Cola, from the New York office; Fred Meyer, special representative for Coca-Cola; and Edward Lachman, ex-official of Allied.

and carbonated water cooling and a third for the ice cream storage compartments.

The only installation required, outside of electrical hook-up, is attaching the water line, the company explains.

New Butter Dispenser For Popcorn Service

A NEW butter dispenser equipped with a special "triple-jet" nozzle designed for quick action in pouring melted butter over popcorn, is now available through authorized distributors of Cretors Corporation, Nashville, Tenn., manufacturers of popcorn machines. The dispenser is a product of the White Manufacturing Company, Toledo.

Butter corn
Buttered
SO DELICIOUS!
SO TASTY!
POPCORN

Called the "Butter-Spray," the unit has a flasher sign with copy reading "Buttered Popcorn." Heat control is automatic with dual thermostats. The "double boiler" principle of moist heat is employed, it being designed to prevent burning or scorching while keeping the butter at the desired temperature.

Capacity of the unit is four pounds of butter, and it can be adjusted to dispense either ⅛- or ¼- ounce of liquid butter. It has a nickel-chrome finish and all parts coming in contact with the butter are of stainless steel.

Theatres Launch New Popcorn Promotion

"THE POPCORN CARNIVAL," a giant summer program to stimulate the sale of popcorn in motion picture theatres throughout the United States and Canada, has been launched by the Popcorn Institute, Chicago, with the release to operators of new point-of-sale kits containing promotional material.

The popcorn kits are composed of 14 colorful display pieces, including streamers, pennants and backboard posters, designed to be used throughout the theatre lobby and around the box-office, as well as at the refreshment stand.

Orders for the kits from theatre operators totaled 4500 within two weeks after the program was announced, according to Clark Rhoden, Institute chairman. For the assistance of those theatres not having their own display department, an idea sheet showing ways the various pieces can be used is included in the kit. The material can be obtained through popcorn processor suppliers who are members of the Institute.

•

CANDY SALES SHOW INCREASE

Manufacturers of confectionery and competitive chocolate products reported sales during 1952 of $967,000,000, a slight increase over those for 1951, according to final tabulations made by the Bureau of Census, U. S. Department of Commerce. Sales for 1951 totaled $965,000,000. The figures also revealed that manufacturer-wholesalers and manufacturer-retailers had increases for the year, but that the sales of chocolate manufacturers were down. It was also reported that sales of bar goods were down in value from 1951 by 3.8% while five- and ten-cent specialties were up in value 4.2%. In poundage the former showed a loss of 5.4%; while the latter showed a gain of 1%.

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MILK CHOCOLATE with ALMONDS
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CRUNCH
MILK CHOCOLATE

Famous Nestlé's Crunch, Milk and Almond Bars. Every one a big favorite—Every one with a big following!

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THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.

about Products . .

★ news and views of the market and its sources of supply

Strong Lamp Adapted To New Carbon Trims

ADAPTATION of the Strong "Mighty 90" projection arc lamp to permit use of two new carbon trims to meet the demand for increased screen illumination as required by 3-D and wide-screen as well as standard drive-in projection, has been announced by the Strong Electric Corporation, Toledo.

With proper combinations of negative heads, positive drive motors, carbon contacts and carbon drive roller sets, the 11mm regular uncoated carbon can be burned to 120 amperes and the new 10mm "Hitex" carbon or equivalent can be burned to 135 amperes. Approximately 25% more illumination can be obtained at 135 amperes with the 10mm "Hitex" than with the 10mm regular at 105 amperes, the company points out.

The necessary parts required to burn any of these carbon trims can be supplied either as original equipment on new lamps or as conversion parts for field installation in older lamps. A technical bulletin (No. 101) with information regarding the illumination, arc power requirements and parts required to use the new carbons, as well as the 9- and 10mm regular carbon trims in present use, will be supplied by the company upon request. (1 City Park Avenue, Toledo 2.)

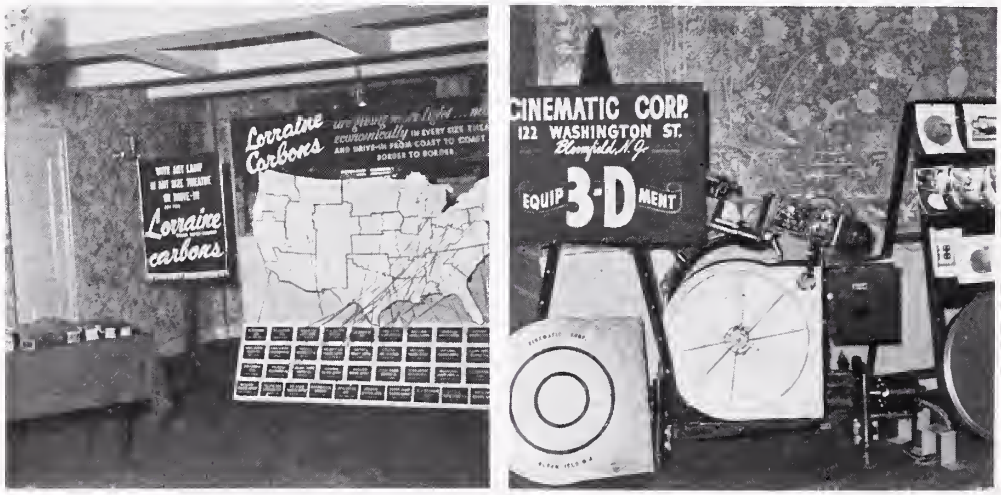
New Screen Paint for 2-D, W-S, and 3-D

A NEW SCREEN paint, marketed under the trade name "Uni-Max," has been developed by the EPRAD Corporation, Toledo. The paint is suited to either 2-D, wide-screen or 3-D presentation, according to Al Boudouris, president of EPRAD, who states that it can be used for both indoor and outdoor theatres.

"Uni-Max" appears black, and the manufacturer explains that it does not reflect light from the sky, but only projection light. This is said to enable drive-ins to show films from 15 to 30 minutes earlier.

The paint was recently used on the screen of the Jesse James drive-in at Toledo for a showing of "House of Wax," which caused traffic to be tied up for two miles in both directions on U. S. Highway 24.

EXHIBITS AT NEW JERSEY ALLIED CONVENTION



Delegates to the 34th anniversary convention of the Allied Theatre Owners of New Jersey, Inc., held in July at Atlantic City, saw a number of equipment manufacturers' exhibits, including that of Carbons, Inc., Boonton, N. J. (left), which featured a display map of their distribution set-up; and that of Cinematic Corporation, Bloomfield, N. J., manufacturers of 3-D and wide-screen projection equipment, including generators, rectifiers, 25-inch magazines, and screen frames.

All-Purpose Type of Metallic Drive-In Screen

EFFORTS TO MAKE a wholly metallic drive-in screen that would be suitable to third-dimensional as well as two-dimensional projection, are reported by Poblocki & Sons, Milwaukee, to have been successful, with the result that the company has replaced production of both its "Permascreen" and "Permalum" 3-D screen with a new all-purpose model of the "Permalum" type. The new "Permalum" is also entirely of metal and is prefabricated for installation according to ramp measurements and throw of each drive-in, according to data supplied by the purchaser.

Describing the effort to develop a screen that would be suited to 3-D pictures, and also provide desired distribution of light across the screen for 2-D projection, the announcement says:

"We started to work on metallic screens that would reflect light to extreme angles and evenly over the entire ramp area. This was difficut since there are many different drive-ins. A survey had to be made by asking hundreds of exhibitors for the plot plan of their drive-ins to determine the extreme angle of each one, then after that the problem was to develop a 'Permalum' screen tailored to fit each particular extreme angle. We considered, too, that many drive-ins do not have enough light to give good definition at ramps farthest away from the screen at right angle, let alone at extreme angle or end ramps, and that if we developed a screen to fit each drive-in, millions of dollars could be saved in abandoning extreme angle ramps and building new ramps. Also millions could be saved by making the proper screen for each drive-in so that drive-ins could show all pictures in the same manner as could the indoor theatre."

The experimental "Permalum" screen of the new type was made with hand tools, but dies are now in process of manufacture, the announcement explains, so that deliveries are beginning in August.

For fabrication of the new "Permalum" for a specific drive-in, the manufacturer needs to know (1) the angle of projection, (2) distance from front ramp to screen face, (3) distance from screen to last ramp, (4) extreme viewing angle, and in the case of a curved screen, (5) projection throw. A brochure on the new screen is available on request from the manufacturer (2159 S. Kinnickinnic Avenue).

RCA Reflector Lamp for Operation at 128 Amperes

A REFLECTOR lamp for operation at a maximum of 128 amperes has been added to the RCA line of projection lighting equipment under the tradename "Wide-Arc." Basically similar to the RCA "Brite-Arc," the new lamp is designed for use of the new "National Hitex" positive carbon.

The positive is rotated at 15 revolutions per minute, compared with 8 rpm for the "National H. I." and comparable 10mm positive used in the "Brite-Arc." The "Wide-Arc" is of the type employed for demonstrations of CinemaScope, presenting pictures 65 to 70 feet wide.

The lamp is equipped with a "light-cooling" device consisting in glass capable of filtering out light in the "hot" side of the spectrum, placed on a slant in a vent having a small fan at the top. This is mounted between the lamp and the shutter housing.

Carbon jaws are cooled by recirculated water. The circulator operates directly from the arc voltage so that it starts operation automatically as soon as d.c. power is supplied the arc.

To cope with the increased heat at the arc, as well as to draw off combustion dust, the lamphouse is equipped with a stack assembly located immediately above the arc flame, and the door on the operating side contains ventilating holes directed in louver fashion toward the floor to allow passage of air and not subject tail flame to draft.

Dowser controls are located on both sides of the lamp at the forward end, and both horizontal and vertical carbon adjustments are placed at the rear.

It is pointed out that the "Wide-Arc" is also adapted to use of the 10mm "H. I." positive for operation at amperages to 98.

Also added to the RCA line to meet the higher power requirements of "widescreen" technique, are two motor-generators, one (Type 19) for a 208-volt line, the other (Type 20) for a 220-volt line. Output ratings of both are 125-250 amperes, 90 volts.

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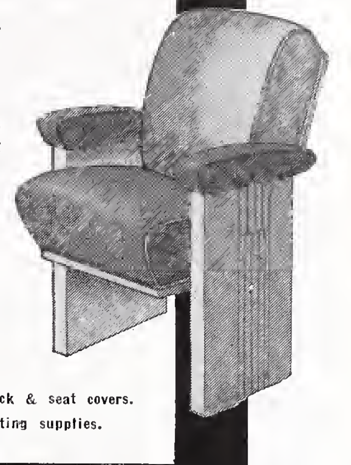
RCA SOUND IN MUSIC HALL

The Radio City Music Hall in New York City has been equipped with an RCA stereophonic sound system, according to an



May We Put in a Plug for Ourselves

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Model JS—The new compact low-priced Super, smaller and lighter than the big Super, but with the same power, pick-up and performance. Extremely quiet in operation. Can quickly be converted into a powerful blower.

Other Super Models

Model M—For all general cleaning and blowing. Powerful, readily portable.

Model BP-1—A quiet, double duty cleaner for both wet and dry pick-up.

Especially designed for cleaning the small and average theatre and amusement center, this new Super Model JS provides heavy duty theatre cleaning in a compact, light weight unit at an attractive low price.

Built just like the big Super theatre cleaners, the new Model JS provides the same power, pick-up and performance. In size only is it smaller. Can be used with all Super theatre cleaning tools—screen brush, hi-up tube, etc., for all dry suction cleaning and blowing. Ask your supply dealer or write for complete data about this and the other specialized Super theatre cleaners.

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Super cleaners are approved by Underwriters' Laboratories and Canadian Standards.

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Comfort — the minute they're occupied!

Their Beauty sparkles!

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WRITE FOR CATALOG

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Belton, Texas

announcement by J. F. O'Brien, manager of the Theatre Equipment Section for the Engineering Products Department, RCA Victor Division, Radio Corporation of America, Camden, N. J. In addition to three of the largest type RCA stage speaker systems, two reproducers were installed in the projection booth. The Criterion theatre, New York, has also been equipped for stereophonic sound by RCA.

Portable, Pulse-Jet Insecticide Device

A NEW, PORTABLE pulse-jet device that atomizes a liquid insecticide into a dense, clinging fog, designed to destroy mosquitoes and other insects which prey on drive-in theatre audiences, has been introduced by Devenco, Inc., New York.

Called "Swingfog," the unit has a gasoline-fueled, pulse-jet heater which generates an exhaust stream through a rifle-like tube. As the heater is operating, a pesticidal formulation is automatically injected into the end of the tube. When the pesticide-charged exhaust hits the atmosphere, the resulting condensation forms a fog composed of millions of poison-charged droplets. Since the heating period is of fleeting duration, pesticide potency is unaffected, the company points out.

Besides the tube and heater, the device consists of insecticide and fuel tanks and a hand air pump. Weighing about 30 pounds filled, the apparatus is carried by hand, suspended by a shoulder strap. It is started by momentary contact with a storage battery and by a few strokes of the hand pump. After the heater starts functioning, the device, providing its own ignition, operates automatically with the battery disconnected. Because of its portability and relative lightness, it can penetrate any terrain accessible to its operator, according to the company.

The unit is designed to operate one hour on one filling of its fuel tank, which has a capacity of 1.2 quarts. The insecticide tank holds 4.2 quarts, enough for a half-hour's operation. During use, both tanks may be refilled without using the battery for restarting. The device is designed to cover two acres with pest-killing fog in less than 20 minutes and to fog 35,000 cubic feet of enclosed space in five minutes.

Since the unit has only two moving parts, lubrication is unnecessary and maintenance small. The micron size of the droplets can be adjusted to meet specific field situations.

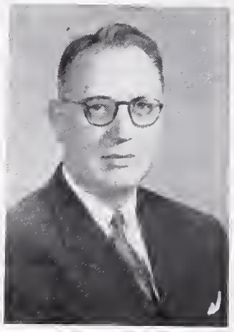
The first drive-in theatre in North America to use the "Swingfog," according to the company, was the Trail drive-in at Houston, Tex. Jack Farr, manager of the theatre, gives the device top billing in newspaper advertisements. The ads feature a drawing of the device and invite the public to see it in action. "Come out," they say, "enjoy the show and see this machine work." He has also exploited the fact that the unit traces its ancestry to a famous terror weapon, the German V-1 bomb, used in World War II.

The new unit also can be used as a frost-fighter, according to the company. Utilizing a suitable fog solution in the insecticide tank, it can quickly generate a fog cover to combat radiation frost that occurs when there is no natural cover, like clouds, to reflect heat radiated from the earth's surface.

Moreover, when the insecticide tank is filled with gasoline and the tube is capped with a special cone, the unit becomes a flame-thrower for destroying weeds and other noxious plant growths.

National Carbon Names New Product Sales Head

J. R. JOHNSTONE has been appointed manager of the Carbon Product Sales Department, it is announced by the National Carbon Company. D. B. JOY, who has occupied that position for many years, has been named to an executive post in another department. Mr. Johnstone graduated from the University of Illinois in 1933 with a B.S. degree in Electrical Engineering and has been with National Carbon Company since 1937. He was engaged in various sales and administrative functions before being given his present assignment. Lighting carbons for the motion picture industry will be high among Mr. Johnstone's interests because of the increased light demands of 3-D and wide-screen systems.



J. R. Johnstone

●

MOTIOGRAPH INSTALLATIONS

Installation of the largest model in its line of stereophonic sound reproduction equipment has been completed in the Strand theatre, Louisville, Ky., by Motiograph, Inc. Chicago. Other recent installations include ones at the Paramount theatre, Rochester, N. Y.; Loew's Paradise and Valencia theatres in New York City; the Villa theatre, Salt Lake City; and United Paramount's Fox theatre, Atlanta.

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ON YOUR SCREEN
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METAL Reflectors
A 3-D MUST!
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The Needle's Eye

A Department on PROJECTION & SOUND

★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

New Carbons for the New Projection Systems

By **F. P. HOLLOWAY, R. M. BUSHONG, W. W. LOZIER**

of the National Carbon Company

THE ATTENTION of theatre owners, as well as projectionists, is being focused on the need for more projection light created by recent developments in the motion picture field, such as "widescreen" and three-dimensional motion pictures, and also outdoor theatres. In some instances, the projection light requirements have been greatly altered, necessitating a complete re-appraisal of carbon arc light sources and lamp equipment.

A paper published in 1947† gave a complete summary of the amount of screen illumination which could be obtained with the popular combination of lamps, optical systems and carbons used for 35mm projection. The years since that earlier report have seen important new developments in all aspects of motion picture projection systems. "Hitex"* 13.6mm Super-High-Intensity carbons were introduced in 1949 for use in rotating carbon, condenser type lamps at 178-180 amperes. Recent months have witnessed the introduction of a new 13.6mm standard High-Intensity carbon to replace the former one used in condenser type lamps at 125-150 amperes.

A new "Suprex"* 9mm positive carbon has extended the range and output of the non-rotating carbon, reflector type lamp used with copper-coated non-rotating carbons. A new "Suprex" 7mm positive has made possible increases in efficiency and light output compared to "Suprex" 7mm carbons formerly used. New high-speed reflector type lamps employing rotating 9mm and 10mm positive carbons have been marketed and are finding wide usage.

FOR HIGH AMPERAGE

In addition to these combinations already in commercial usage, the National Carbon Company has developed several new carbons specifically to meet the demands of the new projection systems. These include the new "Hitex" 9mm and 10mm carbons for rotating type reflector lamps; and the new "Ultrex" 10mm, 11mm and 13.6mm carbons, which are most effective when used with adequate water cooling in rotating reflector as well as condenser type lamps. While these latter new carbons have not been placed on the market as yet, they will be available whenever suitable lamps are announced.

Figure 1 shows maximum screen lumens at different arc currents for various lamp and carbon combinations with no film, shutter or filters. Values of screen lumens obtained with the lamps and optical systems adjusted to produce 80% side-to-center distribution ratio are not shown but generally fall 10% to 25% below the maximum values. *Figure* 1 shows that the ro-

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*The term "Hitex", "Ultrex", and "Suprex" are trade-marks of Union Carbide and Carbon Corporation.

†R. J. Zavesky, C. J. Gertizer and W. W. Lozier, "Screen illumination with carbon arc motion picture projection systems," Jour. SMPE, 48: 73-81, January 1947.

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VERSATILE CARBONS

for 3D and

WIDE SCREEN PROJECTION

Amperage	Positive	Grade	Negative	Grade
65-75	9x14	544 c	7x9	545 c
75-85	9x14	544 c	8x9	545 c
75-90	9x20	552-09	5/16x9	557 c
85-105	10x20	552-09	11/32x9	557 c
100-120	10x20	552-09	3/8 x9	557 c
120-135	13.6x22	553-01	7/16x9	557 c
135-160	13.6x22	553	1/2 x9	555 c
160-180	13.6x22	583-08	1/2 x9	555 cn

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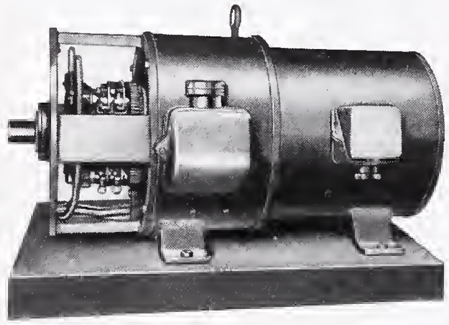

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Will operate two arcs continuously or two arcs intermittently.

Type 230 for up to 230 amps. continuous duty
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D.C. voltage output 80 to 110 volts. Automatic control allows operation of single arcs intermittently or double arcs continuously. Silent, vibrationless operation.

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3-Dimension Mystery Film
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ALL-SYSTEM
PACKAGE
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tating type reflector and condenser lamps are capable of projecting more than 20,000 lumens with standard carbons, and more than 30,000 lumens with suitable experimental carbons.

It must be mentioned that in some cases these lamps can project more light and heat on to the film than can be accommodated without some suitable cooling means. It is not the purpose of this article to specify means of protecting the film from high levels of radiant energy flux. It will be pointed out, however, that the use of infra-red absorbing filters, infra-red reflecting filters, controlled air blast and of a water cooled film gate have all been claimed to provide some protection to the film. Such protective means may require the sacrifice of a small portion of the screen light and will correspondingly change the lumen values of *Figure* 1.

The light requirements of the new projection systems may be analyzed in correlation with these latest developments, beginning with a restatement of the American Standards Association indoor theatre brightness standards, which recommends a screen brightness of 9-14 foot-lamberts with the projector running and no film in the gate.

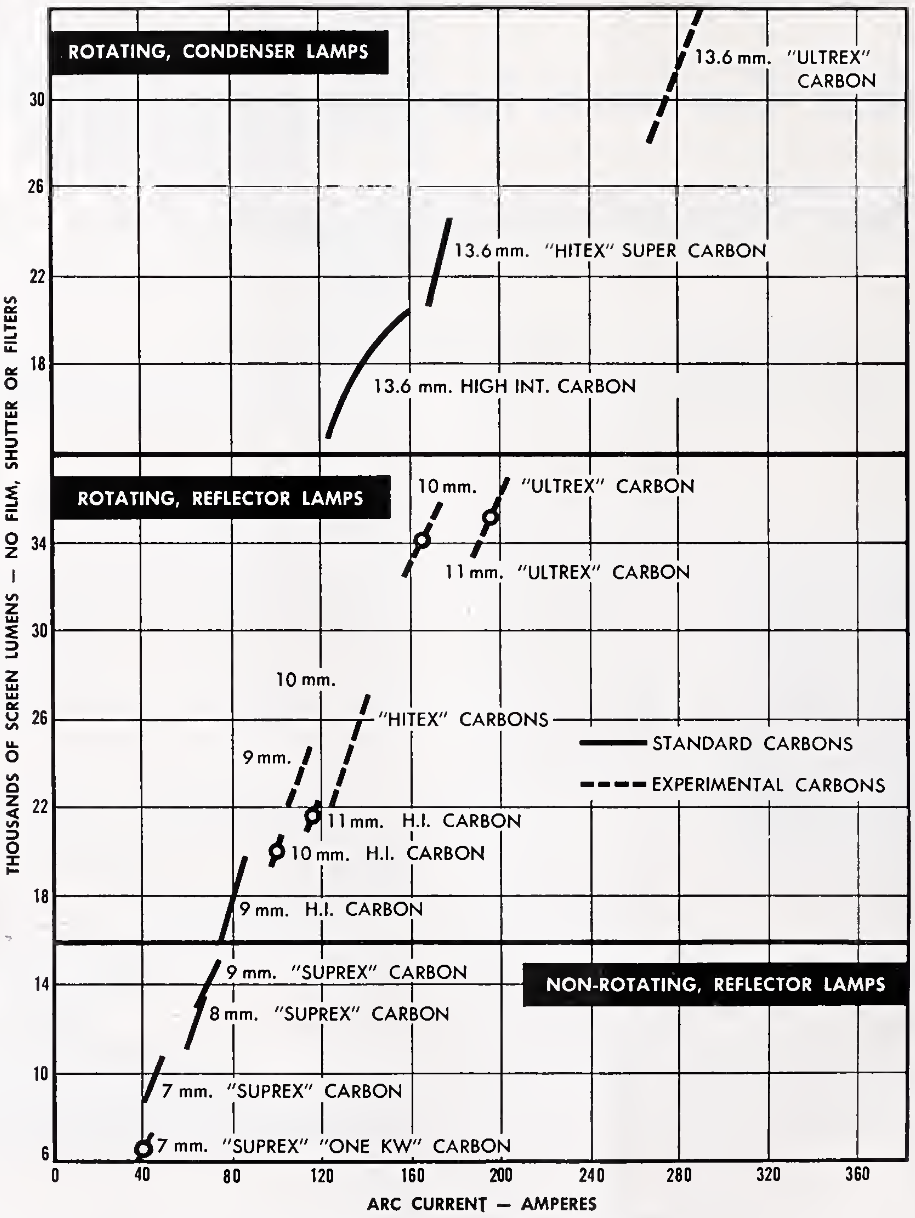

FIGURE 1—Screen light produced by various trims and arc currents.

STANDARD INDOOR PICTURES

The data of *Figure* 1 have been used to calculate the widths of screens which can be illuminated to the ASA Standards, with a projection shutter of 50% transmission, a projection room port glass of 90% transmission, and a projection screen of 75% reflection factor. The resultant screen widths are shown in *Figure* 2. The lower ends of the screen width ranges shown in *Figure* 2 belong to the smaller and lower power carbon trims and to the *maximum* recommended screen brightness; and the larger screen widths pertain to the larger and higher power combinations and to the *minimum* recommended screen brightness. No allowance has been made for light losses that may occur with heat filters which may be needed under some conditions to prevent "heat on film" troubles. The data of *Figure* 2 will need to be correspondingly altered in case there are any additional light losses beyond those assumed. For example, a 10% loss in light will reduce the indicated screen widths about 5%.

Reference to *Figure* 2 shows that "Suprex" carbon trims are capable of illuminating screens approximately 16-30 feet wide at maximum light. Rotating type reflector lamps increase these screen widths to 23-33 and 26-37 feet with standard carbons. Generally speaking, the rotating type condenser lamps are capable of illuminating screens of about the same width as the rotating type reflector lamps.

OUTDOOR THEATRES

The foregoing discussion of standard projection conditions shows the present difficulty of lighting screens 50-70 feet in width, common sizes at outdoor theatres, to the standards of 9-14 foot-lamberts applicable to indoor theatres. However, the screen brightness requirements of outdoor theatres are not as precisely known as are those for indoor theatres, because of the widely variable physical conditions. Just what level of screen illumination can be obtained on these large screens depends on the maximum amount of light available from the projection system.

Increasing the indicated screen widths by 50%, *without changing the present standard ratio of height to width,* corresponds to a screen area 2.25 times greater. Such a screen can be illuminated by the combinations of *Figure* 1 to a center brightness of 4-6.2 foot-lamberts. These screen brightness limits have been chosen *not* because of their ultimate desirability, but rather because they are in the range being obtained by some outdoor theatres. The rotating type *reflector* lamps, and the rotating type *condenser* lamps, can illuminate screens of 45-70 feet wide to a center screen brightness of 4-6 foot-lamberts.

WIDE-SCREEN REQUIREMENTS

Although the data contained in the tables are limited to projection from a standard 35mm motion picture film aperture of 0.600x0.825-inch and thus are not directly applicable to other film aperture sizes and picture aspect ratios, rough estimates can be made in some distances. For example, the outputs of the various 35mm

THE *Continuous Duty* POWER SOURCE
REQUIRED FOR 3-D PRESENTATION

ASHCRAFT SELENIUM MOTION PICTURE **RECTIFIERS**

For NEW 9 mm
Suprex copper-coated carbons 60-75 Amperes—Type S-8570

For 8 mm
Suprex copper-coated carbons 60-70 Amperes—Type S-8570

For 9 mm
High-Intensity uncoated carbons 70-90 Amperes—Type S-8585

For High-Intensity 10 mm
Rotating uncoated carbons 80-95 Amperes—Type S-100

This is not a tube-type rectifier . . . it is a heavy-duty Selenium Plate Rectifier whose dependability has been proved in the largest theatres and drive-ins for over 4 years.

The ideal power source for 3-D presentation. In countless instances, present generators or rectifiers are unsuitable for the continuous operation required when both arcs are operated simultaneously. The Ashcraft Heavy-duty Selenium Rectifier may be operated 24 hours per day, if necessary.

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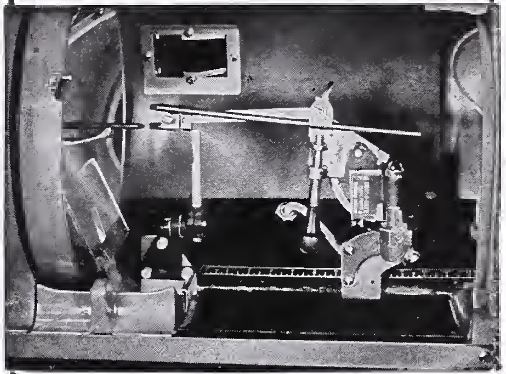

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film projection systems may be redistributed by optical means over various sizes and shapes of film apertures and projection screens. If this is accomplished with minor or known losses, the results expected can be closely approximated.

The requirements of CinemaScope, which employs a projection frame substantially of standard dimensions, but a 2.55-to-1 picture aspect ratio, can be calculated once the information on the transmission and reflection of the added accessories employed is known. Not considering the optical losses in the added anamorphic lens, which functions to produce a two-fold expansion of picture width during projection, this expansion would produce a two-fold increase in picture area and therefore reduce by one-half the available screen brightness obtainable with a normal unexpanded image. Therefore, the light requirements for the same screen brightness would be double those of conventional 35mm pictures on the same type screen.

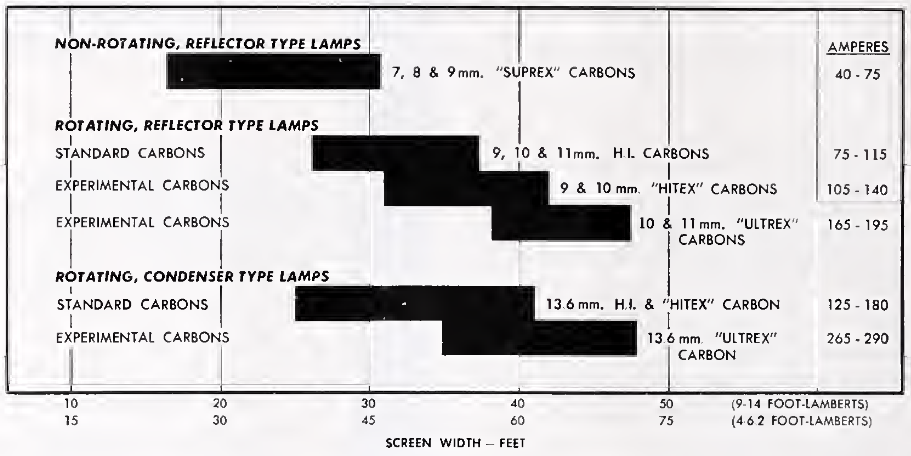

FIGURE 2—Center brightness attainable for screens of various sizes.

If suitable directional type screens of higher reflection factor, with adequate uniformity over the audience area can be obtained, the lumen output required to illuminate a screen of given size to a specified brightness can be reduced proportionately.

In the case of CinemaScope projection, if a directional screen can be obtained with twice the reflection factor of a normal matte screen, the two-fold increase in screen area produced by the anamorphic

3-D PROJECTION LIGHT OUTPUT BASED ON ONE HOUR RUNNING TIME

(*Given for various "National" carbons. Values in parentheses are approximate.*)

Positive Carbon	*Typical Positive Carbon Travel (1) Inches*	*Amps*	*Positive Cons. Rate Inches/Hour*	*Max. Light Screen Lumens (2)*	*Max. Light % Dist.*
Non-rotating, Reflector Type Lamps—"One Kilowatt" D-C. Trim					
7mm "Suprex"	7¼	40	5.8	6500	65
Non-rotating, Reflector Type Lamps—"Suprex" Trims					
7mm New "Suprex"	10	47	10	10500	60
8mm "Suprex"	10	62	10	11800	65
9mm "Suprex"	10	65	(10)	13000	70
Rotating, Reflector Type Lamps—Standard Carbons					
9mm High Intensity	16	78	16	16800	60
10mm High Intensity	16	(95)	(16)	(18500)	60
11mm High Intensity	16	115	15	21500	65
Rotating, Reflector Type Lamps—Experimental Carbons					
10mm "Hitex"	16	(120)	(16)	(20500)	65
Rotating, Condenser Type Lamps—Standard Carbons					
13.6mm New High Intensity	18	160	17.5	20500	60
13.6mm "Hitex" Super	18	175	18	22500	60

(1) *Depends upon lamp design.*
(2) *Screen lumens without shutter, film, filters or stereoscopic accessories.*

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lens would be approximately compensated for, and the existing screen brightness with the same projection lamp would be essentially the same.

REQUIREMENTS OF 3-D

The stereoscopic motion pictures of the type being show in this country employ separate lamps, projectors and 35mm films for the projection of right and left eye pictures, each polarized at right angles to the other. A metallic type screen is used, and polarizing viewers are worn by the audience. The light losses will depend upon the transmission factors of these various stereoscopic components, which vary with the particular design and technical characteristics. Typical transmission values must be discussed here, realizing that these may be altered by future design changes during the evolution of stereoscopic motion picture projection.

Present-day polarizing materials are reported to have a typical light transmission value of 40%. The viewing spectacles, likewise, are reported to have a transmission of 80%. At the present time, the screen reflection factor of suitable metallic type screens is more uncertain and subject to variation, depending upon the particular type employed.

A general characteristic of the metallic type screen is an inverse relation between *maximum screen reflection factor* and *uniformity of screen brightness over all angles of view* in the theatre. Consequently, a compromise is chosen between high screen reflection factor with undesirable directional variation on the one hand, and lower screen reflection factor with better directional characteristics on the other.

A reflection factor of 125% is typical for a number of these specular screens, meaning the reflected screen brightness measured in foot-lamberts is 125% times the light intensity in foot-candles incident on the screen. The combination of this screen reflection factor with the transmission values of the polarizer and the viewer results in an overall light transmission of 40% (1.25 x .40 x .80 = 0.40), compared to the 75% reflection factor assumed for a matte screen. The stereoscopic projection components therefore reduce the final screen brightness to a value equal to 53% (40 divided by 75 = 0.53) of that of the same projection system with a matte screen *without* stereoscopic accessories.

In other words, the screen brightness requirement is approximately double that for conventional 35mm projection. The fact that separate projectors are employed for the right and left eye pictures does not alter the basic facts of this analysis, for *each* projector is subjected to this approximately 50% loss in brightness and contributes only to the brightness and picture

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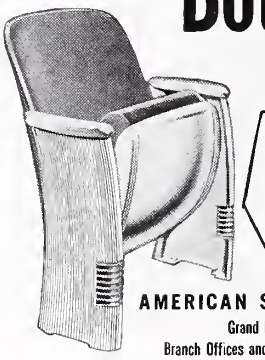

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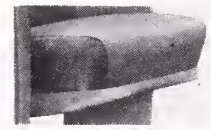

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observed by one eye, and the composite picture brightness visible to both eyes is still equal to that furnished by the individual projectors to each of the observer's eyes. Should efforts be successful to produce screens with higher reflection factor and with adequate uniformity of brightness over the theatre viewing angles, then the final screen brightness figure will be increased, with a corresponding decrease in the required amount of projection light.

On the basis of a 50% loss in picture brightness, the output of light with various sizes of screens can be estimated by a simple proportioning of the screen widths, or screen brightnesses, shown in *Figure* 2. Accordingly, the indicated widths of screens could be illuminated to one-half the brightness values shown and, alternatively, the various systems would illuminate screens about 70% of the widths shown to the same brightness levels employed in *Figure* 2. Still another way to look at the situation is that two projection lamps with twice the lumen output shown in *Figure* 1 will be needed to produce equivalent brightness with the same size of screen as in *Figure* 2, but with stereoscopic projection.

Current practice with stereoscopic motion pictures using two interlocked projectors makes it desirable to consider operating conditions which will permit a minimum of one hour of operation of the projection lamps without interruption in order to minimize intermissions for rethreading projectors. Usually this is determined by matching the burning rate of the positive carbon to the available length of positive carbon travel permitted by the lamp design, and is subject to future change with lamp modifications now being considered.

The arc current, consumption rates and lumen output for one hour of operating time are given in an accompanying table. It should be remembered that these screen light values are the full output of the projection system, undiminished by shutter, film, filters or any stereoscopic accessories.

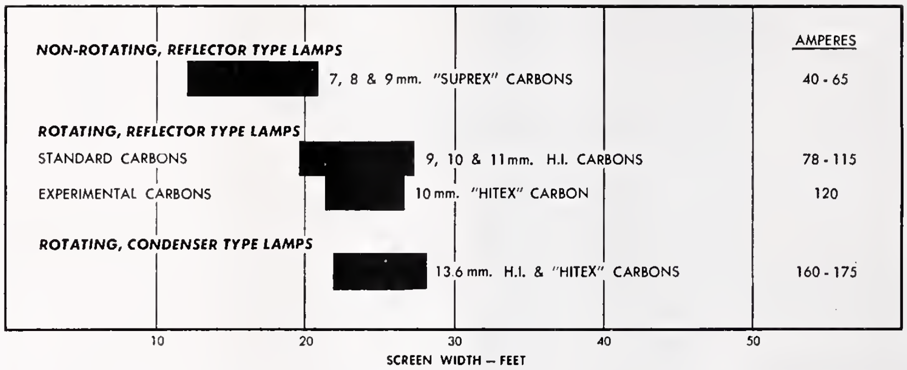

FIGURE 3—Size of stereoscopic screen capable of illumination to 9-14 foot-lamberts brightness at center of screen—based on operating conditions producing a minimum of one hour continuous operation.

A combination of these lumen outputs, with the transmission and reflection factors already described for stereoscopic projection, results in the screen widths which can be illuminated to the recommended 9-14 foot-lamberts screen brightness range. These screen widths have been plotted in *Figure* 3 for the various lamps and carbons which permit one hour of operation.

Removal of the limitation of one hour's operation would permit the use of all carbons at their maximum operating current, at which in each case they would produce at least 20 minutes of continuous burning and would project a standard 1800-foot reel. This would increase the light from some of the more powerful trims sufficiently to permit an increase in screen width of approximately 5 feet, and would make available recommended levels of brightness for screens fully 30 feet in width.

Development of a suitable *magazine type* lamp, designed for *joining of carbons and continuous burning from one carbon to another,* may be possible, permitting maximum currents and adequately long burning periods.

SUGGESTED PRACTICE

The foregoing discussion emphasizes the need for more projection light. The revolutionary techniques are still new, and since it is not practical to develop and control everything all at once, immediate perfection cannot be expected. The new carbons which have been developed will produce considerably more screen light; their successful utilization, however, will require suitable lamps and other projection equipment. For the present, however, acceptable levels of screen brightness for these new systems are within reach, provided the equipment necessary to operate the higher capacity carbons is installed; and provided the entire projection system, including lenses, mirrors, condensers and port glasses, is in adjustment and in good clean optical condition.

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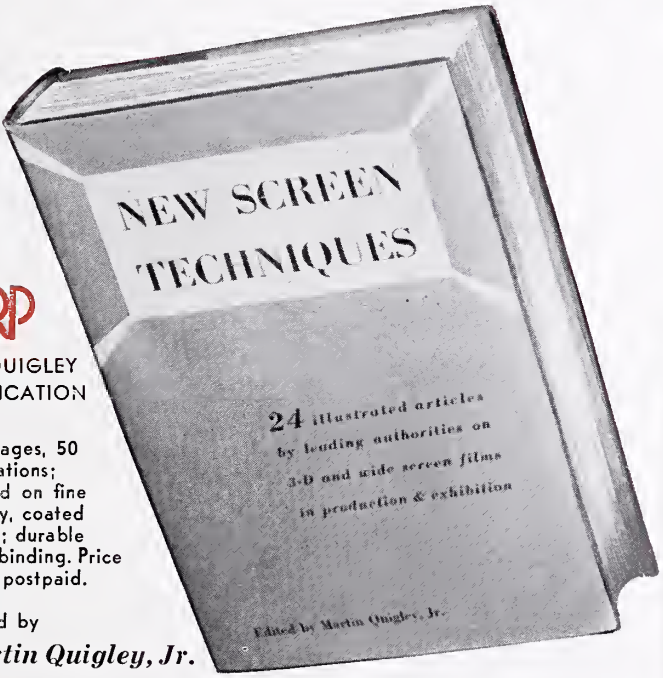
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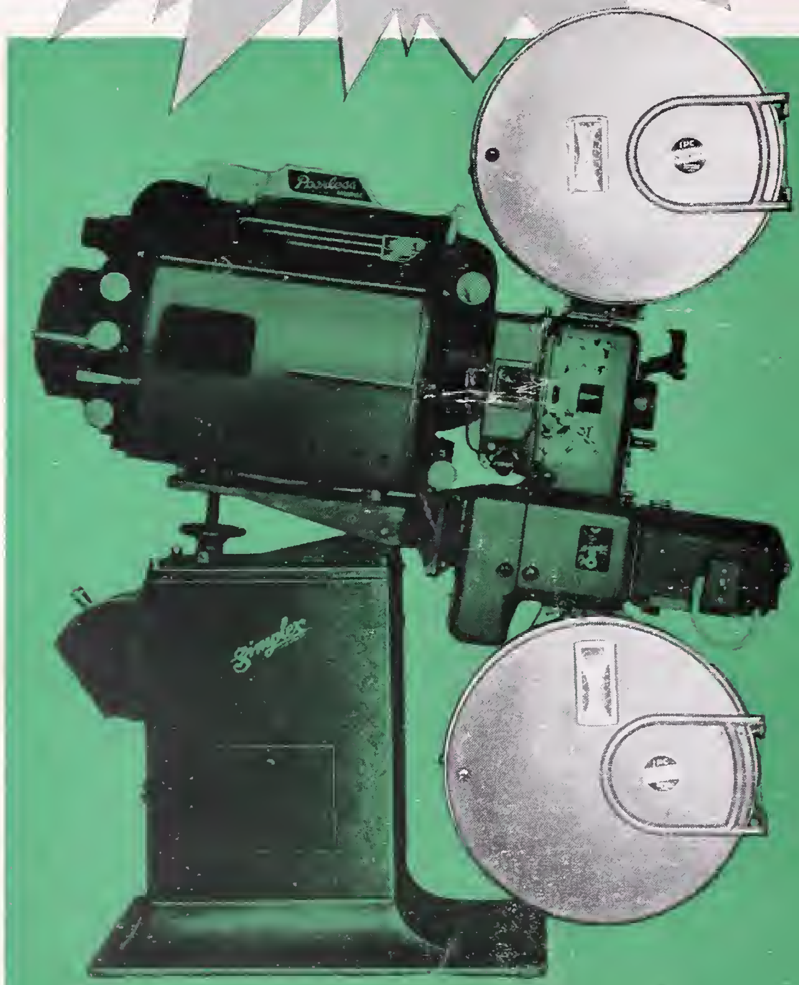

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In Two Sections, Section One

"I'M BUSTING MY BUTTONS WITH PRIDE"

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"ALL THE BROTHERS WERE VALIANT"

(Technicolor)

I heard a Theatre Preview audience cheer the wide screen presentation of this famed action novel filmed in Technicolor in Jamaica, British West Indies. Brother against brother (Robert Taylor, Stewart Granger) for the arms of a beautiful girl (Ann Blyth) aboard a mutinous whaling ship. A strange honeymoon, a seething mutiny, a romantic tropical voyage, a spectacular encounter on a thrilling whale hunt, an adventuring rogue and a seductive island girl, the fight for the pearl fortune . . . it's all BIG and PACKED WITH TICKET - SELLING ENTERTAINMENT by the director and producer of "Ivanhoe."

"TAKE THE HIGH GROUND"

(Technicolor)

I attended the audience Preview of this glorious attraction on a big theatre screen. It was made by the producer of "Battleground" in the same tradition of high humor and thrilling group spirit. The audience loved every minute of the stirring saga of boys from over the entire nation who become the men who'll "Take the high ground and hold it" as their rousing song tells it. Richard Widmark and Karl Malden, as tough sergeants, give memorable performances and beautiful Elaine Stewart adds to her star build-up in a provocative role. The gags, the gripes, and the training routine of the typical foot-soldier kept the Preview audience in constant merriment.

★

"KISS ME KATE" *(Ansco Color)*

What an attraction I saw! Stars, romance, Cole Porter melodies, comedy. They combine to make this superb production of the stage hit of two continents the big musical news of coming months (*Print by Technicolor*). Kathryn Grayson, Howard Keel, those "Show Boat" sweethearts, are wonderful as the sparring stage couple who are brought together in a performance of "Taming of the Shrew." Ann Miller, gorgeous dancer of the show, is the new girl in Keel's life, but Kathryn gets her guy back finally after hilarious complications. A big cast of great dancing and singing talents delivers Cole Porter's most melodious score in thrilling style. Add this to the Hall of Fame of M-G-Musicals!

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"FORT BRAVO" *(Ansco Color)*

I sat on the edge of my seat, just as a theatre-full of lucky patrons did who caught the sneak Preview on the exciting wide screen of this fast-paced spectacular outdoor drama! Fort Bravo is a stockade manned by Union soldiers that contains Southern rebel prisoners. Of constant danger to all are savage Apache Indians. To this outpost comes a Southern belle (Eleanor Parker) who dupes the handsome Captain Roper (William Holden) and escapes with several of the rebels including her Southern fiance (John Forsythe). The chase, filmed in Death Valley and the mountains of New Mexico, is gripping. The conflict of the love story, the savage attack by the Indians in an episode of memorable stature, the pictorial grandeur, the color make this an attraction to pack any house in the land.

(*continued*)

(continued)

"THE ACTRESS"

I saw performances that will take their place in the Screen Hall of Fame. Spencer Tracy is superb as the father of a stage-struck daughter, played with pathos and laughter by Jean Simmons, whose Mother, played by Teresa Wright, is touching in her understanding of her family. It's got the wide audience appeal of "Father of the Bride" and like that famed success, has national penetration in advance, in this case because of the Broadway stage hit "Years Ago" on which it is based. The play told of the girlhood of actress Ruth Gordon, and its authenticity yields laughter, tears, courage, youthful dreams and romance and all the ingredients that send patrons out of the theatre eager to tell friends: "Don't miss 'The Actress.' It's a wonderful picture."

★

"TORCH SONG" *(Technicolor)*

I saw the new Joan Crawford picture, her very first in Technicolor. It will make the millions who thrilled to her performance in "Sudden Fear" say: "Joan has done it again." In "Torch Song" she plays the sultry musical comedy star, Jenny Stewart, who came up the hard way and treats everybody that way until a blind pianist, handsome war veteran Michael Wilding comes into her life. This picture bristles with tension and suspense. Its love story is truly great. Magnificent in Technicolor, beautifully gowned and jewelled, Joan has a rare opportunity to combine her powerful dramatic talents with the singing and dancing that first won her acclaim. The story moves from rehearsal halls, where a big musical is in production, to smart supper-clubs and swank apartments. It's deluxe in every detail . . . the tops in mass audience entertainment!

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"RHAPSODY" *(Technicolor)*

I saw a romance in big screen stature that is as inspiring as its setting — Paris, Zurich, The Riviera — and told against the love music of the world's immortals. It is fitting that Technicolor has been used to film its glories because Elizabeth Taylor has never been more alluring as the wealthy girl, whose selfish need of attention causes the man she loves to desert her and almost destroys another musical student who gives up his career for her. Handsome, exciting Vittorio Gassman, a new screen idol, and John Ericson, of the New York stage, are the two young men caught in the silken web of this seductress. Primarily a drama of conflict and passion, this superb attraction ranks with the great motion pictures that have been interwoven with the brilliant music of the masters.

"EASY TO LOVE" *(Technicolor)*

I saw an Esther Williams Technicolor musical in big screen grandeur to challenge "Million Dollar Mermaid" or any of her other great spectacular romantic attractions. Shapely Esther is the Aqua-Queen of Cyprus Gardens, Florida, beloved by all except her Boss (Van Johnson) who is too busy as a promoter. On a trip to New York she meets a famed night-club singer (Tony Martin) who gives her a White Way whirl and pursues her to Florida where her Boss finally realizes what he's been missing. Until you see for yourself you can't truly visualize the wonders of the four lavish water spectacles, one of them, for instance, showing Esther Williams leading 100 top American ski-jumpers towed by eight speedboats. After jumping over 12-foot ramps, she is lifted by helicopter 75 feet high to dive from a trapeze into the center of the 100 skiers. It's breathtaking! "Easy To Love" is easily the industry's next Musical Sensation!

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AND MORE!

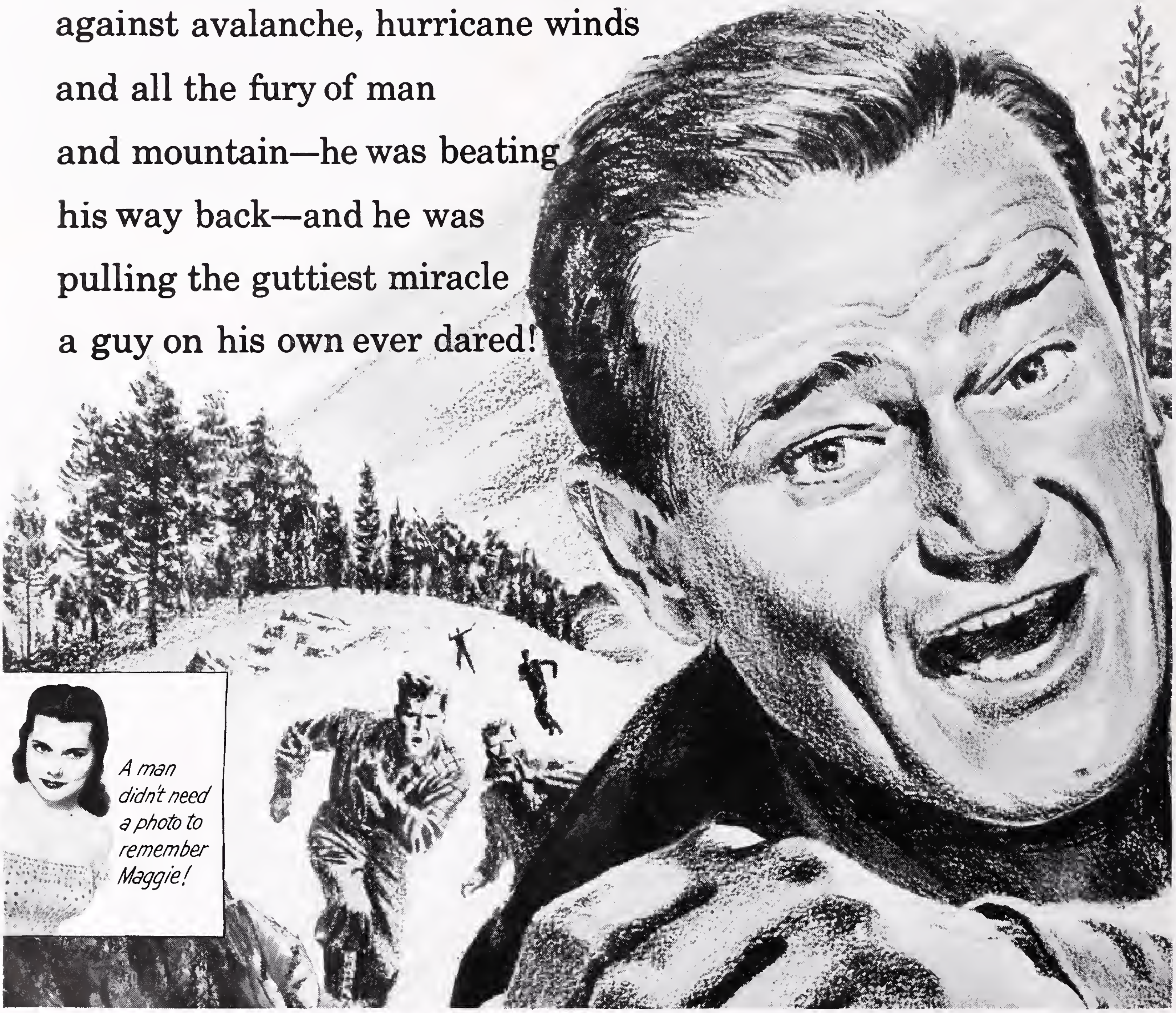
I saw completed footage of other great M-G-M attractions destined to make box-office headlines. For instance: Cinemascope scenes of "Knights of the Round Table" now being filmed in Technicolor in the locale of the story abroad. This masterpiece of the days when knighthood was in flower stars Robert Taylor, Ava Gardner, Mel Ferrer and many more. I saw hilarious sequences of the coming Lucille Ball-Desi Arnaz Technicolor comedy riot "The Long, Long Trailer" and it's everything you dreamed from this nationally beloved pair. I saw parts of a remarkable production filmed in Technicolor in French Morocco called "Saadia" starring Cornel Wilde, Mel Ferrer and the new beauty Rita Gam. It is rich with the intrigue, the dancing girls, the crack riders, the mystic excitement of that romantic setting. YOU BET I'M BUSTING MY BUTTONS WITH PRIDE . . . AND YOU'LL BUST YOUR RECORDS!

★

And when I got back, I heard the great "BAND WAGON" news! A sensation in its Washington, D. C. opening, the first date out-of-town to play simultaneously with its record-breaking Music Hall run!

Nobody had ever seen Doo scared before.

He had nerve to burn and he'd burned his way to a hot corner of the globe where no man had ever been before—the white-hell of the wasteland. And now against avalanche, hurricane winds and all the fury of man and mountain—he was beating his way back—and he was pulling the guttiest miracle a guy on his own ever dared!


A man didn't need a photo to remember Maggie!

ALBANY
Warner Screening Room
110 N. Pearl St. • 12:30 P.M.
ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.
BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 8:00 P.M.
CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.
CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.
CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.
DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.
DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.
DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.
JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 3:30 P.M.
KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Rm
2025 S. Vermont Ave.
MEMPHIS
20th Century-Fox Sc R
151 Vance Ave. • 12:
MILWAUKEE
Warner Theatre Sc Rm
212 W. Wisconsin Ave.

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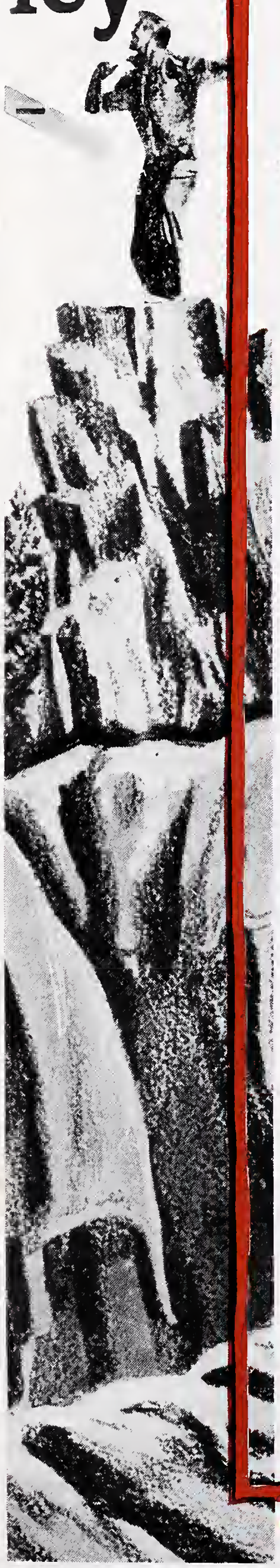


JOHN WAYNE

in

Island IN THE Sky

From the blood-racing adventure best-seller by
Ernest K. Gann, author of 'The High and The Mighty'

CO-STARRING
LLOYD NOLAN · WALTER ABEL · JAMES ARNESS · ANDY DEVINE
WITH ALLYN JOSLYN · JAMES LYDON · HARRY CAREY, JR. · HAL BAYLOR · SEAN McCLORY
WALLY CASSELL · GORDON JONES · SCREEN PLAY BY ERNEST K. GANN
DIRECTED BY WILLIAM A. WELLMAN
A WAYNE-FELLOWS PRODUCTION · DISTRIBUTED BY WARNER BROS.

ALL ITS THRILLS THRILLINGLY HEIGHTENED BY
WARNERPHONIC SOUND

➡ THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE OR GIANT SCREENS

MR. SHOWMAN, ATTENTION!

"Island in the Sky" is a story in a thousand! John Wayne lashes out with a performance so outstandingly powerful that you owe yourself the thrill of seeing it without delay!

WARNER BROS.' TRADE SHOW AUGUST 6th

• 2:00 P.M.
m
15 P.M.
• 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1.30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 1:30 P.M.

A SHOWMAN'S DREAM COME TRUE!

20th Century-Fox presents

DAN DAILEY
ANNE BANCROFT in

THE Kid FROM Left Field

with BILLY CHAPIN · LLOYD BRIDGES · RAY COLLINS
RICHARD EGAN · BOB HOPKINS · ALEX GERRY

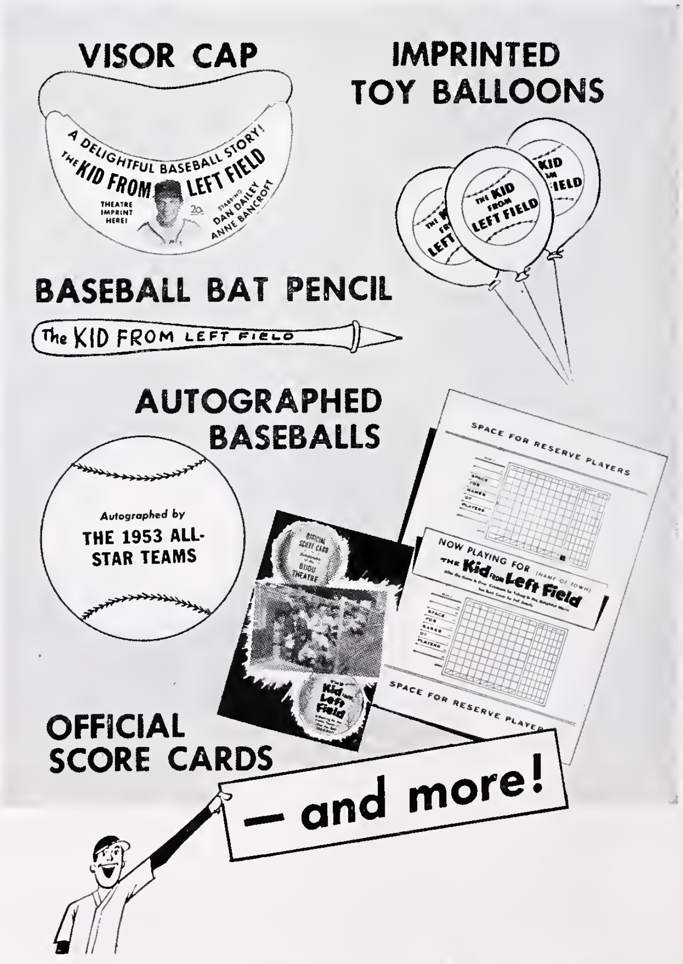
Produced by LEONARD GOLDSTEIN · Directed by HARMON JONES

Written by JACK SHER

We've timed this one for the height of baseball-season interest. It's a wonderful story, with that "Pride of St. Louis" guy, full of joy and laughter and heartwarming romance. It's got everything your patrons want for grand slam entertainment!

GET BEHIND IT with local ball club tie-ups, Most Valuable Player Awards, newspaper contests on "Why I'd Like to Manage a Big League Club"!

GET THE PRESSBOOK packed with seven pages of great selling angles! And all these novelties are available!


VISOR CAP
A DELIGHTFUL BASEBALL STORY!
THE KID FROM LEFT FIELD
THEATRE IMPRINT HERE!
STARRING DAN DAILEY ANNE BANCROFT
IMPRINTED TOY BALLOONS
THE KID FROM LEFT FIELD
BASEBALL BAT PENCIL
The KID FROM LEFT FIELD
AUTOGRAPHED BASEBALLS
Autographed by THE 1953 ALL-STAR TEAMS
SPACE FOR RESERVE PLAYERS
NOW PLAYING FOR THE Kid FROM Left Field
OFFICIAL SCORE CARDS
— and more!

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 192, No. 5

August 1, 1953

Playing With Fire

by MARTIN QUIGLEY

ANYONE who does not know that the motion picture and the industry stand in a particularly sensitive relationship with its public is gravely unaware of the nature of the medium and the history of the industry's public relations as well.

The motion picture is a medium of uniquely great potentialities of influence upon the thought and behavior of its patrons, particularly the youth who constitute such an important part of the theatre's public.

Arising out of this and other considerations the industry—whether it likes it or not—stands charged by all qualified leaders of public opinion with a grave responsibility for the character of the entertainment presented in the theatres.

As an imperative, and also practicable, means of discharging this responsibility the industry in 1930 adopted and put into effect a Production Code. This Code and its related method of application has been offered to the public as proof of the industry's acceptance of its responsibility for the moral character of its product and as evidence of its intention sensibly to discharge that responsibility.

During the twenty-three years since the adoption of the Code the spread of politically constituted censorship has been stopped. During this period the motion picture and the industry have risen in public esteem. Parents, clergy and educators, observing that production has been carried on in an atmosphere of responsibility under the Code, have developed an attitude of respect for motion pictures. This good repute has become a great asset of the industry. It should not be heedlessly jeopardized.

RECENTLY a judgment of the administrators of the Production Code was challenged and defied by an independent producer who has his own ideas as to what constitutes acceptable entertainment in a mass medium and may be more concerned about these and other considerations than he is about the reputation of the industry and the measure of public goodwill which it enjoys.

Whether or not the judgment exercised by the administrators of the Production Code in this instance was sound and proper is beside the point. These administrators are the persons who have been authorized by the organized industry to render such a judgment. They are not strangers to the industry or to the work in which they have been authorized to deal. They constitute, moreover, the authority which the industry has offered to the public as assurance of the moral custodianship which the public demands that the industry provide.

Any effort in the direction of repudiating this authority is, simply and plainly, a betrayal of the industry's compact with its public. Any such betrayal is not likely to come off with impunity.

It is true that when the producer in the present instance appealed from the judgment of the Code administrators the appeal was denied. But most unfortunately the denial of the appeal has not, in effect, been concurred in by several leading exhibition interests which—strangely enough in the circumstances—stand in the most immediate and sensitive relationship with the public and which are in the most exposed and vulnerable position for adverse public reaction.

THE Production Code has been of great and significant aid and protection to these very same theatres. In the past, in face of outraged public reaction, it has been such theatres that have been hit first and hardest. It was the important theatre operator who cried loudest for ways and means of restoring public confidence in his business. He found out then that the public knows that irrespective of what the producer makes it is the exhibitor who decides what the public will see.

Obviously, just exactly what constitutes a fit or an unfit subject for public exhibition in the theatres to persons of all age and social groups becomes at any time or place a question of many controversial aspects. In the prevailing moral climate of these days it is only to be expected that there should be differences of opinion, even though there is unanimity among those who by training and experience seem best qualified to judge.

But all this is beside the essential point, which is that the motion picture industry has made a bargain with its public. It has offered the Production Code as its assurance to the public that it maintains a sentry on watch to guard the public welfare. It should keep the faith for these two very good reasons: The first is because it is the honorable thing to do; the second is because betrayal of public confidence is always dangerous—and sometimes disastrous!

Letters to the Herald

Challenging a Canard

To the Editor:

As one who earns his bread and butter in the motion picture industry, I feel that I would be remiss if I permitted Noel Meadow's statement in last Sunday's "Times" that "the disease is, and has been, bad pictures"—referring to the present state of the film industry—to go unchallenged.

The time is past due when the canard about movies being "bad" was spiked. Some time ago it became "smart" for individuals to assume a superior attitude toward the movies and employ an odoriferous six-letter word in alluding to them. Apparently, Mr. Meadow, who should know better, has wittingly or unwittingly fallen in line with the spurious and fallacious attitude toward the movies.

No responsible individual associated with motion pictures would be intemperate enough to suggest or contend that every film produced is a masterpiece or of superior quality. The law of averages in any endeavor precludes perfection. I do contend, however, that the motion picture industry over the years has established a remarkable and commendable record for turning out top quality productions.

There was a period after the war, due to the impact of television and other causes, when the quality of production was admittedly low, but that has long since been corrected. This truth is unequivocally evident to any individual who is fair and objective in his appraisal of the motion picture.

The fact is that the improvement in motion picture production has made it increasingly difficult for the New York Critics Circle and other established and highly-regarded polls to select the ten best films of the year. There is sufficient quality production from which to choose as to make it a comparatively easy task to select double that number of "best" films.

As a young creative art form, I submit that the motion picture industry can take tremendous, justifiable pride in the following list of pictures of superior quality which were produced in the 1952-53 season—a period that runs approximately from September 1, 1952 to August 31, 1953.

I have no doubt that a concensus of opinion of the New York film critics will concur in my opinion that the enumerated films were all of superior quality, and therefore belie any charge that motion picture business isn't what it should be because of "bad" movies.

The films I would offer in evidence are "Just for You," "Come Back, Little Sheba," "Shane," "The Lusty Men," "Hans Christian Andersen," "Peter Pan," "Split Second," "The Steel Trap," "My Cousin Rachel," "Ruby Gentry," "The Star," "The President's Lady," "Call Me Madam," "Tonight We Sing," "O. Henry's Full House," "The Quiet Man," "Snows of Kilimanjaro," "Springfield Rifle," "High Noon," "The Thief," "Breaking the Sound Barrier," "Limelight," "Moulin Rouge," "The Iron Mistress," "I Confess," "The Happy Time," "Member of the Wedding," "The Juggler," "The Prisoner of Zenda," "Above and Beyond," "The Bad and the Beautiful," "The Naked Spur," "Lili," "Sudden Fear," "The World in His Arms," "Young Bess," "Julius Caesar," "The Story of Three Loves."

When one considers what the motion picture craftsmen have been doing over the years with the five basic story plots from which they draw for their screen stories, no one but an implacably biased critic would not take off his hat to them. Up until a few years ago, they successfully wrested 400 film productions a year from the five basic plots. In recent years, this has been cut to 300 annually.

While almost any motion picture season will turn up anywhere from fifty to seventy-five productions of superior quality, its much older sister art, the stage, is considered to have had quite a successful season if four or five hits are turned up. In this connection, permit me to quote the observation of Jack Gaver, United Press drama reviewer, on the drama season just drawing to a close. Mr. Gaver says of the season that it was "almost as uninspired as a testimonial dinner. Or television."

I sincerely hope we have heard the last of loose talk about "bad" movies.—*JOSEPH G. ERHLICH, New York City.*

Community Asset

To the Editor:

It seems me a great part of the public could be aroused to the realization that television can and is a threat to a basic and needed industry if the entertainment world is to remain on a high level and progress.

So often the people are unaware and apathetic to their very interests, and in this case do not realize that the only source of good pictures is from the movie industry. It takes money and talent to produce masterpieces, and unless the box office is adequately supported, we will be subjected to mediocrity and oblivion.

It is up to the far-seeing alert individuals not in the industry to sense this situation through the press and personal support to solve the fading drama in many of our smaller cities and drops in attendance in many large cities.

We must inform the public that they get what they pay for and that the loss of a theatre is their loss.—*L. W. OSWALD, Oswald's Pharmacy, Naperville, Illinois.*

[L. W. Oswald, pharmacist of Naperville, Ill., a local merchant of experience and reputation, wrote in a guest editorial in the "Naperville Sun" that the local theatre should be patronized as an essential part of community life.—Editor.]

MOTION PICTURE HERALD

August 1, 1953

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On the Horizon

THE Society of Independent Motion Picture Producers wants its own export association, and Ellis G. Arnall, its president, was in Washington last week exploring possibilities. He talked, first, with the Federal Trade Commission, because the Society must have its approval to be immune from anti-trust action; secondly, with Charles Mayer, former executive of the Motion Picture Export Association. Mr. Arnall stressed the Society wants to "sell pictures" abroad rather than haggle about remittances and import permits. He didn't say the Society was unhappy about the MPEA, but did say: "We are dissatisfied with our own lack of activity in the foreign market."

► There are many places for special corporate pleading, and one which has grown in importance is the newspaper page. A unique application came last Friday when Warner Brothers took half the page opposite the *Wall Street Journal's* editorial page to present its case for Warner SuperScope. The advertisement was a duplicate of the one appearing in motion picture trade publications, bearing messages from Jack L. Warner, vice-president in charge of production, and Benjamin Kalmenson, general sales manager.

► There is a limit to how long a complaint can be. Skouras Theatres recently was granted the right to file an amended complaint in its $88,000,000 anti-trust suit against the distributors by Federal Judge John F. X. McGohey. The right was granted following dismissal of the action on a motion by distributor defendants on the ground that the Skouras complaint was too long and, according to Federal legal procedure, complaints must be simple and concise. The Skouras complaint ran approximately 35,000 words, covered 124 pages and 291 paragraphs, plus lengthy sub-paragraphs.

► Some of the strongest Senate supporters of the Mason admission tax relief bill were the members of the Small Business subcommittee which studied industry trade problems.

► One company admits to "straddling the fence" these days. It is Allied Artists. Norton Richey, president of the AA subsidiary, Monogram International, said the other day before leaving for Europe that this was the best policy "amid frenzy and confusion." He added: "This is a position which can be maintained indefinitely, comfortably and profitably, and becomes untenable only when the fence no longer exists, and frankly I think that is a long way off, so far as overseas markets are concerned." He said AA would produce in CinemaScope and 3-D, but would not lessen its supply of two-dimensional product. He added there were 3-D films in the twenties, color films long before that, and talkies in 1905, and that anybody who had climbed off the fence in those days would have invited disaster.

► The always grim spectre of a product shortage is made to appear a little less threatening by figures released last weekend by Geoffrey Shurlock, operating head of the Production Code Administration, to the effect that studios have been submitting scripts to the PCA at the rate of 40 per month, which suggests loosely that the 1953 production might total more than 400 features in spite of the fact that only 165 domestic films were given PCA seals in the first six months. The 1952 total was 317. Although it is true that not all scripts submitted to the PCA become pictures, and that not all pictures produced have been submitted to the PCA in script form, it is a reasonably dependable rule of experience that the numerical relationship between submission of scripts and production of pictures is constant.

► The French have a reputation for logic. The English and the Americans have a saying that the French are a funny people. Behold, brethren of the industry, the Cinema Aid Law passed recently by the French Senate. It provides that each time television shows a film, television must pay into the Cinema Development Fund. The Senators passed the bill at 4:45 in the morning. They were hot in debate. Some of them said the law would give the film industry a false sense of security. Others claimed the industry was weak even before television. One clause in the law forces producers to personally contribute at least 10 per cent of the capital for any production. One Senator claimed that of France's 300 producers only 90 were active, and of these only 50 worked regularly.

In BETTER THEATRES

Efforts to make more light available at the screen, accelerated by wide screen and 3-D, already have brought results in reflector lamps of 125-130 amperes, and in more efficient light (heat) filtering; yet among new carbons discussed in the Needle's Eye department are several which await further reduction of the aperture heat problem. With wide screen presentation on the way, substantial gain in brightness is attainable at the screen itself, through its design and installation. These phases of application are dealt with by Gio Gagliardi in "Projection Factors of Wide-Screen Installation."

In continuing his series on Management, Curtis Mees this month sets forth considerations and procedure of advertising and publicity.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brody, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures

AS THE "PARAMOUNT JUBILEE SHOWS" were run in 33 cities Monday, company executives welcomed exhibitors, critics, reporters and civic leaders. Above, in New York, showmen Leon Rosenblatt, Tom Adams and Jack Harris; Henry Randel, Paramount New York district manager; Arthur Steele, exhibitor; Myron Sattler, New York branch manager; and Larry Morris, B. S. Moss Theatres. Right, in New York, Sol A. Schwartz, RKO Theatres president; Adolph Zukor, Paramount board chairman, and Samuel Rinzler, Randforce circuit head.

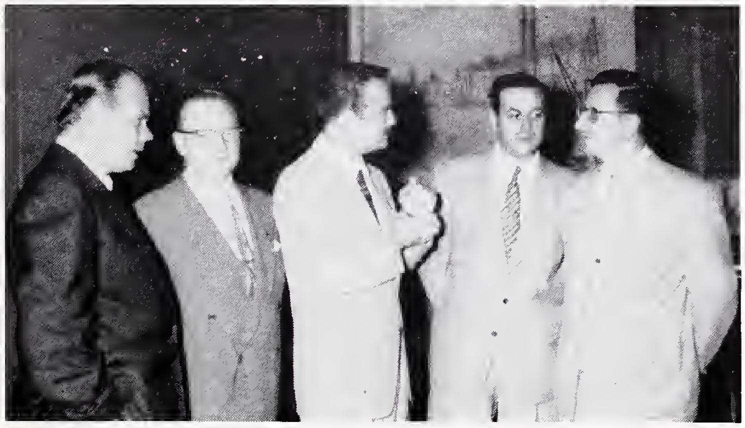
A NEW DISTRIBUTION AGREEMENT, between RKO Pictures and Walt Disney Productions. The men are James R. Grainger, seated, RKO Pictures president, and Roy Disney, president of Walt Disney Productions. The pact provides for release of "Rob Roy," and short subjects, and re-release of "Pinocchio," next April.

"ROMAN HOLIDAY," right, will follow MGM's "The Band Wagon" into Radio City Music Hall. Produced and directed by William Wyler, and starring Gregory Peck and Audrey Hepburn, it is one of the three Paramount films screened for exhibitors and public opinion makers Monday in Paramount's series of Jubilee showings.

IN Jellico, Tenn., Mayor William Humphries shows touring Grace Moore Scholarship winners the singer's birthplace. Warners' "So This Is Love," based on her life, opened Wednesday at Knoxville.

by the Herald

PROMOTING the new theatre collection to aid the American Korean Foundation drive for funds, General James A. Van Fleet (Ret.) poses for still and newsreel photographers at the 20th-Fox home office with Koreans and collection cans. Shown to news and trade writers and publishers and radio and television specialists were the special films for television and theatres. See page 34.



IN BOSTON, where "No Escape" opened, producer Hugh MacKenzie, left, and star Lew Ayres, center, meet with exhibitors at luncheon. They are with American Theatres' film buyer Henri Schwartzberg, and, right, bookers Joe Saunders and Sam Feinstein.

AT THE ALAMO, stars of Universal-International's "The Man from the Alamo," which opened in San Antonio, lay a wreath. In array are Hugh O'Brian, Texas Attorney General John B. Sheppard, Chill Wills, Julia Adams, and Lynn Krueger, Majestic theatre manager.

by the Herald

TELLING ABOUT "Duel in the Jungle," which they will make in South Africa, Northern Rhodesia and London. The men are George Marshall, director, and Tony Owen, producer. The picture will be in color and will have as stars Jeanne Crain, Dana Andrews and David Farrar. It will be distributed in Great Britain by Associated British Pictures, one of the backers, and elsewhere probably by an American major company. Sam Marx wrote the screenplay.

PRESIDENT MULLS TAX; TRADE WAITS

by J. A. OTTEN

WASHINGTON: The Mason bill to exempt motion picture theatres from the 20 per cent Federal admissions tax Monday went to President Eisenhower, following last Friday's speedy Senate passage of the measure without amendment.

The president, who has been more than a little occupied with foreign affairs this week, has until midnight Friday, August 7, to act, one way or the other, on the legislation.

If on the deadline date, Congress is in session and the President does not act, the bill will become law anyway. If Congress should have adjourned by then, and the President does not act, the bill automatically dies, the victim of a "pocket veto." If, as did not seem likely at mid-week, the President should veto the bill, Congress could by a two-thirds vote override the veto.

When—and, of course, if—the bill becomes law, the tax exemption will take effect September 1. The bill provides that "amendments made by this act shall apply only with respect to amounts paid, on or after the first day of the first month which begins more than 10 days after the day on which this act is enacted, for admissions on or after such first day." In plain English, this means that theatres would not have to pay Uncle Sam the tax on any tickets sold on or after September 1.

At midweek officials of the Council of Motion Picture Organizations were at work trying to swing Administration sentiment to favor the bill. To counteract reported Treasury opposition, COMPO chiefs were scheduled to see President Eisenhower Thursday afternoon to present their case.

Opinion Makers Reached To Explain Position

They were contacting newspaper and radio reporters and commentators, giving the industry's answers to the three main criticisms to the bill—that the saving will not be passed on to the public; that the Treasury will lose too much money and that it's unfair to single out one industry for early excise tax relief.

COMPO optimism concerning the bill's final approval appeared to be based principally on the fact that the Administration and the Treasury made no determined effort to halt the progress of the bill through Congress. COMPO officials point out that the Administration might have obstructed the bill at any of several stages, but did not, and that the Treasury presented what appeared to be only perfunctory opposition to it.

COMPO also was putting heavy reliance on the support the bill got from Republican leaders in both the House and Senate and from the lack of opposition on both the House and Senate floors. "In view of the attitude demonstrated by the Senate leadership during the debate," said H. A. Cole, COMPO tax committee chairman, "I don't see how the President could veto the bill."

The Senate took only 35 minutes to pass the bill Friday, with only one Senator criticizing it, and that criticism only indirect at that. Final passage was by a voice vote, with, at most, only two or three negative votes.

From the start it was obvious that COMPO's intensive work had paid off and that the skids were greased for speedy Senate approval without amendments. Finance Committee chairman Millikin (R., Colo.) and Acting Majority Leader Knowland (R., Calif.) both warned strongly against any amendments as jeopardizing the chances for passage of the bill.

Senate approval climaxed an almost unbelievable last minute drive by COMPO to get approval before the end of current Congressional session. The bill was reported out of the House Ways and Means Committee only July 10, and in less than three weeks was driven through both houses of Congress.

One feature of COMPO's last minute drive was the preparation of an all-inclusive informational kit regarding the bill and which was placed in the hands of every Senator.

Designed as ready reference material to aid Senators in consideration of the measure, the kit covered these subjects: Tax

(*Continued on page 16, column 3*)

THE GOOD FIGHT

THE campaign for repeal of the Federal tax on motion picture theatre admissions has been a good fight in every sense of the term. This is true not merely because members of both houses of Congress were overwhelmingly convinced of the justice of the industry's request for ending the tax. There is always a merited sense of satisfaction in attaining a difficult and elusive goal. However, the campaign was "a good fight" for reasons other than because it was victorious. The benefits of the unified action which was achieved will accrue to the industry for a long time to come.

The victory in the campaign is a victory for COMPO. That organization, so slow a-borning, had a difficult infancy. Now that it has proved itself an effective instrument for the welfare of all branches of the industry and everyone in it, it should enjoy a long and fruitful maturity of service.

Everyone in the industry who helped in any way during the campaign, and in the abortive one just prior to the outbreak of the Korean War three years ago, deserves a share in the credit for the good fight. Special mention is due to the leaders. A heavy burden fell on Robert Coyne, COMPO special counsel. The co-chairmen of COMPO's tax committee, Col. H. A. Cole and Pat McGee, worked tirelessly and effectively with little regard to the demands of their own affairs during the many months of the campaign. COMPO's triumvirate—Trueman Rembusch, Sam Pinanski and Al Lichtman—were responsible for the original selection of the tax committee and for some of the basic policy. They cooperated with the tax committee throughout the campaign. Others with key roles were Charles E. McCarthy, COMPO's information director, who devoted almost all his time to the campaign, and Albert E. Sindlinger whose statistical studies were effective weapons. Congratulations also are in order for the COMPO tax committee men in every exchange area. To all—"Well done!"

The point now has arrived when every exhibitor should express thanks for their help on the Mason Bill. COMPO has asked that every exhibitor write to his Representative, his two Senators and to the leaders in both houses who made passage of the measure possible. Writing these letters will be one duty that will give great pleasure and satisfaction to every theatre operator.

There still remains to be done a certain amount of public relations work. Thus far efforts have centered on Congress and the Treasury. The reasons for the elimination of the admission tax apparently are not well known by some newspaper editors and other "opinion makers." In this connection every exhibitor has work to do in his own community. A presentation of an outline of the same type of information given Congressmen will inform newspapermen. Some members of the public will also ask questions.

In the years ahead, whenever the industry faces a difficult problem, it may look back with satisfaction and draw strength from the fact that virtually the impossible was done in the 1952 and 1953 tax repeal campaign by industry-wide teamwork.

—M. Q., Jr.

"I have seen The Robe *in* CinemaScope

After ten years of planning and preparation, the first assembled version of "The Robe" in CinemaScope was screened a few days ago at our Hollywood studios.

It was the proudest and most exalting experience of my entire association with the motion picture industry.

It was an event that made an indelible impression in the hearts and minds of all those who witnessed it. It was worth all the pains of its creation; all the untiring travels by Spyros P. Skouras in his unceasing search for entertainment progress; all the sleepless nights, the unending experimentation and diligent application by Darryl F. Zanuck and his production associates.

Filmed in any medium, Lloyd C. Douglas' celebrated novel "The Robe" would rank with the biggest money-makers the screen has ever known. In the unparalleled CinemaScope process, in Color by Technicolor, and projected on our panoramic Miracle Mirror Screen with

Continued on following pages

CinemaScope Stereophonic Sound, it will be the greatest box-office attraction of all time.

For there can be no doubt that "The Robe" in CinemaScope opens an historic new chapter in the annals of motion pictures. From beginning to end, during every minute of its more than two hours of running time, it surges with dramatic power that beggars description.

"The Robe" is one of the greatest novels of our time and the impact of its timeless story is doubly intensified and gloriously enhanced through the magic of the anamorphic lens.

"The Robe" in CinemaScope relates the greatest story of love and faith ever told, and in its unfolding, casts a spell that elates the spirit as it excites with its spectacle; it stuns with its glory as it embraces the audience without the use of glasses.

There is unprecedented greatness in majestic sweep and grandeur of its spectacle. There is overwhelming power in its cast of teeming thousands, in the rise of armies as the Imperial might of Rome hurls all its power against the Word of God. There is greatness in the impassioned love of a man and woman who find in each other's arms what all mankind is searching for.

20th Century-Fox
presents

The Robe

TECHNICOLOR

The First Motion Picture in

CINEMASCOPE

The Modern Miracle You See Without The Use Of Glasses!

Above all, "The Robe" in CinemaScope renders an inspired service to humanity as it transports you back through the centuries to the dawn of Christianity.

You will see never-to-be-forgotten performances by Richard Burton, the sensational young star who portrays Marcellus; Victor Mature, as the Greek slave Demetrius; Jean Simmons, Michael Rennie, Jay Robinson, Dean Jagger, Torin Thatcher, Richard Boone, Betta St. John and many other outstanding players in the cast of thousands.

"The Robe" in CinemaScope has been superbly produced by Frank Ross, whose imagination first was gripped by this wonderful story more than a dozen years ago. Frank Ross had a vision of greatness and splendor and now that vision has been realized as a miraculous reality.

"The Robe" in CinemaScope has been masterfully directed by Henry Koster, whose record, already replete with brilliant achievement, is crowned with the glory of the "The Robe" in CinemaScope.

The inspired screen play for "The Robe" in CinemaScope was written by Philip Dunne, who with "The Robe" surpasses even his previous towering and memorable scenarios.

The breathtaking photography for "The Robe" in CinemaScope reiterates the genius of Leon Shamroy, three times the recipient of an Academy Award. It was properly fitting that he should have been selected for this pioneering assignment, and his work in "The Robe" in CinemaScope touches the very peak of magic and will be recorded as the ultimate in cinematic annals.

And now "The Robe" in CinemaScope will be delivered to the showmen of the world, to exhibit it with power and dignity, to realize its infinite potentials, to march forward with its surpassing greatness.

I believe that "The Robe" in CinemaScope fulfills every promise inherent in the motion picture medium. I am convinced that "The Robe" in CinemaScope will bring to theatres throughout the world the greatest number of people ever to see a single motion picture.

Al Lichtman, 20th Century-Fox

COMPO WINS ITS SPURS

Photos by the Herald

THE ORGANIZERS of the tax campaign, as they met originally in New York, in June, 1952. In left to right order, above, are Al Lichtman, Sam Pinanski, and Trueman Rembusch, representing distribution, the Theatre Owners of America, and Allied States Association, respectively; Pat McGee and Col. H. A. Cole, co-chairmen of the campaign, and Charles McCarthy, public relations executive of the Council of Motion Picture Organizations. At the right, Robert W. Coyne, COMPO special counsel.

WASHINGTON: The Council of Motion Picture Organizations and the motion picture industry as a whole have emerged from the tax repeal campaign in the one case, more firmly entrenched than ever as a vital segment of the industry, and, in the second, with more friends in Washington than ever before in industry history.

COMPO officials Monday urged industry members to keep the many good friends won during the campaign. Said Trueman Rembusch, a member of COMPO's ruling triumvirate, "It's all too customary for individuals, organizations and industries to petition their Congressmen for support of particular legislation and, if it is forthcoming, to say no more about it.

"It is unprecedented for people to return and thank the lawmakers once they have obtained what they asked for. That is what we ask every member of the industry to do—send a message of thanks and appreciation to their own Representatives and Senators and to those key people in Congress who did so much to obtain passage of the bill."

COMPO, said Mr. Rembusch, especially urged industry members to send such messages to the following:

Senator Eugene Millikin, chairman of the Senate Finance Committee;

Senator William Knowland, Senate majority leader;

Representative Joseph Martin, Speaker of the House;

Representative Charles Halleck, House majority leader;

Representative Daniel Reed, chairman of the House Ways and Means Committee;

Representative Noah Mason, author of the tax exemption bill;

Representative Allen (R., Ill.), chairman of the House Rules Committee.

Along these lines, Arthur Freed, president of the Motion Picture Industry Council, on Monday telegraphed Vice-President Nixon, Senator Knowland and Representative Kuchel (R., Calif.) expressing the gratification of the entire Hollywood industry on their work in behalf of the repeal of the admission tax.

No matter what fate overtakes the Mason bill on President Eisenhower's desk, the industry was generally agreed that as a result of the tax campaign COMPO's future was assured, the drive being called an example of teamwork by all branches of the industry and an example of what can be done when individual forces operate as a unit to accomplish a purpose.

The immediate future projects of COMPO have not been determined, all other functions having been put aside to concentrate on the tax repeal campaign. However, the vast potentials of the organization have been

(*Continued on page* 18, *column* 3)

TAX BILL

(*Continued from page* 12)

Revenue Estimate—Mason Bill vs. Present 20 Per Cent Admissions Tax; the favorable House Ways and Means Committee report on the bill; a joint statement by H. A. Cole and Pat McGee, COMPO tax committee co-chairmen; argument against amendment to the bill—"Any amendment is a vote against the bill"; excerpts from the "Congressional Record" concerning the tax on theatres; trend of admissions tax declines, 1946-53; impact of theatre closings on other taxes and local businesses; urgency of emergency chain reaction hits film production; fact documentation—sources, methods, and procedures, and comments from the "Congressional Record."

The kit was prepared under the direction of Col. Cole and Mr. McGee, and two of COMPO's governing triumvirate, Trueman Rembusch and Sam Pinanski, as well as Robert Coyne, COMPO special counsel.

With these kits on each Senator's desk, Chairman Millikin called the bill up for consideration Friday afternoon. He opened by reading excerpts from the Finance Committee report on the bill, describing the "serious economic condition" confronting the industry and pointing out that since 1946 more than 5,000 theatres have closed.

Supporting Senator Millikin were Senators Neely (D., W. Va.) and Long (D., La.), as well as Senator Smathers (D., Fla.), a member of the small business subcommittee which recently held hearings on industry trade problems.

In a strong plea against any amendments, Senator Millikin went on to say that he doubted the bill would get out of a House-Senate conference or would "survive a veto" if the revenue loss incurred by the bill were increased by amendments. Senator Butler (R., Neb.) made a half-hearted attempt to introduce an amendment to favor the watch industry, but this was withdrawn in an exchange between Senators Butler and Knowland which some observers felt might have been arranged in advance to discourage the offering of other amendments.

Only Senator McCarran (D., Nev.) refused to be discouraged and tried to add a clause exempting cabarets, roof gardens and restaurants from the tax, but it was voted down. Immediately afterwards, the bill was passed by the Senate and sent on its way to the White House.

RCA Announces Equipment For 3-D 16mm Pictures

New portable 16mm arc projection equipment designed to use 3-D motion pictures for business and industry was announced last week by the Engineering Products Department, RCA Victor Division, Radio Corporation of America. The Raphael G. Wolff Studios of Hollywood is cooperating with RCA in providing a 3-D experimental production to demonstrate with the new equipment, a demonstration of which was scheduled to be held at the Sheraton Hotel in Chicago Friday.

THE BIG PICTURE OF THE YEAR OPENS WEDNESDAY AT THE CAPITOL, N.Y.

COLUMBIA PICTURES presents

FROM HERE TO ETERNITY

starring

BURT LANCASTER · MONTGOMERY CLIFT

DEBORAH KERR · FRANK SINATRA · DONNA REED

Screen Play by DANIEL TARADASH · Based upon the novel by JAMES JONES · Produced by BUDDY ADLER · Directed by FRED ZINNEMANN

Terry Ramsaye Says

PETER PAN PASSES—With the crossing of the last horizon by Maude Adams we are made conscious of how the swift evolutions of the century are leaving the fames of not so long ago to tradition. Only a fortnight before another famed lady of the stage, Frankie Bailey, a very antithesis of Miss Adams and some 14 years her senior, came to her end in Hollywood.

Miss Adams, at the age of twenty-five, with years of stage behind her, came into her real fame in the fairyland role of "Peter Pan" in the year of 1905. That was the year the nickelodeon was born.

The screen sometimes hopefully sought her in vain. There was that about the motion picture, of then, which was most incompatible with the amazingly reticent nature of Miss Adams. Somewhat by disposition and very much by the advice of Charles Frohman she lived aloof, and inaccessible. She was to be seen and known only in her roles on stage. For years there was but one photograph, and a none too flattering one either, available for publication. She stepped from the stage door at the Empire into a closed carriage and away to the station where a special train nightly sped her away to her retreat estate at Lake Ronkonkomo out on Long Island. No interviews, no autographs, no lobster palaces, no romantic speculations. To the public she was what they saw on stage, and only that.

Miss Adams was in truth not so great an actress as she was a symbolic figure with with William Winter called "innocent, artless, elfin personality." It is a great regret that no screen record is had of her. Her passing, after years of retirement, comes with no sunset glow of reminiscences of the Great White Way but rather like moon-down on a woodland lake.

Miss Adams was through the heritage from her mother an "old American" with ancestral roots in the colonial days and of derivation from those Adamses of historic renown. Vagrant curiosity brings one to wonder what of Jim Kiskadden of Salt Lake, her Mormon father. He seems never to have been more than a reference in "Who's Who."

One may hope that he lived to know that his little girl came to fame, the most pure fame of her art.

* * *

BRITISH SCIENCE—A coming function to honor John Ickeringill Crabtree's completion in August of his fortieth year of service in the photographic chemistry department of Kodak Research Laboratories reminds one of the important contribution which British science has made to the American photographic industry, through the institution of Eastman at Rochester, where film was born. Mr. Crabtree arrived in 1913, the same year as his contemporary and colleague John George Capstaff, color expert and 16mm pioneer, arrived. They came in sequel to the Eastman acquisition in 1912 of the service of Charles Edward Kenneth Mees, now vice-president in charge of research, and way back then had been managing director of the celebrated British house of Wratten & Wainright, Ltd., famed in panchromatics.

That was, may one whimsically observe, the last British invasion of the American industry which got anywhere. For many the year all the science and real technology in movieland came in the film cans from Rochester.

Mr. Crabtree is of course particularly known from his work in the Society of Motion Picture Engineers. He is less known, one suspects, as a trilingual author. His titles include such works as "Herstellung photographischer Losungen und Behandlung photographischer Chemikalien," and "La Developpement des Films Cinematographiques," as well as various works in both English and American.

* * *

PISCATORIAL PROMOTION — With an indulgent eye toward promotional devices in our industry one observes with interest that the display for "The Sea Around Us" at the Trans-Lux 60th Street in New York is a salt water story with a fresh water lobby.

By reports the picture is doing very well anyway.

However, from the official announcements the lobby aquarium tanks display such items as the knife fish from the Amazon, assorted goldfish, blind cave fish from Mexico, the neon-rasbora and the pompadour fish. Special attention is given to the small voracious pirahna, which in swarms in South American streams eats anything or anybody dead or alive, reducing same to skeletons in a matter of minutes. Of course it is a matter of practicality in showmanship. A sea fish lobby would be hard to come by and hard to handle, with such items as tuna, tarpon and sailfish.

COMPO WINS

(*Continued from page 16*)

proven and it is expected that a definite program will be formulated when the loose ends of the tax fight have been picked up.

The consensus is that nobody in the industry now can afford to stay out of COMPO, that its physical and financial status is assured and that its activities will be expanded. If the industry-wide interest grows, as it is expected to grow, the big problem of sufficient finances on which to operate will have been solved.

It was indicated unofficially in New York this week that COMPO's next big project will be the repeal of censorship laws in those states which have censor boards. Another function, it was said, might be an effort to ward off state and municipal admission taxes which are seen as likely political moves to replace the Federal tax.

A tax victory, however, is not expected to change the administrative set-up of COMPO. A COMPO leader was reported as saying that the triumvirate type of administration was adopted because of the inability to acquire a full-time president. The plan has worked out so well that it probably will be retained. The trio now consists of Mr. Rembusch, Sam Pinanski and Al Lichtman.

Nord Plans Package Deal For Non-3-D Theatres

HOLLYWOOD: The Nord extended area system has planned a package deal by which "15,000 theatres not yet equipped for 3-D" will be able to exhibit 3-D productions "from a single film strip and in normal single-projector procedure," it has been announced by Nathan Supak, head of the company. Negotiations are now in progress with producer associations to make a blanket agreement with all producers for prints of their two-strip 3-D films for transfer to his single-strip system.

According to Mr. Supak, the members of the producer groups have indicated favorable disposition toward the Nord system. He announced that he and his associates were interested solely in providing simplified 3-D equipment for theatres.

MPAA Spokesmen Plan Tax Law Testimony

WASHINGTON: Scheduled to testify before the House Ways and Means Committee during the next few days, spokesmen for the Motion Picture Association of America are planning testimony on two tax changes sought by the organization. Even if Congress adjourns this weekend, the committee will continue its hearings on general tax revision.

On August 4, the industry representatives are scheduled to testify in support of a measure for easier tax treatment for assets sold pursuant to court order in anti-trust actions. On August 6, the MPAA spokesmen will plead for better tax treatment of overseas blocked income.

New York, N.Y., Monday, July 27, 1953

CEASE FIRE

ENDS KOREAN WAR!

Paramount Announces

HAL WALLIS'

"CEASE FIRE" IN 3-D

Directed by Owen Crump

Photographed entirely under battle conditions in Korea In cooperation with the Department of Defense — all military personnel characters portrayed by members of the United Nations Armed Forces

Now in final stages of production — the timeliest drama of our time. It will be the most sensational ever in 3-D. Keep in close touch with Paramount for your earliest possible date!

CINEMASCOPE IS ON WORLD TRIP

Deals Now Set to Handle Method Abroad; See Key U. S. Spots Ready Soon

There will be no shortage of CinemaScope and its components of screens and stereophonic sound, if Twentieth Century-Fox has its way. The company is making agreements all over the world for manufacturing and servicing and selling. This week, it announced deals made in Sweden, Italy, Spain and France.

In the latter country, in addition to the previously announced production of anamorphic lenses by Professor Henri Chretien, the inventor, Brockliss-Simplex, Establissements Charlin, and Compagnie Radio-Cinema will manufacture stereophonic sound equipment, and Michael Avenard will work on screens for the CinemaScope installations.

Local Deals Completed

In Spain, Industria Electronica, S.A., will manufacture the sound equipment, and Manufacturas Jose Jover, S.A., will make the screens.

In Italy, the stereo sound will be made by Cinemeccanica, Microtecnica, and Ing. Angelo Fedi; while the lenses will be produced by Officine Galileo di Molano, and the screens by Cinemeccanica.

In Germany, Zeiss Ikon, Siemens and Halske will manufacture the sound equipment, and Max Schumann will make the screens.

In Sweden, it is also announced, A. B. Nils Nessim will distribute the CinemaScope screens.

Says Circuits Are Ready

Meanwhile, the company boasted Monday that by September 15, key situations of many of the country's leading circuits will be ready for CinemaScope. These include the Stanley Warner Corporation, RKO, Loew's, and National Theatres. They and others make the total of theatres equipped amount to 300.

The company pointed out that by that time the supply of product in the new process will begin to flow, led by "The Robe" and "How to Marry a Millionaire." The company also noted that other major producers, including MGM, Columbia, and Allied Artists, and independents, such as Walt Disney, and Errol Flynn will also be releasing features and short subjects in CinemaScope in addition to the 20th-Fox product.

Of the Warner decision to use the anamorphic system, Spyros Skouras, president of 20th-Fox, said last week "that's the best thing that ever happened to us." He commented that Warners had gone in another direction (it has been a pioneer in 3-D development and promoting) for new screen techniques, but that it is in the end adopting a method similar to 20th-Fox's.

Mr. Skouras also disclosed that his company is committed to $10,000,000 worth of retooling financing necessary for those companies, American and European, which are producing sound systems, screens, and lenses. He added that in his estimation, having just returned from Europe, manufacturers there are quite as advanced as their counterparts here. He also pointed out his company is not risking much in underwriting retooling because the orders in hand would take care of the amount.

As an example, he told of a demonstration of CinemaScope planned August 15 at Frankfort, Germany. Everything used will be German-made. He also pointed out that the Venice Film Festival CinemaScope demonstration will use an Italian-made Miracle Mirror screen.

Producers abroad he found anxious to produce in the new process but held up temporarily by lack of camera lens adapters. They will find the cost of equipment nominal, he asserted, giving as an instance 2,500 pounds in England for a studio sound system, screen, and lens. He added that the license fee also would be small. This has not been worked out yet, he said; but he did believe a sliding scale would be adapted here, with a single picture producer paying more than a studio with a string of films.

Cites Success in Britain

Mr. Skouras declared that despite reports to the contrary the industry in Great Britain hailed CinemaScope. He said he had orders from 480 British theatres, and added probably about 1,000 applications would be in by the end of the month. This is even better response than here, he asserted, on a proportionate basis. He noted that in this country, 4,500 theatre orders for CinemaScope have been registered.

Of this development, he commented that he believes that by January, 1,500 theatres here will be equipped, and 700 abroad. By the end of next year, he sees 10,000 theatres here and another 10,000 abroad equipped. By 1956, all theatres will have CinemaScope, he predicted.

Set CinemaScope Film

Sol C. Siegel, 20th Century-Fox producer, has departed for Rome to supervise the filming of the studio's CinemaScope production in color by Technicolor, "We Believe in Love."

Distribute 3-D Posters

The Polaroid Corporation, Cambridge, Mass., is distributing free to exhibitors a poster showing how 3-D viewers should be handled and worn by theatre patrons.

Will Show Single Film Sound Soon

The new 20th Century-Fox single stereophonic sound system, four sound tracks and the picture on one film, will be demonstrated at the New York home office within a few weeks, the company announced this week. The system, developed by Earl I. Sponable, director of research, will eliminate the separate reproducers needed in the theatre. It has a "simple soundhead, easily affixed to the projector in order to pick up the four tracks in one continuous picture and sound transmission."

Mr. Skouras will be host to press and invited persons from the industry, at the demonstration, which will feature new footage from the British Coronation, and scenes filmed in Europe for the Continental showings which have been held in recent weeks.

The four track system places magnetic tracks on each side of the sprocket holes, which have been narrowed to take them. This has reduced the Cinemascope picture from the ratio of 2.66 to 1, to 2.55 to 1.

The new sound system will be shown publicly for the first time in the release of the company's important picture, "The Robe."

Al Lichtman, the company's director of distribution, stressed the advantages to the exhibitor, in the new sound system. It means less cost and more ease of operation. Less space will be needed in the booth; the sound head fits easily to the projector; audiences will immediately realize the higher standard of projection; and exhibitors also will save on shipping costs because four sound tracks are on one film.

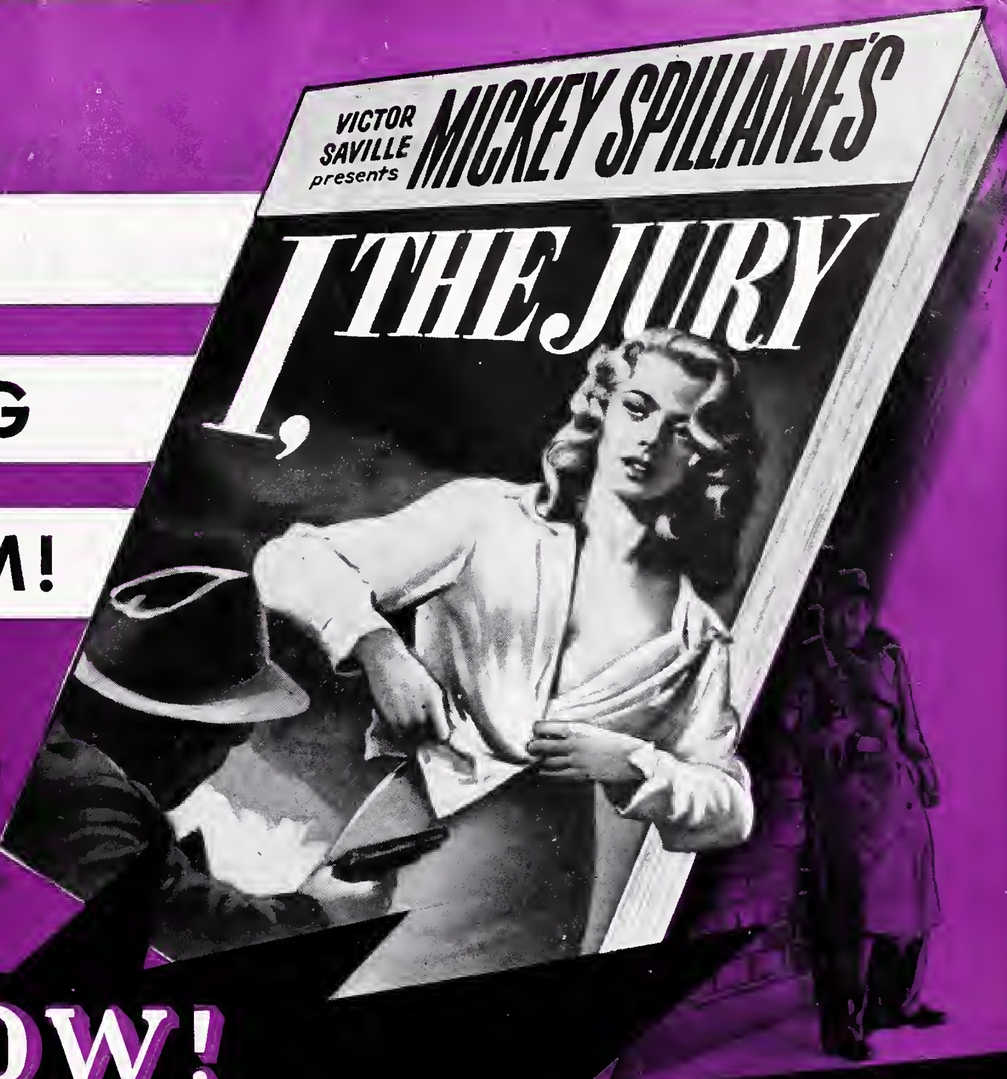
Set Vistarama Short Three-City Premiere

Vistarama's initial production, "Sportsman's Holiday," one-reel subject in Eastman color with stereophonic sound, will have simultaneous premieres the week of August 17 in New York, Chicago and Los Angeles, it has been announced by Carl Dudley, president. Due to the limited number of theatres equipped for the required 2.66 to 1 aspect ratio projection, Vistarama, for the present, will handle its own distribution. Mr. Dudley declined to name the theatres in which the short will open but it is known that he is negotiating with the RKO 86th Street, New York, where he demonstrated the process last month.

Grant Exhibitors Charter

The Secretary of State of North Carolina has granted a charter to Stellings-Gossett Theatres, Inc., Charlotte, N. C., to engage in operating motion picture theatres. The principal stockholders in the firm are F. Grainger Pierce, R. E. Wardlow and I. H. Gulledge.

60,000,000
READERS WAITING
TO SEE IT ON FILM!



NOW!

for the first time . . . that

MICKEY SPILLANE

violence blasts the screen!

Another
BIG ONE
thru
UA

FLASH!
World Premiere,
Chicago Theatre, Chicago
SHATTERED EVERY 3-D OPENING DAY FIGURE! SECOND DAY GREATER THAN THE FIRST!

I, THE JURY
in
3-Dimension

introducing
BIFF ELLIOT as **MIKE HAMMER** with PRESTON FOSTER · PEGGIE CASTLE
MARGARET SHERIDAN · ALAN REED
Written for the Screen and Directed by HARRY ESSEX · A Victor Saville Production

with STEREOPHONIC SOUND

VIEWS ON EADY PLAN WEIGHED

British Industry Groups Study Positions Prior to Joint Conference

by PETER BURNUP

LONDON: In anticipation of the critical meeting, scheduled to be held this week, of the Joint Committee of the four trade associations to discuss the future of the Eady Plan, producers and distributors last week issued memoranda setting forth their respective points of view.

Corner-stone of the Producers Association's proposals is an insistance that, no matter how the levy be collected, "the scheme should aim at the payment into the Production Fund of an annual sum which on the basis of present attendances and box office receipts would amount to not less than three million pounds."

Demand Sanctions

The producers, moreover, will not have it that individual exhibitors may contract out of the scheme on whatever grounds they may please. They demand that sanctions be imposed by distributors on any exhibitor who defaults on his Eady payments. They are prepared to ensure that none of the money accruing to the Production Fund goes to films made primarily for TV and that payments from the Fund in respect of each film are devoted, after paying off outstanding loans raised for the production of the film, to the making of a new film or films.

The distributors' document has a different approach. Stating that the KRS decision to participate in the Eady Plan in 1950 and 1951 rested on the basic character of the plan itself and on the conditions existing at the time of its adoption, it proceeds to recite the basic characteristics of the plan which affected the decision.

These were:

1. It is a voluntary arrangement on the part of the trade organizations concerned;
2. It imposes a known obligation subject at all times to their control;
3. To safeguard the operation of the Anglo-American Film Agreement, increased earnings accruing to distributors of American films as a result of the plan are transferable outside the agreement.

Differentiations Absent

Another condition, says the document, affecting the decision was the absence, apart from the import duties and provisions of the Act then in force, of any differentiation in the U.K. between American films and British films, and the absence of any differentiation whatever in the U.K. between the British films produced by American distributors here and those produced by other British companies.

The document concludes: "We are prepared to participate in the Eady Plan so long as the foregoing conditions prevail. Should they be modified we reserve the right to reconsider and, with due notice, to modify our decision."

In other words, American interests, with one eye doubtless on the forthcoming Monetary Agreement discussions in Washington, give warning that the *status quo ante* must be preserved. They don't want to play in with their British colleagues and then find themselves faced, for example, with a resuscitation of the detested Dalton *ad valorem* duties or a sudden stiffening of the quota percentage. It is reported here, on the highest authority, that Board of Trade delegates will give Eric Johnston ample assurances in both those regards.

Exhibitors Are Silent

Exhibitors so far haven't made public the views of their association. But one thing is clear. Theatre men never will consent to guarantee the annual £3 millions which producers demand. They say, with logic, the harvest itself must determine the amount. They will urge that the levy be operated on a percentage of a given theatre's take and not on the basis of a fixed three-farthings per admission.

▽

The Producers' Association here laments in its just-issued annual report a decline in Britain's film exports.

The report says that due to a decline in international trade, difficulties in obtaining remittances increased in some countries but the increased cost of distribution is now probably more effective than import quotas in restricting the number of British films that are exhibited in foreign countries where such quotas exist and particularly where dubbing is essential.

Statements are widely current here that, due partly to uncertainty about future screen dimensions and other developments, and to the form in which the Eady Plan may be continued after 1954, producers are slowing down in their activities. This is categorically refuted in the Association's report which says: "The latest information available to the Association suggests that for the year to September 30, 1954, the output of new first and second feature films will be higher than in any of the previous two or three years and should provide greater attractions as well as showing improved technical qualities."

▽

Herman M. Levy, general counsel of the Theatre Owners of America, sailed for America on the *Queen Elizabeth* Wednesday.

Prior to his departure he emphasized to newsmen that his survey of the workings of the CEA and the exhibition business generally here had been made in a strictly personal capacity, but that he would be making a comprehensive report to TOA.

Apart from detailed discussions with CEA's general secretary, Walter Fuller, he had had meetings while here with representative exhibitors like Granada's Sidney and Cecil Bernstein, Sir Alexander King, Frank Cousens of Birmingham, and with ABPC's (Associated British Picture Corporation) managing director, C. J. Latta.

He was impressed with the mechanics of CEA's tightly-knit organization and liked particularly the monthly meeting of delegates from all parts of the country. Similar meetings might be impracticable in the U.S. owing to geographical conditions but, Mr. Levy said, the CEA obviously exercised much more influence in the industry than did its American counterpart.

▽

"Quo Vadis" goes into general release through the ABC circuit September 28. Cuts have been made which MGM refused to do at the time of the picture's West End showing. The Censor has now given it an "A" instead of the "X" Certificate it carried previously. The sequences cut are concerned with Christians mauled by lions.

"Cruel Sea" Wins Award; Opens in New York Aug. 10

"The Cruel Sea," the J. Arthur Rank Organization's production of the Nicholas Monsarrat novel which will be released in the United States by Universal-International, has been chosen the winner of the Silver Laurel Award as the "Best English Language Film of 1953," and is eligible for the Golden Laurel Trophy judging to be held in Edinburgh August 30.

Civic officials of New York and British and American naval officers are expected to attend the New York premiere of the British picture, which is scheduled for August 10 at the Fine Arts theatre.

3-D Receipts Give RKO Theatres Good Gross

SAN FRANCISCO: Box office receipts of RKO theatres have been given a tremendous lift by the advent of three-dimensional films, William A. Howard, first vice-president of the circuit, has announced. Mr. Howard is on a transcontinental tour of the company's properties. Milroy A. Anderson, West Coast district manager, guided him through the San Francisco area.

Although Mr. Howard was pleased with the 3-D receipts, he warned that the new process by itself was not enough to hold new audiences. The basic need of the industry, he said, was still good stories and good actors. He said that after viewing some of the new product in Hollywood, he believed that producers are preparing to meet these needs.

Retains Shaw Play Rights

Gabriel Pascal has settled with the trustee of the George Bernard Shaw Estate and retained the motion picture rights to "Doctor's Dilemma," "Man and Superman," "Don Juan in Hell," "Devil's Disciple" and a musical adaptation of "Pygmalion."

LIFE Magazine reports:

"BIGGEST BOXOFFICE HIT IN YEARS

outstripping every other movie in town, including two 3-Ds" *(And at Advanced Admissions!)*

at **The LYCEUM, MINNEAPOLIS**
(booked **2** weeks - *played* **25** days)

Interstate's **KIRBY, HOUSTON**
(booked **4** days - *played* **11** days)

Wilby-Kincey's **CENTER, HICKORY, N. C.** pop. 16,000
(booked **3** days - *played* **8** days)

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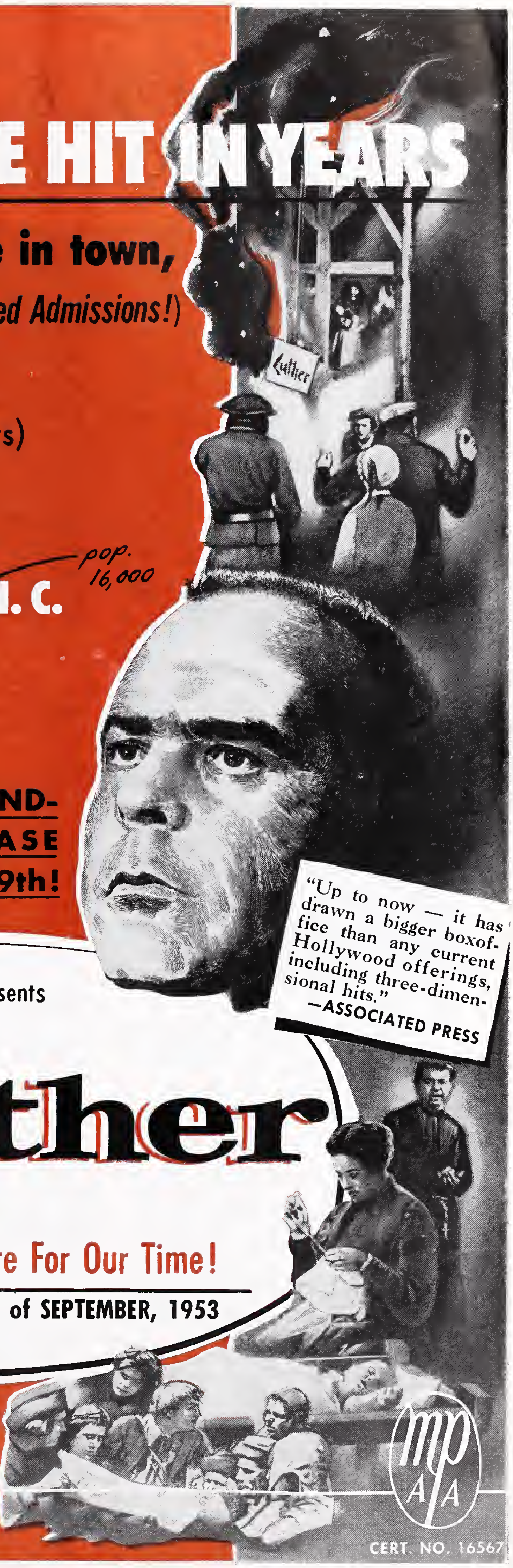

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ENTHUSIASM IS KEY TO SUCCESS OF NETTER

by FLOYD E. STONE

LEON NETTER, JR., Altec Service Corporation general sales manager at the age of 32, has seen a lot of action, in the industry and in the war, and he has a lot of wisdom. There is youth on the surface, and simmering there also are the hints of firmness and decision.

As young Leon will tell you, closing the door to his downtown New York office reluctantly ("this door is almost never closed"):

"I am in this industry because I like it, even love it, and I've had my heart in it since I can remember. My father never encouraged or discouraged his children. He let us think on our own. I never got a job through him. He is merely pleased I am in the industry."

Worked While in School

His father is president of Florida State Theatres and he will admit it was the conversational atmosphere at home in Pelham and Scarsdale, N. Y., which started him. They were interesting conversations he recalls, about people in the theatre, about problems, about entertainment. In summers off from high school and then from Holy Cross, he began to work.

One summer he ushered at the Paramount theatre, New York; another, he worked in the Paramount home office clerical and mail departments. Still another, he took a junior executives' course.

Before he could advance further the war sent him into the Navy, first as an ensign, then as lieutenant, junior grade, finally as lieutenant, senior grade, his experience ranging from a destroyer in the North Atlantic to action in the battles of the Admiralty Islands and New Guinea, and the Philippine Sea, and to his own boat, a hospital ship bound again for the Pacific when in 1945 they told him he had enough.

Was Salesman with PRC

"I knew what I wanted to do now, and I kept hold of it during those years, and when I got out I started doing it." He landed with PRC in New York, as salesman for Manhattan, and shortly became assistant manager.

These were the rugged days, he recalls. Being a salesman to Manhattan film houses was "different" and it "took long hours of weary work to make a job like that go." He adds he has "always been very pleased to have had the opportunity—especially with that product!"

The merger of PRC and Eagle Lion indirectly led him to his present Altec position; for he was made manager of non-theatrical sales at the home office. As such, his contacts broadened to include the Navy, Army, Red Cross and television, and with them came an understanding of installation problems.

LEON NETTER, Jr.

Came then an offer from Altec. He accepted and in 1947 became national sales representative. The present position came in December, 1949.

"I like the nature of this job," he comments. "The company is small but its reputation is excellent, and that means much to a man. I could see in it a splendid opportunity. I have maintained some contacts I had and gained many more. I have certainly made more friends, nationally."

Much of Altec's work is in the non-theatrical field, he points out: microphones, amplifiers, loud speakers, test equipment, home hi-fidelity sets.

Much of it, also, is in the new processes which have set the industry on its ears. And Mr. Netter remarks: "I love what is happening. It certainly has livened up this industry. I would like to boast at this point we are pioneers in stereo sound—and that we took a terrific chance on Warners 'House of Wax'."

He mentions in that connection that when Warners desperately needed equipment to open its pioneer 3-D film in Los Angeles, Hollywood, Chicago, St. Louis, Philadelphia, Pittsburgh, Boston, and Detroit, Altec tied up all its resources making equipment.

"They told us they'd make as many prints as we could make sound installations. We did it on faith in Jack Warner. The decision at that time was not so easy!"

Mr. Netter married the former Ann Hammett Giles of Bronxville, in 1943. They live at Chappaqua, N. Y., with their children, Leon D. Netter III, aged 7; Michael, aged 6, and Maggie, aged 3½.

Mr. Netter sticks to tennis as the game for him.

Chicago Has A View of Cinerama

CHICAGO: Cinerama finally arrived in the second largest city in the United States this week, opening at the Palace theatre here Wednesday night at a benefit premiere attended by local social and civic leaders as well as Cinerama executives from east and west coasts and newspaper correspondents from as far as Kansas City, St. Paul and Louisville.

Staged for the benefit of the Peacock Camp for Crippled Children, the premiere brought Louis B. Mayer, chairman of the board of Cinerama Productions, from Hollywood; Thomas L. Perkins, chairman of the executive committee of Cinerama Productions, and Fred Waller, Cinerama inventor, from New York. Acting as host for the evening was Otto K. Eitel, Palace manager.

The Palace installation for the wide screen attraction departs from past procedures in that the three projectors are suspended from the balcony instead of being housed in booths on the orchestra floor. The Palace screen, 76 feet by 27 feet, is said to be the largest in the world.

Prominent in the first night audience were Chicago's Mayor Martin Kennelly and Senator Wayland Brooks. The local State Street Council made a community block party out of the affair with a kilted band performing in front of the theatre. All proceedings were televised. Tieups with local merchants helped publicize the event.

Over-all proceedings were directed by Lester Isaac, director of exhibition for Cinerama Productions, with Cliff Gieseman as resident director, and John Joseph in charge of publicity and exploitation.

Stars Join Festivities In Premiere of "Alamo"

SAN ANTONIO: With Julia Adams, Chill Wills and Hugh O'Brian present for promotional purposes, Universal-International held its world premiere of "The Man from the Alamo" last Thursday at the Majestic theatre here. State and local officials took part in special ceremonies held at the Alamo and a parade through the streets of the city which preceded the premiere. The stars will also visit Fort Worth, Houston, Amarillo, Wichita Falls, Dallas, Austin and Corpus Christi to attend openings of the picture in those Texas cities.

Union Reelects Nuzzolo

Joseph Nuzzolo has been reelected president of Local 182 of the projectionists union, Boston, for the sixth consecutive year. Others elected were Walter E. Diehl, business agent; Ralph Frazier, vice-president; William H. Lawler, financial secretary; James Gibbons, recording secretary, and Jack Rosenberg, treasurer.

Would Set Limit on Tax Exemptions

WASHINGTON: The Senate Finance Committee Monday voted to continue to exempt from U. S. income taxes the first $20,000 a year earned by taxpayers working overseas for 17 out of 18 consecutive months.

At present, all income earned abroad by such persons is tax-exempt, and many film stars have taken advantage of this provision to go on extended overseas film-making tours. The House voted to repeal completely the present tax exemption. However, the Finance Committee decided to keep the exemption up to an annual $20,000 figure so as to encourage people to go overseas to work on military bases and the Point Four program. Thus a film star who earned $100,000 a year overseas would save taxes on the first $20,000 but would have to pay on the remaining $80,000.

The Finance Committee said its change should be retroactive to January 1, 1953. The House made its repealer effective April 14, 1953. If the Senate should approve the bill in the form reported by the Finance Committee, a House-Senate conference would be needed to work out a compromise.

To Cease Advertising Film Screening Deals

WASHINGTON: The Federal Trade Commission won a court victory last week when the A. V. Cauger Service Company, Independence, Mo., agreed to discontinue long term exclusive screening agreements with theatres for the showing of its advertising films. This follows a similar court victory by the Commission which stopped similar contracts by four advertising film companies. In the terms of the settlement, the Cauger group will void any current contracts with more than one year to run and not enter into any agreements extending over a year.

Form Cassidy Pictures

ALBANY: Cassidy Pictures, Inc., has registered with the Secretary of State to conduct a motion picture business in New York. Authorized capital stock is $20,000, $1 par value. Incorporators are: Dale M. Cassidy, O. M. Bernuth and Charles Bernuth, all of New York City.

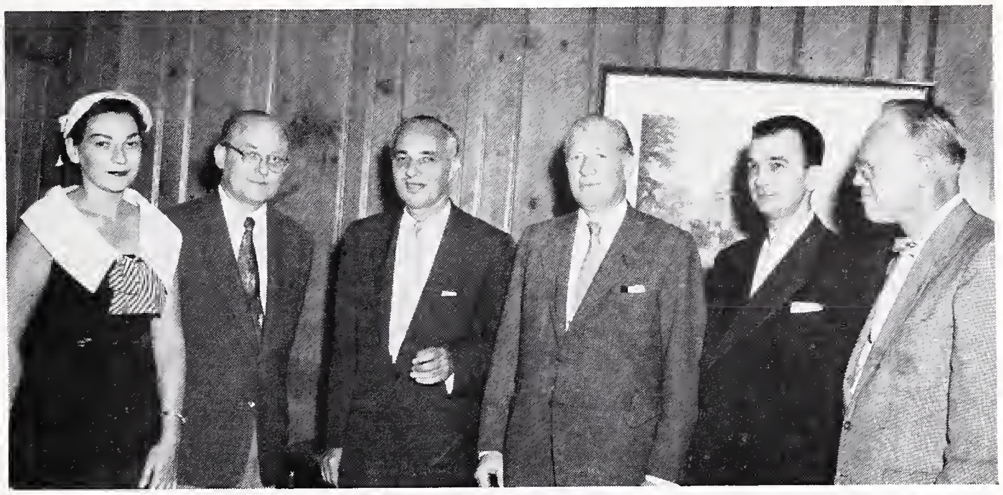
Acquire 'Glory at Sea'

Rogers and Unger Associates, New York, have acquired the Western Hemisphere distribution rights to "Glory at Sea," a Molton Films production.

To Reissue French Film

Joseph Burstyn, Inc., will reissue the recently reedited "A Nous La Liberte." Herman G. Weinberg did the English titles for the French film.

ROLL "BAND WAGON" ALONG THE ROAD TO TOP GROSSES



ON THE BAND WAGON, in Cleveland, one of the several cities covered by Howard Dietz and Arthur Schwartz for MGM's "The Band Wagon." Above, Doris Pearl, Adams Theatres; Al Weitschat, "Detroit News" film critic; Mr. Schwartz and Mr. Dietz; Norman Meyers, Adams Theatres managing director, and Walter Stevenson, "Detroit Times" critic. At the right, Mr. Schwartz and Mr. Dietz with the anniversary token presented them.

Not a little of the success MGM's "The Band Wagon" is enjoying is probably due to some unique tub-thumping, personally seen to by top executives Howard Dietz and Arthur Schwartz, who let their dignities drop and became advance men among opinion makers such as newspaper, radio and television men and women in cities such as Boston, Philadelphia, Cleveland, and Detroit.

Mr. Dietz is a vice-president of MGM in charge of advertising and publicity. Mr. Schwartz is a producer. Both men collaborated on the picture, Mr. Dietz as a lyricist, and Mr. Schwartz as a writer of music. These are specialties for which both are renowned.

Needless to say, they made friends wherever they went. They also caused a lot of comment and—incidentally—had a lot of fun. Mr. Dietz also keeps on plugging, in an article in the current issue of "Look" entitled "The Musical Band Wagon Keeps on Rollin'," in which he notes that the writing for the picture spans 25 years, during which the Hollywood musical comedy has changed from awkwardness into a format of its own, with its own character and maturity.

Meanwhile, "The Band Wagon" Wednesday night ended three weeks at the Radio City Music Hall, New York, with almost $500,000, a figure which indicates it will stay there for seven or eight weeks and roll up a gross of more than $1,000,000. If it does this, it will be the seventh MGM picture to reach this amount. The record holder is "The Great Caruso," which did $1,391,000 in 10 weeks.

Hold "Sailor of the King" Premiere in Richmond

The American preview of "Sailor of the King," 20th Century-Fox's adaptation of C. S. Forester's novel, was held Tuesday at the Byrd theatre, Richmond, Va. Prominent citizens and government officials attended the premiere, which was held as a benefit for the local Sheltering Arms Hospital. A parade and stage ceremonies were held in conjunction with the premiere.

To Complete 3-D Drive-In

Fritz & Whitaker have announced that their 300-car drive-in theatre currently under construction at Fallon, Nev., will be completed by the end of this month. The theatre is being equipped to handle 3-D projection.

FRENCH-ITALIAN DISCORD SEEN

by HENRI KAHN
in Paris

The French and Italians seem to be having some misunderstandings over film agreements. At a recent meeting here between representatives of both countries, a pact for the exchange of films was signed, but the co-production agreement appeared to have hit some obstacles.

On both sides of the Alps there has been dissatisfaction with the co-production arrangement. The French complain that Italy benefits more than France from the pact—that French cinemas play more Italian product than French product shown by the Italians.

However, the Italians, too, are complaining, saying that co-produced films bring more glory to France than to Italy. They also say that Italian audiences are more enthusiastic about French directors and actors than their Italian counterparts.

They cite as an example "The Little World of Don Camillo," which smashed all records. Although it had a French star and director, it was a co-production, but the Italian public thought of it as almost completely French.

There seems to be no doubt that Franco-Italian co-production will continue, but it will not be on the same basis as before. The Italians were expected to return to Paris at the end of July with a new plan which they were to discuss.

A co-production accord also may be signed with Mexico. Already completed is one experimental co-produced film, which is considered highly satisfactory. The French would now like to conclude a regular co-production treaty.

▽

The departure of Eric Johnston, president of the Motion Picture Association of America, from Paris without the signing of a new film agreement between the United States and France has caused local exhibitors to worry anew. If not revised, the agreement should at least be renewed, the exhibitors feel. Last year no dubbing permits were granted to U. S. films for several weeks and stocks ran perilously low, a situation the theatremen do not want to see repeated.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

In Australia now there seems to be no excitement whatever concerning 3-D or wide-screen, in any shape or form. The public is not rushing to see the stereo films or those projected on "panoramic" screens in any greater numbers than attend conventional product. According to one industry executive, the difference between the reception for new techniques in the United States and Australia can be explained by the fact the Australians have not yet become accustomed to watching indifferent material on a postage stamp-sized TV screen.

The coming of TV to this country continues to occupy the focal point of attention.

In a showmanly bid to counter the current economic doldrums, Hoyts Theatres has adopted a bold policy on two 20th-Fox films, "Niagara" and "Call Me Madam." "Niagara" is showing in two Sydney theatres, the Mayfair and the Park. "Call Me Madam," which opened to record business in four Hoyts Melbourne houses, will be shown in four Sydney theatres at the conclusion of the current Regent "Limelight" season.

There is a strong rumor going about that Filmcraft Laboratories, local processing plant, is trying to interest Technicolor in establishing a laboratory in Sydney. Distributors would be all for it, since the cost of importing Technicolor prints of features and shorts has become almost prohibitive.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

There has been a second startling development in the strike of the technical and manual workers section of the Picture Production Workers Union (STPC) which began July 1 against Mexican producers.

The first development was the alliance of the directors with the strikers. The second was the ousting of Jesus Grovas, veteran producer, from the Mexican Picture Producers and Distributors Association. According to a statement issued by the association, Mr. Grovas was dropped because of "unethical professional practices," i.e., accepting the managership of the Alianza Cinematografica, formed by a group of players and directors to produce pictures during the strike.

The strike, to enforce demands for a 40-hour week, a four per cent of overall pay donation to the sections' savings fund, and a paid day-off after every four weeks of steady work. The stoppage has suspended completion of 44 pictures, valued by producers at $44,000,000. Five producers, who have met the demands, are not affected.

▽

United States film distributors here are assured of labor peace until the middle of 1955, following their granting of a 15 per cent wage hike to members of the National Cinematographic Industry Workers Union (STIC). STIC had originally demanded a 50 per cent wage increase, but settled for the 15 per cent offer of the distributors.

Enrique Zienert, the Americans' attorney, said his clients granted the considerable wage increase in order to spare the Mexican Government one less picture trade problem. This referred to the strike of technical and manual workers' section of the Picture Production Workers Union (STPC) which started July 1.

STIC hailed the acceptance of the 15 per cent hike as a singular victory and said its members were not only receiving more pay than they ever did, but that they were the only unionists to win such a pay boost from such strong employers since 1947.

The union now is demanding a 15 per cent wage increase from Mexican distributors, after earlier asking a 12 per cent raise. The Mexicans, of course, are dismayed and argue, like the Americans, that their income is less, largely as a result of the 20 to 35 per cent reduction in theatre admission prices which went into effect last December.

▽

Permits for the exhibition of an unspecified number of foreign pictures, including some American, were suspended in July because of fears of the Mexican trade that imports during May and June exceeded the number of Mexican films available. This was revealed by Jose de Larrea, chairman of the National Cinematographic Board. May imports totaled 84, of which Hollywood supplied 59, and during which period only 13 Mexican features were screened.

"We do not intend to sabotage foreign pictures but merely to regulate our markets with foreign ones," said Mr. de Larrea. "There is a field for foreign films. Therefore we are continuing to allow their importation in accord with the necessities of our industry. There have been recent months when Mexican pictures only had 24 per cent of the playing time, against 64 per cent for American films and 12 per cent for other imports."

▽

Antonio Cornejo, 59, founder and a board member of local radio station XEAL, "Radio Metropolitana," died here last week after a long illness. He was also a prominent automobile dealer along with his other pursuits.

ISRAEL

by ALBERT D. MATALON
in Tel-Aviv

Tel-Aviv's 24th cinema, the 800-seat Yaron, is scheduled to open shortly in a magnificent new building on the shore, and, despite a recent decrease in general attendances, its owners confidently expect fine business.

Attendances in April, May and June this year were, respectively, 752,000, 637,000 and 645,000. In recent months, however, five new cinemas, having a total seating capacity of 5,400, have opened in Tel-Aviv. The city's 23 cinemas now offer 43,000 seats a day for two performances a day, making a total of 1,075,000 seats available a month to an audience which ranges between 600,000 and 700,000.

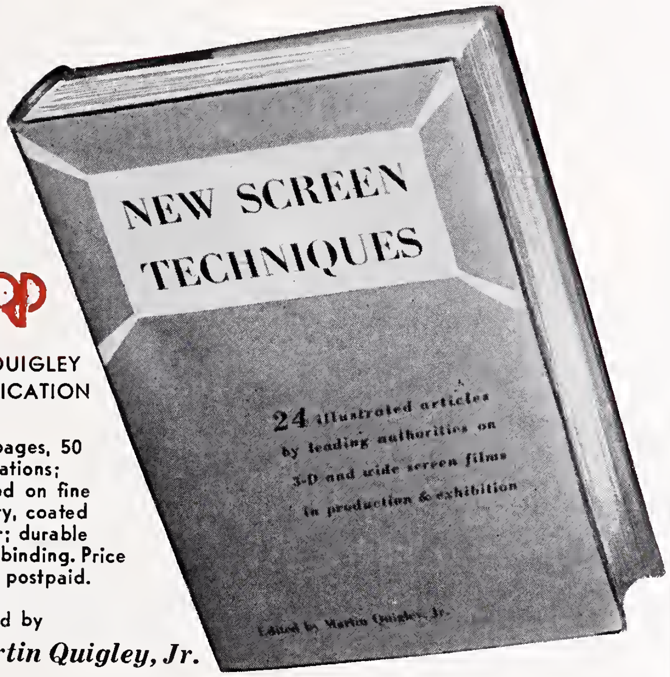
Despite these figures, there are still people anxious to construct new theatres. There currently is a plan afoot to build a cinema for the exclusive showing of half-hour short subjects, all around the clock. A building permit has been issued for the North Tel-Aviv area, as well as a municipal permit.

The authoritative facts about . . .

New Screen Techniques

3-D, CINEMASCOPE, WIDE-SCREEN, CINERAMA

Production · Exhibition · Exploitation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Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

PROBABLY few exhibitors realize that the color which has become such an important part of the product they offer is not just a thing a producer goes out and buys, like a bucket of paint, when he's got a picture coming up that he thinks rates it, or needs it. Certainly not many know that a good many of the color pictures they play could not have been made, *could* not have been, in color or black-and-white, if it weren't for financing provided, arranged, induced or prompted, by a color company. "Under the conditions of the past few years," says Otis Willard Murray, vice-president and assistant general manager of the Color Corporation of America, formerly Cinecolor, "the field of production-financing has been taking nearly as much of our time and attention as the processing of films. If the trend in independent producing continues in the direction it's been taking recently, we in the laboratory business will find ourselves in the banking business up to our fountain pens."

O. W. Murray

Mr. Murray, a calm, level-eyed 39, is by no means unhappy about the circumstance described above. It gives him greater freedom of choice, with respect to the type of properties accepted for processing, than would be possible if the industry were so fat with profits that producers stood in line competing for the opportunity to plunk down cash in advance for color. And choice is a very important matter to this young executive of today who but yesterday was—and of course still is—a research engineer.

Joined Du Pont in 1937 and Obtained 30 Patents

In that role he joined the Du Pont company in 1937, and in the next decade he obtained 30 patents in the field of color photography, which he assigned to that concern. He is co-inventor of Du Pont color film. In 1947 he came west to the Cinecolor Corporation, as director of research, rising to his present status last year. It makes a great deal of difference to him, as color expert, whether the pictures he, as an executive, accepts for processing in his plant are color-compatible. Expert and executive get along very well together.

A color company can help a producer in a good many ways, according to Mr. Murray, who points out that of course he speaks for himself and his company only. In some cases it can dispel a reluctance on the part of a bank to lend a producer the money he needs for a given picture by merely displaying its own confidence in the project by giving the producer a color commitment under favorable credit terms. In other instances it can participate directly in primary financing, or it can supply or underwrite completion bonds. He says, "There are so many variations of the financing operation these days that, in simple fact, no two deals ever are exactly alike.

And what does the color company receive for its trouble? Well, the processing work, of course, which is the company's basic function, is an immediate result. Goodwill is another. And down the calendar a way, when the picture's gone out and earned whatever it may, there is participation in the yield, if yield there be (the loss, if loss it is).

Color Company Stands To Win or Lose Heavily

Under conditions of utter adversity in the land it would be possible, no doubt, for a color company to lose its colored shirt on a flock of financed films that happened to collide with collective disaster, but that could happen to the sternest of banks (did, in fact, remember?) as well. And conversely, under conditions of pridigious prosperity, a color company sharing in the financing of its customers could accumulate astonishing increments. Contemplating neither of these extremes, Mr. Murray stays on the safe side of the law of averages—taking a big piece of that picture, a small piece of the other, together with a big participation and a small one, respectively—and gives every picture the fullest benefit of the finest color job his background knowledge and his personally schooled laboratory technicians can most efficiently produce.

The CCA laboratory will process better then 20 pictures this season, according to the Murray estimate, and that many will place the company in fine position for its tomorrows. One of these tomorrows has to do with the processing of color-television films, which is another story for another time and another space. Chiefly of interest to exhibitor readers now is the mani
ance that the flow of color produc
source is going to continue stea
pedited if anything, under th
policy.

◆

FOUR OF THE five pictures s
ing the week are in color, two
and one in CinemaScope. Eight

THIS WEEK IN PRODUCTION:

STARTED (5)

ALLIED ARTISTS
Pride of the Blue Grass (Color)

INDEPENDENT
Top Banana (Road Show Prod., 3-D, Color)
Hollywood Stunt Man (Bernard B. B. Ray)

RKO RADIO
Rangers of the North (3-D, Technicolor)

20TH CENTURY-FOX
King of the Khyber Rifles (CinemaScope, Technicolor)

COMPLETED (8)

ALLIED ARTISTS
Tabloid
Slade (Lindsley Parsons Prod.)

COLUMBIA
Jesse James vs. the Daltons (Technicolor, 3-D, Esskay Pic. Co.)

INDEPENDENT
The Man Who Saved the Earth (W. Lee Wilder Prod.)
Crazylegs, All-American (Hall Bartlett Prods.)
The Bigamist (Filmakers Releasing Org.)

REPUBLIC
Geraldine

UNIV-INT'L
The Glass Web (3-D)

SHOOTING (23)

COLUMBIA
The Caine Mutiny (Kramer Co., Technicolor)

INDEPENDENT
Free and Easy (Greene-Rouse Prod.)
Beachhead (Aubrey Schenck Prod., Pathe-Color, U.A. release, Stereophonic, W.S.)
Camel Corps (Edward Small Prod., 3-D, Eastman Color, U.A. release, W.S.)
Hondo (Wayne-Fellows Prod., Warner release, 3-D, WarnerColor, All-Media)
Carnival (King Bros., RKO release, Color, 3-D, Munich)

MGM
Tennessee Champ (Technicolor)
Gypsy Colt (Ansco Color)
Rhapsody (Technicolor, Wide Screen)
Knights of the Round Table (Technicolor, CinemaScope, London)
The Flame and the Flesh (Technicolor, Wide Screen, Europe)
Crest of the Wave (London)

PARAMOUNT
Mr. Casanova (Technicolor, Wide Screen)
Alaska Seas (Wide Screen)
The Naked Jungle (Technicolor, Wide Screen)
Knock on Wood (Technicolor, Wide Screen)

RKO RADIO
The French Line (Edmund Grainger Prod., Technicolor)

20TH CENTURY-FOX
Prince Valiant (Technicolor, CinemaScope)
Hell and High Water (CinemaScope, Technicolor)

UNIV.-INT'L
Ride Clear of Diablo (Technicolor)
Son of Cochise (Technicolor, 3-D)
The Glenn Miller Story (Technicolor)

WARNER BROS.
The Bounty Hunter (3-D, All-Media, WarnerColor)

Hollywood Unions Ask Pension Plan

HOLLYWOOD: Contract demands filed by 15 local IATSE units ask producers to contribute 25 cents per hour worked by their members to a proposed employer sustained pension fund. The union's 33 proposals, given to the Association of Motion Picture Producers, includes a plan to have employers contribute three per cent of their payrolls to a health-and-welfare fund already in operation, instead of the five cents per hour plan currently in operation.

The Hollywood locals are also asking for five per cent of the revenue received from theatrical reissues and from selling theatrical films to television. The labor group is seeking a four-year pact, which is reopenable in two years to discuss wages and working conditions. Local units of the union are asking for increases ranging up to 15 per cent. IATSE demands are usually the standard upon which other studio unions base their contract conditions.

A 15 per cent increase and a wide variety of changes in the work-week definition have been requested by the Publicists Guild, unaffiliated, which also presented contract demands to the producers' organization.

Women Form Industry Club in New Orleans

NEW ORLEANS: A number of the feminine members of the New Orleans motion picture exchange center have organized the WOMPIS club (Women of the Motion Picture Industry) to promote better public relations among the women in the industry and undertake charitable projects. Officers chosen by the group include Mrs. Loraine Cass, president; Mrs. Connie Aufdemorte, first vice-president; Ida Klos, second vice-president; Mrs. Lee Nickolaus, secretary; Agnes Garcia, treasurer; and August Wolverton, Georgia Bruno, Gene Barnette, Rosalie Lutenbacher, Leona Schmitt, Gladys Montreuil and Cornelia Schmitt, directors.

RKO Signs Deal with Independent Artists

C. J. Tevlin, RKO's vice-president in charge of operations, and Frederick Brisson, head of Independent Artists Pictures, Inc., have signed an agreement which grants RKO distribution rights to Independent's next film. Executives of the two companies will select a story for the production within the next few weeks. The film will be produced on the RKO lot.

Area's First Drive-In

Rose Schwartz, Mrs. Florence Musman and I. C. Jacocks have opened the first drive-in theatre in the Ansonia-Derby, Conn., area. The recently completed theatre is called the Center Drive-In.

International Organization Set by Filmakers Firm

HOLLYWOOD: Filmakers Releasing Organization has completed the establishment of a worldwide distribution setup. William Pizor has been appointed vice-president in charge of foreign sales in the recently formed organization. The initial campaign to be planned by Mr. Pizor will be for "The Bigamist," starring Joan Fontaine, Ida Lupino, Edmond O'Brien and Edmund Gwenn. In the next 18 months, the company plans to produce and release four additional pictures.

Canadian Product Up

OTTAWA: Canada's motion picture industry produced three features, 73 theatrical shorts and 308 non-theatrical films of five minutes or longer during 1952, the Canadian government reports. The output also included 111 TV commercials, 893 theatre trailers, 716 newsreel stories for theatres and 157 film-strips.

Private industry produced the three features, 15 of the theatrical shorts, 206 of the non-theatrical films, all of the TV commercials, all but five of the theatre trailers, 641 of the newsreel stories, and 61 of the film-strips. The balance was produced by government agencies.

Most of the non-theatrical films were produced in color, all were in English, and 16 of them were produced for sponsors outside of Canada. Film production was mainly concentrated in Ontario and Quebec. The three features were made in the latter province.

HOLLYWOOD SCENE

(*Continued from preceding page*)

of the North," directed by Louis King. Victor Mature, Piper Laurie, William Bendix and Vincent Price are top names.

Three-dimensional cameras is the word for "Top Banana", the stage success. Road Show Productions is making it in color. Phil Silvers, who starred in the stage show, is starred in the film, and the original stage cast goes along with him. Rose Marie is the feminine lead. Ben Peskay is executive producer, Albert Zugsmith is producer, and Alfred E. Green is directing. No distributing channel has been chosen.

Hayes Goetz began shooting "Pride of the Blue Grass" for Allied Artists, a turf story filmed in the Color Corporation of America process, which has Lloyd Bridges, Vera Miles, Margaret Sheridan and Arthur Shields in principal roles. William Beaudine is directing.

Astor, Zimbalist in Deal

Bob Savini, president of Astor Pictures, has concluded negotiations with Al Zimbalist, executive producer of Three Dimensional Pictures, Inc., for distribution rights to the 3-D science-fiction feature, "Robot Monster."

An Anti-Red Oath Wins SAG Vote

HOLLYWOOD: The membership of the Screen Actors Guild has voted 3,769 to 152 its approval of the board-recommended anti-Communist by-law. The by-law, thus approved by more than 96 per cent of the Guild's members, and which could become a pattern for other Hollywood organizations in kind, reads:

"No person who is a member of the Communist Party or any other organization seeking the overthrow of the government of the United States by force and violence shall be eligible for membership in the Screen Actors Guild. Application for guild membership shall contain the following statement to be signed by the applicant: 'I am not now and will not become a member of the Communist Party or any other organization that seeks the overthrow of the Government of the United States by force and violence.' "

Voting was conducted by mail referendum, with certified public accountants Thomas & Moore auditing the returns.

U-I Signs Miss Universe Pageant Contestants

Eight contestants from the Miss Universe Beauty Pageant, held at Long Beach, Cal., last week, have been signed to contracts by Universal-International Pictures. Those who signed contracts were Christine Martel, Miss Universe; Myrna Hansen, Miss U.S.A.; Kimuko Ito, Miss Japan; Ingrid Rita Mills, Miss South Africa; Synove Gulbrandsen, Miss Norway; Maxine Morgan, Miss Australia; Emita Arosemena, Miss Panama, and Alicia Ibanez, Miss Uruguay. All the girls have been enrolled in the studio's dramatic school.

Name Balaban, Skouras

Barney Balaban, president of Paramount Pictures, and Spyros Skouras, president of 20th Century-Fox, have been named honorary chairmen of the Sophie Tucker Golden Jubilee Celebration, sponsored by the Jewish Theatrical Guild, it has been announced by Harry Brandt, chairman.

Report Tribune Settlement

Warner Brothers and Universal have reached a settlement with the Tribune Theatre Corporation, New York, which has an action against the majors pending in U. S. District Court. RKO Radio previously had settled with the corporation.

Gamble Gets TV Channel

The Mount Hood Radio and Broadcasting Corporation, in which Ted Gamble has a major interest, has been granted a television channel in Portland, Ore., by the Federal Communications Commission.

The National Spotlight

ALBANY

"White Witch Doctor" and "Powder River," which brought the Stanley Warner Strand one of its biggest grosses in recent months, despite temperatures in the high 90's, was moved to the Ritz for a second week. The Strand reported night standees. . . . John Brousseau shuttled between the Delaware and the Madison while Oscar J. Perrin, manager of the latter, vacationed. . . . Fabian's Cohoes, Cohoes, managed by George Seed, has a new all-purpose screen, while the Strand, Albany, piloted by Al LaFlamme, has received from CinemaScope company a 45-foot-wide curved screen. . . . Fabian Theatres are well pleased with results obtained so far in exhibiting 3-D features at Mohawk drive-in. Incidentally, the 3-D screen at Fabian's Palace showed a tendency to pull apart at the seams during a recent week, when the air-conditioning system was on. Stage hands nursed it with an adhesive susbtance. . . . Mrs. Carrie Rodgers, manager's secretary in Warner exchange, was honored at a party marking her 30th anniversary with that company and First National.

ATLANTA

J. H. Thompson, of Martin & Thompson Theatres headquarters in Hawkinsville, Ga., was in Atlanta buying for his circuit. . . . William Karrh, owner of Dixie Theatres in Georgia, is rapidly improving from the effects of a stroke sometime ago. While he is out, Mrs. Karrah is looking after the business. . . . William C. Bostwick has been appointed assistant to Lamar Sarra for Florida State Theatres in Jacksonville, Fla. . . . L. Z. Henry, owner of the Home theatre, Zephyrhill, Fla. has resigned as president of the City Council there. . . . Miss Shirley Fuller, accounting department of Astor Pictures of Georgia, was honor guest at a luncheon given by Mrs. Rose Lancaster, same company, at Davidson Tea Room on July 25. Miss Fuller will be married September 3. . . . The Drew theatre, Monticello, Ark., was destroyed by fire with loss of $100,000. The fire was started by lightning. . . . Miss Alma Cook, formerly with U-I, was visiting with Miss Betty Landers of Monogram. . . . David Katz, co-owner of Kay Exchange, was in Florida on vacation. . . . Mrs. Cleme Lewis, Realart Pictures, has returned to her desk after a spell of illness.

BALTIMORE

The Gaertner Circuit's newest theatre, the Harford, a 1,000-car drive-in, is ready for opening in Aberdeen, Md. . . . Les Coulter, formerly manager of the Hippodrome is now the manager of the Cameo theatre. . . . Orville Crouch, Loew division manager, in town visiting the local Loew outlet. . . . Ted Routson, Playhouse manager, is back on the job after a long siege of illness. . . . Kenny Most has resigned as assistant manager at the Hippodrome. . . . Owen Schnepf, Century assistant, is vacationing. . . . Caryle Hamburger, Little theatre, back from a West Virginia visit. . . . John Murphy, Loew's Theatres executive, along with Orville Crouch was in town to attend funeral of Howard C. Burkhardt, who died while managing Loew's Midland in Kansas City, Missouri. . . . Bernard Terry, Stanley projectionist, ill at home with the grippe. . . . Allen Mellits, on vacation from College is handling the food concession for his father, Sam Mellitis, at the Cross Road drive-in, Denton, Md.

BOSTON

Stanley Eilenberg has been elected clerk of the Middlesex Amusement Company, of Malden, assuming the position held for many years by his father, the late Abner Eilenberg. The buying and booking for the circuit, which had been handled by the late Abner Eilenberg, is now under the direction of two directors of the company, Winthrop Knox, Jr. and Lloyd B. Clark. . . . When Mario Cicchesi reopens the Jasan theatre, East Weymouth, August 14, he will change the name to the Victor. . . . Fred Phinney, 75, doorman at the Beacon Hill for several years, died suddenly July 22. . . . Nathan E. Goldstein, Arcade theatre, Springfield, and Mrs. Goldstein are the proud grandparents of twin sons born this month to Dr. and Mrs. Joseph Goldstein of Washington, and of a daughter born to Mr. and Mrs. David Goldstein of New York. . . . Tom Dowd, managing director of the Beacon Hill theatre, is handing out cigars again in honor of the birth of Maureen, the eighth child born to Mr. and Mrs. Dowd.

WHEN AND WHERE

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

BUFFALO

Dave Miller, manager of the U-I branch, is passing Corona Coronas to friends along Film Row. The reason is that Dave is a grandfather for a second time. A baby daughter, Susan Dee, has been born to his daughter, Mrs. Marvin Schwartz in Cleveland. . . . Dave Leff is handling IFE releases in the Buffalo and Pittsburgh area, making his headquarters in the Eastern Theatre Supply headquarters, Buffalo. . . . Mrs. Thomas R. Sacher, wife of Tommy Sacher, longtime projectionist at Shea's Buffalo, is dead. Mrs. Sacher was widely known in the Keith-Orpheum and Pantages vaudeville circuit. . . . J. Fred Schoellkopf IV, one of the officers of Skyway Drive-In Theatres, Inc., has been named third vice-president of the Buffalo Chamber of Commerce. . . . Arthur E. Bullett, shoe store proprietor, is dead. He was the husband of the former Edith Maurer, who was a member of the Shea Theatres office staff for many years. . . . The Empire drive-in, Rochester, now is putting on Sunday morning church services. The last service attracted more than 360 persons and more than 100 cars.

CHICAGO

Mayor Kennelly of Chicago proclaimed the week of July 25 as "Cinerama Week" in honor of the opening of "This Is Cinerama" at Eitel's Palace theatre here. . . . Harry Goldman, United Artists branch manager, has been released from Michael Reese Hospital. Fortunately, it was found that he would not have to submit to surgery and he is recuperating at home. . . . Ted Tokarz, who operated the Holiday, Round Lake, Ill., which was destroyed recently by a windstorm, has reopened the Hegewisch theatre, Chicago. Plans have been made for rebuilding the Holiday. . . . The late Ludwig Sussman, who operated the Adelphi theatre here for many years, will have a plaque to his memory placed in the theatre by a group of religious and business leaders of Rogers Park, the neighborhood in which the Adelphi is located, on August 21, the anniversary of his death. . . . Bill Newton has left Filmack Studios here to join Kling Studios as an account executive in the motion picture-television division.

CINCINNATI

Business at the first run houses, which has been below average for the past several months, is showing considerable improvement, despite the record heat, with the thermometer registering in the mid-90's. . . . Murray Baker, former booker for the recently discontinued headquarters of Northio Theatres here, has opened an office on Logan Street adjacent to the Film Building, as representative of Italian Films Export. . . . Roselyn Rosen, sister of William

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Bien, local circuit operator, died at her home July 15. Mr. Bien's son, Jack, will be married to Nancy Marx, local girl, September 6. . . . Charles Basham, West Virginia salesman for 20th Century-Fox, has resigned to enter another line of business. . . . Allan S. Moritz, former branch manager for Columbia here, and now operating theatres in the Louisville, Ky. area, is recovering from an attack of pneumonia, which confined him in Jewish Hospital here. . . . The 750-seat Lyric theatre, opened more than 40 years ago in Hamilton, Ohio, has been razed, so that a portion of the site can be used for a new store building. . . . Ira B. Dyer, who operated the Clinton theatre and the Albany Drive-in, at Albany, Ky., has sold both houses to Tennessee operators. He will return to his former home in Florida. . . . The city commission, at Piqua, Ohio, is planning to repeal the city three per cent admission tax December 31.

CLEVELAND

Howard Dietz, MGM vice president, and Arthur Schwartz, celebrating their 25th year as collaborators, spent two days in Cleveland to promote "Band Wagon" and doing saturation appearances on radio and TV. . . Phil Isaacs, captain of the Paramount Jubilee Drive, was here Tuesday for a pep branch meeting. . . . Helen Shoma succeeds Jeanette Emery, resigned, as secretary to Paramount branch manager Harry Buxbaum. . . . Mrs. Barbara Spicka, 89, mother of Mrs. M. H. Fritchle, wife of the head of Oliver Theatre Supply Co. died. . . . Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, and Mrs. Schwartz are visiting their daughter at a Michigan lake resort. . . . Paul Vogel, Liberty theatre, Wellsville, was recalled by the army for a 2-month teaching session at Fort Meade. . . . State Theatre, Akron, operated for more than 35 years by the Romwebber family, closed August 1st when Mrs. Elizabeth Romwebber, widow of John Romwebber and her two sons, attorney Richard and probate court deputy Robert take over a long term lease on the Allen theatre, closed since 1950. . . . Bernard Rubin, head of Imperial Pictures, has the northern Ohio distribution franchise for Filmaker Pictures.

COLUMBUS

Theatremen breathed a sigh of relief when the Columbus Transit Company and the bus operators' union agreed on a new contract which would permit the buses to roll following and 11-day strike. . . . Herbert Steinberg and Ralph Buring of Paramount were here to confer with city officials and Loew's executives on plans for the world premiere of the Dean Martin-Jerry Lewis picture, "The Caddy" at Loew's Ohio August 17. . . . William Brooker, Columbia Pictures' exploitation representative, was here for the campaign on "Fort Ti.". . . Loew's Ohio is the first local house to have new wide screen in use. The panoramic screen will be used for the showing of Twentieth Century-Fox's "White Witch Doctor" starting August 4. . . . RKO Palace is completing its Miracle Mirror wide screen installation.

DENVER

With all Variety members working at making the forthcoming "Denverieties" Aug. 19 a big success, the Tent is closed down until Aug. 6, with Tommy and Mary Snyder on vacation. The "Denverieties" will be held at the Park Hill country club. . . . Robert Patrick, Realart and Preferred Pictures exchange owner, flew to Los Angeles to meet producers. While there he made arrangements to handle "Hannah Lee" for the Denver and Salt Lake territories. . . . Ray Hazzlett has been named a city manager at Albuquerque, N. M., for Albuquerque Exhibitors Inc., and will operate the Kimo, State, Hiland and Lobo. . . . Lou Gasparini, formerly purchasing agent, has also been advanced to a city manager in Albuquerque, where he will supervise the El Rey, Sandia, the Cactus drive-in and the 66 Drive-in.

LUX ENDORSED FOR MAYOR OF BUFFALO

BUFFALO: **Elmer F. Lux, the man of many parts, may yet wind up Mayor of Buffalo. The Elmart Theatres head has been endorsed by the executive committee of the Erie County Democratic Committee. Mr. Lux is a joiner of great talent. In the industry, it's the Variety Club, Tent 7, of which he's been head barker. He now is a national canvassman. Outside the industry, it's the Holy Name Society, the Elks, Eagles, Moose, Buffalo Athletic Club, Greater Buffalo Advertising Club, Rotary, and the Knights of Columbus. For 25 years or so, he's been active in all "fund" drives in Buffalo. He's been in politics since 1948. He was a councilman-at-large, and president of the Common Council.**

Elmer F. Lux

His circuit was formerly the Darnell, and then the Lazar. It also has houses in Ohio, West Virginia, Maryland and Kentucky.

DETROIT

Next week "This Is Cinerama" will pass the long run record of any production in Detroit. It has already run longer that any moving picture. Celebration is being planned with prizes to tie in with the figure 20—that being the number of weeks the production has run. . . . Blond Detroit lovelies will vie for the "most-like-Marilyn-Monroe-in-a-bathing-suit" title in a contest sponsored by the United Artists theatre. Winner will wear a prize diamond wrist watch and display gems from a local diamond collection as she hostesses "Gentlemen Prefer Blondes" opening. . . . Neal Talling, Highland Park Krim manager, wonders what there is to contests. He offered an all-expense paid trip to the Film Festival in London, Ont., featuring Alec Guiness British star in person. After several weeks of waiting, Talling concluded Highland Park kids just aren't ambitious as no entries poured in.

HARTFORD

Mrs. Mary T. Grady, treasurer of the Hartford Theatre Circuit, Hartford, and her husband, Robert, have returned from a vacation trip to Toronto and other Canadian cities. . . . Fred Quatrano, Waterbury, Conn., theatreman, has disclosed plans for construction of a drive-in theatre at suburban Watertown, Conn. . . . Albert M. Pickus, owner of the Stratford theatre, Stratford, Conn., and a national TOA officer, is serving as chairman of the budget sub-committee of the Bridgeport (Conn.) Area Community Chest. . . . Two units of the neighborhood Hartford Theatre Circuit have increased adult admissions. They are Colonial, Hartford, and Central, West Hartford. . . . The Warner Bros. Connecticut exchange will observe Aug. 16-22 as "Max Birnbaum Week," in honor of the exchange manager.

INDIANAPOLIS

"Shane," inaugurating the Indiana's big screen with the summer's outstanding business, has rounded into a second week. . . . Gloria Van Deweel of the "Main Street to Broadway" cast will be feted here Monday by manager Howard Rutherford of Loew's. Nori Nelson will be here Tuesday on behalf of "All I Desire," at the Circle. . . . Tom Dillon, booker at Columbia, has resigned to join the Republic sales organization here. . . . Edwin R. Bigley, new United Artists branch manager, has sold "Shoot First" and "The Neanderthal Man" first run to four local drive-ins. . . . The Allied Theatre Owners of Indiana report 20 Indianapolis neighborhood houses have closed since Jan. 1, 1952. . . . Paramount will preview new product for exhibitors in an all-day session at the Cinema Monday. . . . Loew's and the Indiana are shifting back to Thursday openings this week, after giving Fridays a try.

KANSAS CITY

Work in construction industries has resumed after a 10-week stoppage when an estimated 30,000 men in this area were not engaged in their normal occupations, relieving substantially the shortage of labor income that has drastically affected business, including theatres. . . . Rains in many sections of Kansas give promise of good crops where disaster had threatened. The exchange area as a whole has gained largely in total income prospects. . . . Committees have been appointed for the coming year's activities of the Motion Picture Association of Greater Kansas City. . . . Hot weather has come back—and the week's total of theatre attendance appears much improved. . . . It's the eleventh week for "Lili" at the Kimo. . . . "Second Chance" was held over at the RKO Missouri.

LOS ANGELES

Fred Greenberg, Warner branch manager, was back at his desk after being confined to St. Vincent's Hospital. . . . Barney Rose, Universal-International district manager, flew into town from San Francisco. . . . Passing out stogies to celebrate the arrival of a seven-pound baby girl, was Charley Geary, Metro salesman. . . . One of the old-time exhibitors of the Southland, Bill Knotts, paid a visit to the Row after an absence of many years. Knotts formerly operated a theatre in Covina, and is now resid-

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ing in Palm Springs. . . . Dave Barnholtz, former theatre operator in Pittsburgh, is now a restauranteur in Los Angeles. . . . At a luncheon of the golfers of the Film Row Club held at the Roger Young's, the following members received prizes as winners of the recent golf tourney held at Brookside, Pasadena: Leonard Srere, George Tripp, E. Fitzpatrick, Gail Parker and Harry Camp.

LOUISVILLE

The new drive-in under construction at Summerville, Ky. was scheduled to open July 23. . . . The ozoner is named the Skyline. Russell Phillips who supervised the construction and equipping will also supervise the management. At present Russ is handling the operation of the Franklin, Greensburg, Ky. . . . The summer season of light opera is on in full swing at the Iroquois Amphitheatre here. A "Radiant Multi-Flect Wide Screen" has been installed in the Plaza theatre, Glasgow, Ky., for Bruce and Walter Aspley. . . . Also equipped with wide-screen and 3-D is Foster Lane's Lane theatre, Williamsburg, Ky. . . . Lou Arru's Twi-lite drive-in theatre here is the first drive-in theatre in the area to announce the installation and running of 3-D programs. The initial program, "House of Wax," was scheduled to begin July 29. . . . Circuit Judge Stuart A. Lampe has issued a temporary injunction against the Motion Picture Operators Local No. 163, forbidding the picketing of the Downs theatre by the union.

MEMPHIS

Two theatres in the Memphis trade territory have installed 3-D equipment and have started booking 3-D pictures. R. B. Cox, owner, Eureka, Batesville, Miss., and Howard Langford, owner, Folly, Marks, Miss., reported record business as they opened their first 3-D films. . . . The 13th Memphis theatre to put in a wide screen in Memphis was the Hollywood, owned by Jim West. . . . Delta theatre, Clarksdale, Miss., owned by A. T. Dunn and W. R. Tutt, was burned to the ground last week by fire of unknown origin which broke out after the last show for the evening. . . . Leon Roundtree, owner, has re-opened Valley theatre at Water Valley, Miss., to take the place of Grand theatre which burned July 13. . . . Al Rothchild, Memphis branch manager for National Screen Service, has been promoted to a special assignments position with the company's New York office. He will be succeeded as Memphis manager by Jack Lustig, salesman with National Screen in the Memphis territory since 1944. . . . Malco Theatres, Inc., and The Press-Scimitar, Memphis afternoon newspaper, are co-operating in a talent search in connection with "Main Street to Broadway."

MIAMI

The Bernstein Theatres are adding another house to their circuit with the early August opening of the 850-car Turnpike drive-in. Seats for about 250 'walkins' have been included. Bob Bernstein, executive vice-president has been very actively supervising the project. . . . The local papers gave the Hollywood star treatment to the chimp, J. Fred Muggs, of the Dave Garroway TV show, "Today" when he made a personal appearance in town. His stage appearance at the Essex was a spectacular success according to manager Walton Oakerson. . . . Harry Kronewitz, assistant at the Carib, Miami Beach, has planned a motor trip through the midwest with his wife as his vacation schedule. . . . Lee Ruwitch, vice-president and general manager of TV station WTVJ, announced the appointment of Norman J. Werthmann to the post of executive producer for industrial films.

MILWAUKEE

At the recent board meeting of Variety Club, Tent No. 14, president, Gordon Hewitt, along with Ray Trampe, who were the club's representatives to the national convention in Mexico City, related the events of the session there. . . . Mrs. Sadie Tandlich, of New York City, mother of Karl Harte, Universal home office representative here, died. . . . At Wisconsin Allied's regional meeting at Rice Lake, August 12. Mr. J. Robert Hoff, president of the Ballantyne Co., will be guest speaker. . . . Irene Preston, secretary to Harold Pearson in the Wis. Allied office, is vacationing at Lac du Flambeau. . . . In town is Sam Levin, general manager of the Drive-In Theatre Concession Co., New York City, who has charge of the remodeling of the Bluemound drive-in's newest concession building. . . . Killed, along with two other men in a plane crash on a fishing trip to Canda, was Leonard Gappa, owner of the Salter Electric Co., Inc., Waukesha. Until about four years ago he had been with Fox-Wisconsin Amusement Corp., as a purchasing agent.

MINNEAPOLIS

Pete and Mike deFea have opened their new 350-car Chateau drive-in at Milbank, S. D. The deFeas also operate two conventional houses at Milbank. . . . Work has started on a new 500-car drive-in in the Morgan Park section of Duluth. The $125,000 ozoner, being built by Ted Mann and Charles Rubenstein of Minneapolis, is expected to be completed by spring. . . . Billy Evidon, branch manager of Columbia in Los Angeles, was a visitor. . . . Gert Weber, branch manager's secretary at 20th-Fox, and her husband Wally Weber, head shipper at UA, are vacationing near Bemidji, Minn. . . . Jack Compston sold the Pix, Sleepy Eye, Minn., to Ray Poirier of Montevideo, Minn. . . . Pines drive-in at Custer, S. D., and Hills drive-in at Spearfish, S. D., will install CinemaScope equipment for next year's season. . . . Don Swartz, operator of Independent Film Distributors, is back from a vacation at Yellowstone Park. . . . Ev Seibel, advertising manager of Minnesota Amusement Co., and family are vacationing near Park Rapids, Minn., with Robert Murphy, *Star* and *Tribune* movie critic, and family.

NEW ORLEANS

J. R. Farrell, Iota, La., advised Transway that he closed the Royal for a few weeks for renovation. . . . Evans Sprott, of Bijou Amusement Co., Nashville, Tenn., announced that the company turned over operations of Lincoln, Laurel, Miss., to Brad Suddith, July 16. . . . C. A. Gulotta, local Fox theatre, is confined to Mercy Hospital due to a heart attack. His many friends wish him a speedy recovery. . . . James Prichard, manager Monogram Southern, Dallas, visited with local manager Henry Glover and personnel. . . . Hap Barnes, Atlanta, was here in the interest of his Rebel drive-in, Baton Rouge, La. . . . Dan and Shirley Brandon, and their two kiddies, Danny, Jr., and Diane, were on a pleasure jaunt in Mississippi and Memphis. . . . Southeastern Equipment manager, Wm. Murphy, and wife Dotty, are vacationing in Atlanta. . . . Sammy Wright, Connett Buying and Booking Service, will represent the new Rio drive-in, Bidalia, La., which is scheduled to open August 10. Baker Newton and Ernest Davis, both of Ferriday, La., are the owners. . . . Edward I. Fessler and Meyer A. Ripps of Do Drive-In Theatre Corp., Mobile, Ala., jointly announced that they had assumed a goodly portion of the stock in Nile, Inc., builders of the drive-in, the largest combined out- and in-door theatre project in New Orleans area.

OKLAHOMA CITY

"Francis Covers the Big Town" is now showing at the Warner theatre. . . . The Center theatre has completed the installation of their new screen. . . . Mrs. Zelma Plato, manager of the Chieftain theatre, has returned from Arkansas where she spent her vacation. . . . Mrs. Margaret Young was named manager of the Agnew theatre last week. . . . Mr. and Mrs. Harold Combs will leave for Nova Scotia August 20 for an extended vacation. Mr. Combs is concession manager for Barton Theatres. . . . Grover Willinham, manager of the 77 drive-in theatre, is convalescing at his home after undergoing an operation last week. . . . Jake theatre, Shawnee, Okla., held penny day July 21. . . . Tri-State drive-in theatre, Joplin, Mo., held Club Night July 21. The evening was a success.

OMAHA

Axel Sorenson, exhibitor at Beresford, S. D., reported he was taking his first vacation since World War II and planned a western trip. . . . The theatre at Irene, S. D., formerly owned by Charles Trenker, who was killed in a car accident, is reopening under the management of J. Maierhauser. . . . Town theatre manager, Jim Schlater, after resting the first part of his vacation in an Iowa town where he was born, returned to Omaha and got back in shape painting his house. . . . Jake Rachman, World-Herald movie and drama critic, left an estate valued at $52,998, according to County Judge R. R. Troyer, excluding Illinois property valued at $30,000. . . . The old Fortieth Street neighborhood theatre is giving way to a doughnut factory. . . . Wally Johnson, exhibitor at Friend, Neb., is touring Europe after attending the coronation in England. . . . Steve Kasi, exhibitor in Grand Island, is in St. Francis Hospital. Members of the Row wish Steve a speedy recovery.

PHILADELPHIA

20th Century-Fox has let out contracts in the amount of $38,000 for alterations and subdivisions of the ground floor of the building at 314-22 No. 13th Street to provide new quarters for the local exchange. . . . Office manager Joseph Farrow is no longer with RKO. . . . Bob Weber, assistant to Howard Minsky, mideastern division manager for Paramount, recently became the father of a baby daughter. . . . The Newtown Hall,

(*Continued on opposite page*)

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Newtown, Pa., has changed hands and is now a community enterprise with Allied Motion Picture Theatre Service here handling the booking and buying. . . . RKO booker John Phelan is on the sick list. . . . Comerford and Capitol, Comerford houses in Scranton, Pa., completed the installation of wide-screen equipment and stereophonic sound. . . . A. M. Ellis circuit here closed its Center in Trenton, N. J., and Classic in Lehighton, Pa. . . . Mrs. Robert O'Hara, the former Marge Comerford, daughter of the late M. B. Comerford, founder of the theatre circuit bearing his name, gave birth to a daughter last week in Scranton, Pa. . . . Main Line drive-in, in Philadelphia's exclusive Main Line section, opened this week with "Salome."

PITTSBURGH

This city was one of 34 selected by Paramount for the triple showing in a single day of "The Caddy," "Little Boy Lost," and "Roman Holiday." A large crowd of exhibitors, movie critics and radio and TV representatives attended the morning, afternoon and evening, showings in the Shadyside theatre. . . . Bud Taylor is serving as relief manager of the J. P. Harris while Bill Zeiler is on vacation. . . . The Fulton sneak-previewed "The Great Sioux Uprising," while the Warner did the same with "The Hitch-Hiker." . . . Local 171 of the Motion Picture Operators Union is mourning the death of Albert Earl Wicke, a 38-year veteran in the business who was in the projection room at the Ritz theatre at the time of his death. . . . It isn't very often that a theatre brings back a hit within a four-week period, but the Art Cinema did just that with "The Seven Deadly Sins." . . . Morty Henderson took a trip to Bermuda in connection with the Harris Showmanship Award. . . . B. N. Rosenberg, movie exhibitor will succeed Morry Berman as commander of the Variety Club's Post 589 of the American Legion.

PORTLAND

First run business should start to perk here this week after being in a slump due to poor product. Nearly all downtown houses have hot pictures. "Shane" opened at the Orpheum on a new, big, panoramic screen. . . . Russ McCullough, chief sound engineer for National Theatres was here from the film capital for the big screen installation. . . . Ditto Eddy Grub, ace installation man from Los Angeles. . . . Carl Mahnde, Evergreen maintenance engineer, was here from Seattle. . . . Evergreen president Frank Newman, Sr., and vice-president William Thedford, from the Seattle headquarters, were in town for a couple of days. . . . The press and Evergreen managers from Oregon and Washington thoroughly enjoyed the CinemaScope exhibition at the 5th Ave. theatre in Seattle last weekend. . . . Mayfair manager Herb Royster back from vacation. . . . Mrs. J. J. Parker met with a top architect last week and will give all of her theatres a facelifting.

PROVIDENCE

"Shane," which was held over for a second week at the Strand, was the subject for Brad Swan's column in the *Providence Sunday Journal*. . . . "The Charge at Feather River" held for a second week at the Majestic. . . . As a thousand or more cars sought admission to see a 3-D picture at the Cranston Auto theatre on a recent Sunday night, traffic was snarled for a distance of two miles. Theatre-bound motorists tangled with cars returning from shore and beach resorts compelling an emergency call for extra police. . . . The Somerset Family drive-in offered the 3-D "House of Wax" at regular prices with glasses available at 10c extra. . . . The Community presented the 3-D "It Came From Outer Space" at usual admission charges plus a dime for glasses. . . . The RKO Albee recently installed a new full-stage-size screen. . . . All surrounding drive-ins did near-capacity business as the second torrid spell of the season hit this area.

SAN FRANCISCO

Earl Long, district manager, United-Paramount, is on vacation. Mervin "Buz" Davenport, manager Downtown Paramount, Los Angeles, is relieving him. . . . Frank Jenkins, formerly exploiteer, 20th Century-Fox, is now in the Denver, Salt Lake territory for MGM. . . . K. R. Mellgren, at one time with RKO, Seattle, replaced Ted Lundigren as booker at United Artists. . . . Howard Newman, one-time manager, St. Francis, reportedly will soon marry Ginger Malladin, former wife of Paul Malladin, once with Fox West Coast, here. . . . R. B. Smith, Chowchilla exhibitor, is out of the hospital, but will be on crutches for about four weeks because of a knee injury. . . . Edward Sutro put his Gateway, Oakland, on a Friday-Saturday-Sunday basis. . . . Golden State opened the rebuilt Grove, Pacific Grove, following fire of three years ago. . . . Barbara Rogers, new industryite, replaced Lorraine McQuillan at the switchboard of Columbia. . . . James Henry, 1st assistant shipper, Paramount, was promoted to booker and Dean Malcolm of Warner Bros. took Henry's place in the shipping room.

TORONTO

Winner of the "Young Bess" contest conducted by MGM among the 10 top managers in Canada, was Bill Novak, manager, Capitol, Winnipeg, a FPCC unit. . . . Norman MacCutcheon has joined the 16mm. department of MGM in Saint John. . . . Canada's largest drive-in, the Sky-Vue, has been opened a mile east of Edmonton, Alta. The theatre spreads over 20 acres and holds 1,100 cars. . . . Tom Daley is tournament director of the Canadian Motion Picture Golf Championships being held Aug. 25, rain or shine. Ralph Dale is chairman of the prizes committee. . . . Night baseball proving considerable opposition for theatres in the Maritimes. . . . Jay Lieberman, manager of the Odeon Rialto, Edmonton, was a visitor to the city. . . . Ed Baumgarten of Lippert Pictures was in for discussions with franchise-holder Cardinal Films. . . . Winners in the Famous Players district B Jamboree have been announced. They include Bob Harvey, manager, Capitol, North Bay; Bill Burke, Capitol, Brantford; Art Cauley, Paramount, Brantford; Truman Walters, Regent, Oshawa, and Earl Scandrett, Royal, Woodstock.

WASHINGTON

The Variety Club July 22 dedicated a plaque at Emergency Hospital in memory of eight deceased members of the club: J. C. Brown, William F. Crockett, Stephen T. Early, Frederic B. Klein, Paul Linson, Julius Lulley, Hardie Meakin and Reverend John Palmer. . . . Paramount's Jubilee Show was held Monday at the Circle theatre. . . . Semi-final judgings of the "Miss Washington" contest will be held at the Naylor, Langley and Apex theatres. The finals will be staged August 17 at Loew's Capitol. . . . C. Glenn Norris, 20th Century-Fox Atlantic division manager, was in New York for a series of meetings. . . . Joe DeMaio, Sandy Film, is recovering from injuries received in an automobile accident. . . . "The Band Wagon" was given a special screening at MPA headquarters July 17, by Orville Crouch, MGM Washington representative.

Massachusetts Theatres Change Wage Scales

The minimum wage laws of Massachusetts, effective last week, have changed scales for theatre employees. Ticket sellers' wages go from 65 to 70 cents on hour, those of ushers from 62½ cents an hour to 65. Cashiers at refreshment stands will receive a minimum still to be set, more than 65 cents. Inexperienced sales girls are to receive 65 cents, and experienced ones 67½ cents. Cleaners and doormen are to receive 70 cents.

Name Industry Leaders To JDA Drive Posts

Nine industry executives have been named to posts in the amusement division of the 1953 Joint Defense Appeal campaign, it has been announced by William J. German, president of W. J. German, Inc., and division chairman of the drive. Edward Fabian, of Fabian Theatres, has been named treasurer of the campaign. Joseph Bernhard, Paul N. Lazarus, Jr., Charles E. Lewis, Charles Moss, Louis Phillips, Walter Reade, Jr., Harold Rinzler and Burton Robbins have been appointed vice-chairmen in the campaign.

Pastime Circuit Plans Extensive Changes

The Pastime circuit, Charleston, S. C., plans to alter its Gloria, Riviera, American, Garden, and Ashley theatres. The Garden will have a new projection booth, for larger pictures. The Gloria will have stereo sound, and an all-purpose screen. The American has been altered for 3-D and will be used solely for that effect. The Riviera will have a wider screen. The Ashley also has been given one. Albert Sottile heads the company.

To Open Big Drive-In

The 1,000-car Hartford Drive-In theatre, Aberdeen, Md., will be opened shortly. Construction of the theatre is nearly completed, it has been announced by Louis Gaertner Enterprises, operators of the drive-in.

Altec Concludes Deal

After several months of negotiations, Altec Service Corporation has concluded a deal with the Veterans Administration covering the entertainment facilities of the Administration's installations.

People in The News

J. Cheever Cowdin, former chairman of the board of Universal Pictures, has been sworn in as director of the Motion Picture Division of the International Administration Service.

Albert M. Pickus, owner of the Stratford theatre, Stratford, Conn., and a national officer of the Theatre Owners of America, has been appointed chairman of the budget sub-committee of the Bridgeport, Conn., area Community Chest campaign.

Melvin Edelstein and William Schwartz have been appointed to branch manager positions in RKO Radio's foreign exchanges, it has been announced by Alfred Crown, foreign manager. Mr. Edelstein has been assigned to Colombia, succeeding Hugo Stramer, recently transferred to Argentina. Mr. Schwartz succeeds Mr. Edelstein as manager for Puerto Rico.

S. B. Alderman has been named Miami branch manager of United Theatres.

Morey R. Goldstein, Allied Artists vice-president and general sales manager, is in Hollywood for a series of conferences with Steve Broidy, president, Harold Mirisch and G. Ralph Branton, vice-presidents, and Walter Mirisch, executive producer.

J. M. Franklin, president of the Franklin & Herschorn Theatre Company, St. John, N. B., Canada, was chairman of an Israel bond drive in the eastern provinces of Canada. His wife served as honorary chairman of the women's auxiliary of the drive.

Matthew Fox, president of Motion Pictures for Television, has been elected a director of WSJL-TV, Bridgeport, Conn.

Richard Todd, star of Disney's "The Sword and the Rose," was guest of honor Monday at a luncheon at the 21 Club, New York, attended by top executives of the RKO and Disney home offices.

Richard D. Kriebel, public relations director of the Polaroid Corporation, has also been appointed the company's director of sales and advertising for 3-D. Robert C. Casselman, sales manager of the photographic division, has been appointed sales and advertising manager. Edward R. Speare has been named assistant sales manager of the photographic division.

Phil Hodes, manager of RKO's New York exchanger who is retiring August 1, will be given a testimonial luncheon August 5 at the Hotel Astor, New York.

David Sarnoff, chairman of the board of the Radio Corporation of America, has been appointed as tentative president and director of the National Broadcasting Company, succeeding Frank White, who has resigned effective August 7.

Edward Mullen, United Artists office manager at the New York exchange, has resigned to enter his own business. Mr. Mullen has been with the company for 30 years.

French Pact Extension Unofficially Accepted

"Unofficial assurance" has been received by the Motion Picture Association of America that the French Government has accepted Eric Johnson's proposal for a four-month extension of the current pact with American film companies. Confirmation of this report would mean the pact would run through October. Under this arrangement, American industry would continue to receive $120,000 a month from France. Negotiations on a new agreement would continue during the extension period.

New Finance System Set For Italian Productions

Hal E. Chester, producer, has returned from Europe where he arranged for a new system of financing American productions in Italy. Working with ANICA, Italian equivalent of the American Motion Picture Producers Association, Mr. Chester has evolved a system whereby American producers can produce films if they put up a bond in dollars. In order for the plan to work satisfactorily, Italian banks and their American correspondents must cooperate. Italian officials believe the new plan will attract millions of production dollars, previously frightened away by restrictive money practices.

Call Sheriff in Sunday Exhibition Ban Case

UNION CITY, S. C.: Lee W. Wann, local exhibitor, has had county sheriff Rochelle Boyle ordered to show cause why he cannot operate his drive-in theatre on Sundays. Mr. Wann claims that the state ban on Sunday exhibition is unconstitutional and prevents him from making a livelihood. Several South Carolina counties are allowed to exhibit on Sundays by special laws. Circuit Judge Bruce Littlejohn has set an early hearing for the case in Spartanburg, S. C.

TV Channel to Pickford

Mary Pickford's Triangle Broadcasting Company has been granted a television channel in Winston-Salem, N. C., by the Federal Communications Commission.

Korean Aid Drive Gets Screen Help

"Aid to Korea" week began in the nation's theatres Monday and continues through August 7. It is for the American Korean Foundation, and is sponsored by the Council of Motion Picture Organizations.

Theatre collections will be aided by a special appeal trailer, featuring a short speech by President Eisenhower.

In New York Monday afternoon, General James A. Van Fleet (Ret.) spoke to reporters, publishers and public relations specialists at a screening in the 20th-Fox home office. He spoke of the trailer and also of a 24-minute short subject, "Give Them This Day," which was made in Hollywood for showing over television stations Tuesday. General Van Fleet described the sufferings of the Korean people, the devastation of their properties, and the efforts made voluntarily by our soldiers to aid widows, orphans and homeless and wounded. He appealed for support of the drive in remarks which were covered by newsreel cameras. He is a director of the American Korean Foundation and also of Twentieth Century-Fox.

The COMPO sponsorship is in line with industry response to appeals for community service, and at the request of President Eisenhower. The COMPO announcement was by co-chairman Trueman Rembusch, Al Lichtman and Samuel Pinanski, and indicated Robert W. Cowyne, special counsel, will handle COMPO activities in the drive. COMPO regional and state chairmen are serving as campaign directors.

Drive-In Petition Denied By County Commission

SAN FRANCISCO: The San Joaquin County Planning Commission has denied the petition of Syufy Enterprises to locate a drive-in theatre in Stockton, Calif. The business manager of the Stockton State Hospital Farm pointed out that the proposed theatre would border on the institution's "garbage-fed hog ranch," and offensive odors would irritate the patrons. A Syufy Enterprises spokesman said they would appeal the decision to the County Board of Supervisors.

Roxy Theatre Dividend

A quarterly dividend of 37½ cents per share on the preferred stock has been declared by Roxy Theatre, Inc., New York. The dividend will be payable September 1 to holders of record August 14, 1953.

Forms Film Division

Nola Recording Studios, Inc., New York, has formed the Nola Studios Film Division, it has been announced by Vincent J. Nola, president.

CBS to Offer Color TV

The Columbia Broadcasting System intends to begin supplying color television programs to its network about September 15, J. L. Van Volkenburg, president of CBS Television, announced this week. The programs will be selected sustaining programs and in National Television Systems Committee color.

If and when this standard of color is adopted by the Federal Communications Commission, CBS Television will immediately begin a regular schedule.

The network also plans a color clinic in New York for executives of its affiliate stations.

Senator Bricker Heads Commerce Committee

WASHINGTON: Senator John W. Bricker (R., O.) has been named chairman of the Senate Commerce Committee—which has jurisdiction over television, radio and other interstate activities—succeeding the late Senator Tobey (R., N. H.). A frequent critic of the film industry, Sen. Tobey attacked producers for refusing to make film available for Phonevision and criticized the Federal Communications Commission for approving the American Broadcasting-Paramount Theatres merger. Senator Bricker has had little to do with television and film matters in the past, having devoted most of his time on the committee to rail, gas and oil matters.

Star at "Love" Premiere; Radio Stations Cover

Kathryn Grayson, star of Warner Brother's "So This is Love," attended the world premiere of the film Wednesday at the Tennessee theatre, Knoxville, Tenn. Five local radio stations broadcast the ceremonies, which were held in conjunction with the premiere. Tennessee's Governor Frank Clement was to have served as host at the premiere, which was to have been attended by Senators Estes Kefauver and Albert Gore, Congressmen Edward Baker and B. Carroll Reece, Mayor George Dempster and C. E. Brehn, president of the University of Tennessee.

Set Additional Bookings For "Joe Young" Film

RKO's "Mighty Joe Young" will receive a specialized campaign when it opens in Kansas City, New England, Omaha, Washington, Philadelphia, Minneapolis, St. Paul, New Orleans and other Gulf cities. The reissue, which has set a number of additional bookings in New York, will be aided by an intensive TV spot campaign and a cutout giveaway distribution plan.

Drive Will Honor Zukor

Paramount will hold a 14-week sales drive honoring its board chairman, Adolph Zukor, for his 50 years in the industry. The drive, planned for August 30 to December 5, will be titled "Adolph Zukor Golden Jubilee Salute," and will feature awards of many thousands of dollars to branch and sales managers, salesmen, office managers and bookers. There also will be special citations to be known as "Schwalberg Merit Awards," named for A. W. Schwalberg, president of the Paramount Film Distributing Corporation.

Mr. Zukor was honored earlier this year by Variety Clubs International, which sponsored dinners in New York and Hollywood.

Monroe R. Goodman, assistant to A. W. Schwalberg, has been appointed national coordinator of the drive. Mr. Goodman will send all branches a promotional package, including satin banners, color desk standees, color blotters, postage meter slugs and special letterheads and postcards, to assist personnel in putting over the drive.

Open Arkansas House

The recently-completed Littletown theatre, Poyen, Ark., opened last Thursday with an "open house" ceremony.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

CHINA VENTURE
starring
EDMOND O'BRIEN • BARRY SULLIVAN
JOCELYN BRANDO
Screen Play by GEORGE WORTHING YATES and RICHARD COLLINS
Produced by ANSON BOND • Directed by DON SIEGEL
General Release: September

CONQUEST OF COCHISE
Color by TECHNICOLOR
starring
JOHN HODIAK • ROBERT STACK • JOY PAGE
Screen Play by ARTHUR LEWIS and DeVALLON SCOTT
Produced by SAM KATZMAN • Directed by WILLIAM CASTLE
General Release: September

SKY COMMANDO
starring
DAN DURYEA
co-starring
FRANCES GIFFORD • TOUCH CONNERS
Screen Play by SAMUEL NEWMAN
Produced by SAM KATZMAN • Directed by FRED F. SEARS
General Release: September

THE UNTAMED BREED
starring
SONNY TUFTS • BARBARA BRITTON
GEORGE "GABBY" HAYES
with
EDGAR BUCHANAN • WILLIAM BISHOP
Screen Play by Tom Reed
Based upon a SATURDAY EVENING POST Story by Eli Colter
Directed by CHARLES LAMONT
Produced by HARRY JOE BROWN
A REPRINT
General Release: September

GENE AUTRY
and **CHAMPION**
in
SAGINAW TRAIL
with **Connie Marshall**
and **SMILEY BURNETTE**
Story and Screen Play by
DOROTHY YOST and DWIGHT CUMMINS
Produced by ARMAND SCHAEFER
Directed by GEORGE ARCHAINBAUD
A GENE AUTRY PRODUCTION
General Release: September

Asks FCC Control of Theatre TV

WASHINGTON: Theatre television plans could be affected by legislation introduced by Rep. Hinshaw (R., Cal.) calling for the regulation by the Federal Communications Commission of all subscription television services. Under the FCC's recent television decision, any attempt by the industry to set up its own system would be regulated as a common carrier. But the FCC decision left unclear the status of theatre TV operations using existing common carriers such as American Telephone and Telegraph Co. The Hinshaw bill might well class such operations as common carrier operations subject to complete FCC control.

The bill would classify subscription TV as a common carrier, rather than as a broadcasting operation.

Phonevision and other subscription TV plans want to be classed as a broadcasting operation. In that event, the FCC would license initially but would not have continuing, detailed power over whom they must sell or what rates must be charged, etc. If they are classed as common carriers, as proposed in the Hinshaw bill, the FCC would have such power.

Representative Hinshaw is a ranking Republican on the House Commerce Committee, which handles amendments to the Communications Act.

Judge Awards Counsel Fees in Loew's Suit

Counsel for the minority stockholders of Loew's who attacked the contractual relations of Louis B. Mayer and J. Robert Rubin, have been awarded $57,513 by Federal Judge Alfred C. Coxe of U. S. District Court in New York. The attorneys had asked for $90,000 in fees, a figure which defense counsels contended was too high. The lawyers who were awarded the fees were Gustave Garfield, Charles Trynin and Irving Steinman.

Laboratory Workers Sign New Wage Boost Pact

Members of the eastern laboratory technicians, represented by Local No. 702, have accepted a new contract which offers a wage boost of 7½ per cent. The terms of the new agreement also provide that laboratories will contribute 7½ cents per hour per man up to 40 hours to a welfare fund. Each employee will contribute five cents an hour to the fund on a 40-hour week basis.

Ask New TV Licenses

WASHINGTON: The Federal Communications Commission has passed a proposal that television station licenses be granted for a three-year period, instead of the present one-year period.

RCA Sales and Earnings Show Big Increase

Sales of products and services of the Radio Corporation of America and subsidiaries attained an all-time record volume of $410,686,162 during the first six months of 1953, exceeding by $104,848,337—or 34%—the previous peak established for the first half of 1952, David Sarnoff, chairman of the board, announced Monday.

RCA earnings before Federal taxes, for the first six months of 1953, amounted to $38,809,228. This represents an increase of $15,472,498 or 66% over the pre-tax earnings for the first six months of 1952. After providing $20,624,000 for Federal taxes, the net profit for the period amounted to $18,185,228, an increase of 61%.

Products and services sold by RCA in the second quarter of 1953 also set an all-time record for the period totaling $202,678,629, compared with $141,966,494 in the second quarter of the previous year, an increase of 43 per cent.

Congressmen Kill Census Business Survey Plan

WASHINGTON: Members of the House of Representatives have killed plans of the Census Bureau for a comprehensive survey of business and manufacturing set for next year. The proposed census would have included information about the industry never before gathered by the Government. The House, which had originally eliminated all funds for the project, finally agreed to $1,500,000 for "spot checking" business after the Senate voted $9,400,000 for the complete project. Although some industry work may be included in the survey, it will not be the far-reaching data the Bureau had hoped to compile.

New England Variety Club Spends Day at Races

More than 100 members of the Variety Club of New England braved the area's severest rain storm of the year last Friday to attend the club's third annual "Day at the Races" as the guests of Judge James A. Dooley, president of the Narragansett Racing Association. Each member was given a daily double ticket which was won by Lou Freedman. William Koster, executive director of the Variety Club, presented Judge Dooley with an engraved silver tray on behalf of the club.

Laskey Drive-In Circuit Files Anti-Trust Action

PITTSBURGH: Asking treble damages totaling $1,952,000, Laskey Brothers Amusement Corporation of Uniontown has filed an anti-trust action against eight major distributors. The corporation operates drive-in theatres in Western Pennsylvania and West Virginia. The suit, which charges monopolistic practices, names Paramount, Loew's, 20th Century-Fox, RKO, Warner Brothers, Universal United Artists and Columbia as defendants.

Ask FCC To Approve Color TV

WASHINGTON: The National Television System Committee last week asked the Federal Communications Commission to approve its technical standards for compatible color television.

The all-industry group has been working on the standards for several years. Compatible color television means that color signals can be received in black and white on existing sets and in color on new color receivers.

The Commission three years ago approved a non-compatible color system advanced by CBS, but that system has been lying dormant practically since its approval. Recently, NBC and RCA asked the Commission for approval of standards based on the NTSC standards.

The NTSC last week said that "exhaustive" tests had showed that its system produced a "highly satisfactory" color picture and a "high quality" black and white image. Dr. W. G. Baker, NTSC chairman, declared that adoption of its standards would encourage "keen competition" in developing TV apparatus and encouraging the rapid growth of color TV. The committee said it would help arrange a demonstration of its system at the FCC's Laurel, Md., laboratories.

The FCC is expected to order hearing on the proposed new color standards.

28 Nations to Participate In Venice Shorts Fair

The International Documentary and Short Film Exhibition to be held August 11-19 in Venice will have entrants from 28 nations. Each nation will be limited to 15 films to be judged in the competition; 118 shorts and documentaries have been entered to date. The participating nations are Australia, Austria, Bolivia, Belgium, Canada, Ceylon, Costa Rica, Denmark, France, Germany, Japan, Great Britain, Honduras, India, Italy, Yugoslavia, Malay, Morocco, Norway, New Zealand, Holland, Peru, Puerta Rico, Union of South Africa, Sweden, Switzerland and the United States, to which is to be added the work of UNESCO.

Plan Program Material For Popcorn Meeting

CHICAGO: One of the main subjects on the agenda of the Popcorn industries convention, to be held here October 11-14 at the Conrad Hilton Hotel, will be theatre concessions management, it has been announced by Bert Nathan, theatre concessions program chairman. Leading concessionaires have been invited by Mr. Nathan to join his committee and plan discussions of candy, ice cream, soft drinks and drive-in problems confronting concessionaires.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Now is the Time for a "Greater Movie Season"

THIS year, of all years, we should really get out and sell the idea of "Greater Movie Season"—for we have something to offer that is convincing proof. There are more new pictures of topbracket quality that have been offered in recent years, and the public are ready to accept the popular belief that something has happened to put the movies back in top place as American's most popular entertainment. (If we ever lost that place, it was through a certain kind of "snide" publicity that creeps in against us.)

To offset the influence of the carping critics, who can find nothing good in the public's finest family entertainment, and who want to push their own special favorites, which are generally foreign to our American taste, we have movies that are truly better than ever, and dimensions that accent the limitations of our growing competition in home television. The size of a picture doesn't necessarily make it better, but in our case, it offers just the right comparison in the theatre.

Folks will be going to see our new product, and if first-runs and film critics are correct, they will find plenty to rave about. There will be fewer films this year, probably quite a lot fewer than have come from Hollywood in some previous years, but they will be of better quality, and this difference will show. Costs of production have gone so sky-high that it is no longer a possibility for a major studio to create low-budget, so-called "B" pictures.

Television offers competition in the studios, too, for the technical sources of former "B" pictures are at work making films for television, and on what were formerly considered typical low-budgets, only today you get so much less for the money. The family will go out to see movies, in the future, because they will expect something of theatre quality, theatre-size, and with the added interest of audience participation. Audiences are always part of the attraction, in theatre presentations.

And don't be deceived about new dimensions, in that they replace or entirely supplant standard films. There will be better quality in 3-D films, plus Cinemascope and Cinerama, but also there will be a sufficient supply of the kind of films your audience has learned to like best. If there are fewer of them—then run them with greater appreciation and for longer runs.

BOY SCOUT JAMBOREE

Recently, the Boy Scouts concluded their International Jamboree—in Hollywood, this time—the biggest event of the year for Boy Scouts the world over. More than 50,000 Scouts have been in camp, at Newport, California, and this year, they called it a "Scoutorama Jubilee"—to be quite up-to-date.

There isn't a village or hamlet in the country where you won't find Boy Scouts or Cub Scouts, and in some Round Table situations, the theatre manager is a Scoutmaster, which is as it should be. The Jamboree is their big interest, right now, and it is to our credit to capitalize the Hollywood background.

We can be glad that the studios have thrown out the welcome mat, and are giving the visiting Scouts preferential treatment. The red carpet has been unrolled to make them feel at home, on their "Scoutorama" tour. The newspapers and magazines will be covering the event for the benefit of readers, back home.

The least that we can do, in the field, is to recognize the importance of this event in their eyes. Pay some attention to it, and look for films you can show that may be available in the future. Stir up local interest in what the visitors have seen in Hollywood, to connect up and make valuable good public relations that have been accomplished. We don't have an industry-wide P.R. bureau to guide you, but the facts are in your favor.

¶ "This Is Cinerama" will shortly break all records in Detroit, with a run of 20 weeks, the longest run in that city since "Neptune's Daughter" ran for 19 weeks, back in 1914. The attraction is averaging better than $30,000 a week, and is one of four places where Cinerama may be seen. The New York engagement, now at Warner's theatre on Broadway, has grossed close to two million dollars since it opened at the Broadway theatre last October, and is doing better than $50,000 a week, right now, with seats on sale five months in advance. Hollywood is in its 12th week, hitting $36,000 and better, and in for an indefinite run. Chicago received Cinerama this week and indications are that the sensational runs in other cities will be repeated.

We are frequently asked "When will we have Cinerama"—and our answer to visitors is that it will be limited to a maximum of a dozen or so big cities, for the year to come. They can ask themselves "How long a run would you predict?" and that tells the story. We can't see a long enough run in Albany or Buffalo, to justify installation, but it will come in St. Louis and Dallas or other centers of a wide-range trading area, where there will be a mail order business over a 500-mile radius.

* * *

¶ "Guys and Dolls"—the stage show, that is—has grossed 10½ million dollars to date, about evenly divided between the original company, now in its third year at the 46th Street theatre, in New York, and one company on the road, now in Washington, after playing in from the west coast. The total distributed profits to date, from both companies, together with cash at hand, adds up to about two million dollars, which is slightly less than the 20% admission tax would be on this volume of business at the box office. It is apparent that more than 80% of income goes for labor, talent, royalties and rental paid for theatres, who generally participate on a sharing basis, including some basic costs of operation.

—*Walter Brooks*

Sidney Schaefer, of Columbia, with Eugene Picker and Ernie Emerling, of Loew's, look over a Columbia float in Loew's Jubilee parade (top); Eugene Picker of Loew's, Hugh Owen and Sid Blumenstock of Paramount inspect the "Sangaree" float in the parade.

Loew's Sets The Style

The trade owes a vote of thanks to Ernie Emerling, of Loew's theatres in New York, for the spectacular street parade and ballyhoo for their "Movie Jubilee," which will tour sixty theatres in the metropolitan area.

COLUMBIA's
TEC
and SERPENT of

SOUND
OUTER SPACE
IONED

Esther WILLIAMS
ROGUES MARCH

Eddie Dowden, of Loew's; Sidney Schaefer of Columbia, and Eugene Picker, of Loew's, interested in some very comely Indians who are advertising Columbia's "Fort Ti" in the big parade of hits.

Far above, you see Polly Bergen, star of MGM's "Arena," driving the jeep that pulled the float that carried this load of publicity and pulchritude down Broadway, and just above, you get a closer look at these lovelies, who attracted no end of attention and applause from sidewalk throngs.

Round Table Back Home

The Rialto theatre, on Main Street, Canton, Pa., is our measure of small town theatres, because we've known it as "a situation" for forty years. It was formerly the Crawford, and before that there was the Pastime, and in the beginning, the AmusU. That's where we came in. In the old days, we had competition, too. Stiff competition, from the old Hippodrome and the Dreamland, but Canton has had only one movie theatre these many years.

Business Is Regular

Business is neither too good nor too bad. They say, up there, business at the Rialto is "regular"—and it is the dyed-in-the-wool movie fans that make it so. They have good films—as new as Broadway. We saw Young Bess—which closed at the Radio City Music Hall only a few weeks ago, and we noted how bright and clear the projection was, and good sound. They don't need new screens nor other devices to meet competition with big-town movies. But they will eventually have new dimensions.

Television hurts in Canton, now. There are many more sets than when we were home a year ago, and something new has been added. Last year, all the television in Canton was plain awful, in our opinion. The weak signals produced drifting snow and it was a punishment to sit through the TV programs even if you wanted to be among the first to have an aerial on your roof. Now, it's different, and for a surprising reason. A new business has sprung up.

Today, in the small towns, up in Pennsylvania—groups of citizens create their own "community" aerials, high on the hills, and "pipe" the program down into town on a community-owned coaxial cable. Anywhere from fifty to 150 homes will underwrite the cost, at about $50 to "join"—plus from $2 to $3 a month for upkeep—and it's a new business, on a non-profit basis, in the hands of friends. In one rural spot we know, the bartender in a roadside private club has installed a "ladder aerial" down from a high knob, and serves his friends, cost free.

Reception Is Perfect

TV reception, on this basis, is perfect. It is as good or better than we can get, in the heart of New York City. No wonder folks stay home to see television, after they spend $400 or more for installation, and with $100 a year, for upkeep. Programs are still poor, for the most part, but this doesn't matter much, if you are a television pioneer, in the far places. Movies are better than ever, up there in the country, but competition is a word we'll be hearing more often, than in the last 25 years. Once upon a time, we had only the outdoors and sports events, competing with the desire to "go down town to the movies."

—*W. B.*

SHOWMEN IN ACTION

F. C. Leavens, manager of the Elmdale theatre, Ottawa, Ont., announced a week before school closed that the theatre would show three serials on matinee days in addition to regular programs and also reduce prices. He calls the move "a successful summer stimulant."

▼

Sid Kleper of the College theatre, New Haven, Conn., sends snapshots of his many tie-ins for Dream Wife, and we especially like that flash enclosure for the box office. Another of his good ideas is to give out guest tickets to each couple obtaining a marriage license during the week of playdate.

▼

Walter Kessler, manager of Loew's Ohio, Columbus, received the new improved polaroid glasses for his engagement of 3-D Arena and took samples of them to the local newspaper, with resulting write-up and pictures of a girl demonstrating the old and new glasses the day before opening.

▼

Bob Carney of Loew's Poli, Waterbury, Conn., making sure every customer knew It Came From Outer Space was coming by attaching the 14x28 from National Screen to doorman's ticket box. He says "Lots of readers on this one."

▼

Carl J. Ferrazza, manager of Keith's theatre, Cincinnati, gave his theatre an African touch with extensive trimmings of palmetto leaves for his run of White Witch Doctor.

▼

Lou Cohen's all-out campaign for Pickup on South Street at the Poli theatre in Hartford included "Man on the Street" plug for the picture with guest ticket hand-outs.

H. G. Boesel of the Fox Palace in Milwaukee had two models in bathing suits with Let's Do It Again lettered on their backs working the lake front beaches on Sunday and distributed heralds.

▼

Tony Masella obtained newspaper story and picture on the erection of his new 47 x 27 foot screen installation. The screen will be put in use with the showing of the 3-D film White Witch Doctor.

▼

To emphasize the comedy angle in Dream Wife, Arnold Gates of Loew's Stillman theatre had an attractive model with fancy sun glasses, lettered parasol—and boxing gloves—for a street stunt in Cleveland.

▼

Paul W. Amadeo, Pike Drive-In, Newington, Conn., ran the first dusk to dawn drive-in show in the Hartford area, with six features and free coffee at 4:30 A.M.

▼

Brookie LeWitt, Arch Street theatre, New Britain, Conn., promoted a Gene Autry children's yodeling contest on stage, with free soft drinks for the first 100 youngsters in line on performance day.

▼

John E. Petroski, manager of the Stanley-Warner Palace theatre, Norwich, Conn., has arranged with nearby property owners to provide free parking facilities daily for 50 theatre patrons' cars.

▼

During his showing of Trouble Along the Way, Murray Spector of the Teaneck theatre, Teaneck, N. J., arranged with the Motor Club of America to have a portable traffic safety clinic set up in his lobby.

Colonel Bob Cox, manager of Schine's Kentucky theatre, Lexington, Ky., with another old friend, J. E. "Watty" Watson, MGM's energetic exploiteer from Cincinnati, who covers the Ohio River valley with his exuberance, pose with Maggie Welsh, radio commentator, in the "Young Bess" museum trailer, as it visited Kentucky. The portable radio set-up broadcast interviews over station WLEX to promote the picture, in the best style of a Kentucky Colonel and a showman.

DRIVE-INS CREATE NEW PROMOTIONS

This is the summer when the drive-in theatres are turning in their own promotions, beyond the first-string few that have lead in this field in the formative years. We're getting examples of exploitation, in better supply, and straight from outdoor situations that can command first-runs and even premieres.

Carl J. Ferrazza, manager of Keith's theatre in downtown Cincinnati and the Twin Drive-in theatre, both of which are operated by the S. & S. Amusement Corporation, sends us pictures of his premiere performance of "The Glory Brigade"—you'll see two of them across the bottom of this story. One shows the parade ballyhoo, in cars that brought inductees to an outdoor ceremony at the drive-in, followed by a potato peeling contest, for laughs. And, the winner, kissing Miss Glory Brigade, is good for another laugh. A very brave guy, this one, who shuts his eyes in the face of what must be a new and greater risk than he's accustomed to! The motor caravan took the inductees from the premiere showing of the picture straight to Union Station, on their way to the wars, and the whole evening was devoted to the awards and the presentation.

Drive-Ins Are Getting Better Exploitation

Bob Retzer, manager of the Solano Drive-In, Fairfield, California, had a drive-in wedding, probably the first of record, in which a local couple were married in a setting created in front of the big screen, with microphone to carry the ceremony direct to car speakers. Local merchants donated over $1000 in wedding gifts, which makes this an interesting prospect for a young couple, and both were supplied with complete wardrobes. Also, as you'll see in an adjoining picture, they were interviewed on the "Shoot the Works" program, as guests of a northern California TV show, with good stories in the San Francisco papers. It was the best June bride promotion in the area. Everything, Bob says, "including the minister," was promoted!

William Brett, manager of the Niagara drive-in theatre, near Buffalo, is shown in the remaining picture, presenting guest tickets to a prize-winning family, who were interviewed outdoors by tape recording which was afterwards broadcast over station WGR as part of a popular program. William P. Rosenow, manager of the nearby Lakeshore drive-in, is mutually responsible for this particular hook-up for drive-in promotions via local radio stations. Both are veteran Buffalo showmen, and they have brought their skills out in the open, for application to drive-in theatre business.

Good Will Program

Archie Adlman, manager of the S-3 Drive-in theatre, at Rutherford, N. J., had a good-will program in honor of Father's Day which resulted in plenty of free publicity in the *South Bergen News,* with business 30% above normal. A Mercury used car was a give-away, sponsored by a local dealer.

Movie Picnic In Paonia

One of the things we wanted to do this summer was to attend the meeting of the Western Colorado Theatre Owners and Managers Association at Paonia, Colorado. Francis Gill invited us, months ago, and we have dreamed about going, in July, when the Bing cherries were ripe (only eight to the pound, or maybe, it's twelve!) but we didn't make it. Too far away, too long a time, to travel.

Now comes the report from Paonia, where genial Tom Poulos, owner of the Paonia theatre, gave a "Greek style" picnic to 350 members of the Association, their wives and friends, in the public square at Paonia. There were people from every town on the Western Slope of the Colorado Rockies, for a perfect day of peace, harmony, friendship and goodwill. Bob Walker, owner of the Uintah theatre, Fruita, Colo., who is a frequent contributor to the Round Table, writes us his own enthusiastic report of the festivities. Civic leaders, city and county officials, business men and bankers, newspaper publishers, radio-station owners and friends, consumed barbecued turkeys and lamb, cases of beer, quarts of Metaxas and all the fixings, for a feast in the wide-open spaces. Mrs. Poulos and Mrs. Gill were in charge of the commissary department.

Huge "welcome" signs greeted the visitors, and a 75-piece summer band provided music, with another orchestra for after-dinner. Following the picnic, the exhibitors adjourned to the Paonia theatre to see an industry film on tax repeal, furnished by Pat McGee, and resolutions were passed to send wires to Congressmen, the President, and others, in anticipation and appreciation, for their support. The group saw President Eisenhower's "Korean Relief" trailer and voted to give help in a drive. (We urge that Round Table suggestion for Children's Clubs, in the July 11th issue, as an idea for Paonia theatremen.)

Among those present, in the brief report of the meeting, are listed Mr. and Mrs. Lane, Princess theatre, Hotchkiss; Mr. and Mrs. Guy, and Mr. and Mrs. Armstrong, Cortez Theatres; Mr. and Mrs. Lloyd Files, Starlight Drive-In, Grand Junction; Mr. and Mrs. Luther Strong, Westland Theatres, Grand Junction; Mr. and Mrs. Harvey Taylor, Cooper theatres, Grand Junction; Mr. and Mrs. Don Monson, Ute and Chief theatres, Rifle; Ed Nelson, Fox theatres, Montrose; Joni Nelson, Olathe theatre, Olathe; Mr. and Mrs. Neil Ross, Fox theatres, Delta; Mr. and Mrs. Taggart, Drive-In, Delta; Mr .and Mrs. Max Storey, Drive-In, Montrose; Mr. and Mrs. Kermit Hurst, Elberta, Palisaide. "Dutch" Stroh and his family, of Telluride, were unable to make the trip ,as they were caught in a slide. Francis Gill sends us a newspaper clipping and we wish we had the original photograph, so we could print the picture. He's on the right, next to the barbecue.

VISITOR FROM CANADA

Mel Jolley, manager of the Century theatre, Hamilton, Ontario, was a welcome visitor at the Round Table last week, and we were glad to see him, looking as fine as you see him here. Mel is our Round Table member who had an unfortunate automobile accident, last year, when he was on vacation, down in Virginia. A reckless driver crashed into him from behind, at 70 miles an hour, and as a result, Mel and his wife and children, had a hospital experience which is now happily among things they can never forget, but from which they are entirely recovered. While the Jolleys were hospitalized at Farmville, Va., good Round Table members took time out to look for them and see that they were not alone or among strangers. Mel says he took home half a suitcase full of letters and cards, and a few, from nearby, were on personal call, as visitors. It's a nice feeling, to know that the Round Table is a fraternal organization with members alert.

Ken Prickett Reports From Shreveport, La

Ken Prickett, whom we've known in the past as an MGM exploiteer in the Boston exchange area, reports from Shreveport, La., where he submits a truly colossal newspaper supplement (forty pages) in celebration of the sixth anniversary of the Don theatre, under the management of Don George, Inc. It takes a lot of doing to get up a supplement such as this, with lots of movie news, publicity pictures, cooperative ads and complimentary gestures from civic leaders and prominent people, in praise of the theatre. The supplement is tabloid size, inserted and extra in the regular-size issue, and the editorial page carries a lead article on Don George, whom they designate as "Shreveport's Little Giant"—for his various business and civic interests. A contest idea, Ken says, brought over twice as many replies as the newspaper anticipated.

British Round Table

R. H. Romaine, manager of the Regal, Darlington, had two of his staff dressed in native Welch costume for street ballyhoo, and scenes of the Welch countryside in his lobby to exploit "Valley of Song.". . . Victor Sims, assistant manager at the Regal cinema, Oxford, sends campaigns on recent pictures which would do credit to an old-time showman. One of his ideas was a life-saving contest for children in a local pool for "The Cruel Sea.". . . Owen Taylor, late of the Union Cinema, Dunstable, writes that he is on his way to Canada and we'll be looking for his address when he is settled there. . . . David B. Williams' campaign book of recent exploitation shows he has been hard at work selling his programs. He used the old but effective stunt of stair tread slogans for "Marching Along," and received so many comments that he felt guilty that he had neglected to use this "oldie.". . . V. L. Winterburn, now manager of the Palladium cinema, Ripon is anxious to contact his colleague in Ripon, Wisconsin (Jack Heinemann, manager of the Campus theatre in that town, please note) with a scheme in mind which he thinks will be mutually beneficial. He also sends details of good exploitation on recent pictures. . . . Frank Witts of the Hippodrome, Gloucester, considered "Blackbeard the Pirate" a marvelous title to provide appeal to children of all ages and used that good old standby, the coloring contest, to exploit the picture. He also had a pirate street ballyhoo. . . . Street bally of comic lion and horse costumed staff was also used by John W. Wilkinson, manager of the Haymarket, Newcastle-on-Tyne, for his showing of "The Lion and the Horse.". . . Charles Smith of the Regent, Brighton, arranged for announcement of his showing of "Fair Wind to Java" over the public address system at the local pier. . . . For "Turn the Key Softly," Harold Shampan of the Gaumont, Islington, promoted cooperative newspaper ads with real estate agents, headed "Turn the Key in Your Own Home"

▼ ▼

L. H. Berry, manager of the Ritz, Keighley, tied up his poster advertising with road safety rules, and the local Road Safety Committee paid all costs of 40 posters. . . . R. N. Brown, Astra manager in Kirton, tied in with a local stocking company with a beautiful legs contest for "The Merry Widow." . . . Learning that descendants of John Alden of "Mayflower" history were residing in Oxford, assistant manager T. C. Buttle invited a party of them to the first night showing of "Plymouth Adventure" at the Ritz Cinema. . . . Another assistant manager, W. J. Caldwell of the Regal cinema, Paisley, West Scotland, sends information on recent good exploitation ideas and writes that he is finding help in the Round Table toward furthering his showmanship education. . . . R. J. Crabb, manager of the Lyric, Wellingborough, using an amateur talent contest to stimulate interest in attending his theatre. . . . Lawrence Edge of the Alhambra cinema, Shotton, using a newspaper ad to invite prisoners of the last war to be his guests for the showing of "Prisoner of Zenda.". . . From far away Johannesburg we have word from Hugh Ellis that he is now manager of the Metro Theatre there. He was formerly at the Granada, Maidstone. . . . A. T. Fowle, manager of the Astoria, Brighton, gives credit to his assistant, P. Button, for his help on recent exploitation, and Mr. Button is declared in as a Round Table member, with identification card on the way. . . . D. Francis, manager of the New Bohemia theatre, Finchley, used good florist window tieups for "The Naked Spur" and "Never Let Me Go.". . . Robert P. Goss, assistant manager of the Odeon, Crewe learned that the actual locomotive used in "The Titfield Thunderbolt" was at the local railway works and had a 20′ x 3′ banner attached to it to advertise the picture.

Sidney Hopkins of the Oxford cinema, Blackpool made the most of opportunity when a set of false teeth was found in his theatre. He contacted the press who ran a story to the effect that a patron had laughed his teeth out at "Worm's Eye View.". . . D. Hughes of the Regal, Cheltenham, had the local male voice choir on stage the week previous to playing "Valley of Song." This was the first time any choir had been on the Regal stage, and the press wrote it up with mention of the film. . . . John E. Lake, manager of the Savoy cinema, Luton, holding a Search for Talent contest with a week's seaside vacation for two as first prize. . . . S. Moar, Corona Theatre, Liverpool, sent letters to schools in the area with descriptive booklets about "The Cruel Sea." Seven parties of school children attended afternoon showings as a result. . . . Desmond McKay, manager of the Playhouse, Galeshiels, obtained the cooperation of the local newspaper and a baby foods firm for his Bonnie Baby contest, which was run at no expense to the theatre. . . . L. A. C. Warner and S. A. C. Brailesford of the Astra cinema, Ismailia, use eye-catching signs which extend well above the theatre roof to advertise coming attractions. . . . Another Astra manager, C. A. Purves, in Hemswell, invites patrons to decide by ballot on serial to be played. He sends photo showing list of serials and ballot box. . . . Numerous photographs of attractive Coronation displays to hand with reports of increased business on "Elizabeth is Queen" and other Coronation films. Managers used the occasion for children's Coronation day parties, "Queen for a Day" contests, etc. . . . G. J. Pain, manager of the Gaumont theatre, Glasgow promoted a week's vacation at a popular resort for the girl whose measurements were nearest to those of Marilyn Monroe, to exploit "Niagara.". . . L. Mitchell, Princess theatre manager in Barnsley, went on stage nightly the week before the run of "The Cruel Sea" to give it his personal recommendation, which he says is done only on very rare occasions. —*W. T.*

Another Potential Old Home Town Located

R. O. Hall, manager of the Brooks theatre, Brooks, Maine, joins the Round Table as a new member, although he writes that he follows our regular weekly meetings in the Herald, and we welcome the samples of his showmanship, for this is surely another of our old home towns, and we must get around to visit namesakes. The Brooks theatre seats 250, and boasts the finest in entertainment, in a town of 700 population—just right for the community and to serve an adjoining trading area. The house issues a small bi-weekly program, mailed direct to box-holders, and a larger flyer, made up of publicity mats, under the headline, "Screen Scenes"—from outstanding attractions.

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STAR SAVES YOU MONEY! 3-D EQUIPMENT at low prices, write us; Imperial 50 amp. Rectifiers, 8 tubes, with fans, $195 pair; Strong 1 kw Lamphouses and Rectifiers, excellent, $405; Automatic Rewinder, $44.50, Film Cabinets $1 section. Mon-Arc Lamphouses, late model, 14" Reflectors, excellent $375 pair. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

SEATING

S. O. S.—SAVE ON SEATS! REBUILT THEatre chairs from $4.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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WANTED: 35MM. PROJECTORS AND OTHER equipment for small drive-in theatre. GEO. HOLTON, Grantsboro, N. C.

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WANTED—EXPERIENCED PROMOTION-MINDed Managers for two situations in New York State. Please reply, giving full particulars, salary requirements, and whether available for interviews to be held in New York City. BOX 2729, MOTION PICTURE HERALD.

MANAGER, EXPERIENCED ALL PHASES, but particularly adept at writing good copy and daily newspaper display ads. Submit sample ads. Tell all first letter. References used your permission only. Salary $5,200 annually, group insurance, hospitalization, self and family. Good opportunity for advancement. Will reimburse moving expenses. Midwest. BOX 2731, MOTION PICTURE HERALD.

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TURN ADVERSITY INTO ADVANTAGE—SHOOT local Newsreels. TV Commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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POSITION WANTED

SHOWMAN, TWELVE YEARS' EXPERIENCE, desires position, manager with small circuit or drive-in with living quarters. Capable management, exploitation, publicity. Young, married, presently employed as manager with large circuit. Not limited any particular section country. BOX 2733, MOTION PICTURE HERALD.

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Ben Friedman, Pioneer Exhibitor, Dies at 67

MINNEAPOLIS: Ben Friedman, 67, a pioneer exhibitor in this area, died July 23 at Mount Sinai Hospital. He was president of Edina Theatre Corporation, operating the Edina and Westgate theatres, Minneapolis; the Albert Lea Amusement Company, Albert Lea, Minn., and the St. James Theatre Corporation, St. James, Minn. Mr. Friedman was one of the originators of the Variety Heart Hospital project on the University of Minnesota campus. He is survived by his wife, three daughters and a brother, Israel, associated with him in the operation of the theatres.

Oren W. Evans

Funeral services were held Tuesday in Hollywood for Oren W. Evans, 53, director of the broadcasting and motion picture activities of the National Council of Churches of Christ in America, who died July 25 in Los Angeles. His widow, two daughters and two brothers survive.

G. Kingston Howard

Funeral services were held last Thursday in Baltimore for G. Kingston Howard, an organizer of Local No. 181, IATSE, who died July 20 at his home, Baltimore. Mr. Howard was a retired projectionist.

Frank J. Simek

Frank J. Simek, pioneer exhibitor, died July 20 at Ashland, Neb. The burial took place last Thursday at Scotland, S. D. Mr. Simek's son, Woodrow, operates the Circle A theatre, Ashland.

A. B. Friedman

A. B. Friedman, head of Affiliated Theatres, Omaha, died July 20 at his home in Sioux City, Ia. Mr. Friedman, an industry veteran, operated the Hollywood Drive-In, Victory and Iowa theatres, Sioux City.

Jarrico Will Sue Four, Charging Conspiracy

HOLLYWOOD: Paul Jarrico, independent producer of the controversial "Salt of the Earth," has announced that he will file a damage suit against Roy Brewer, AFL film council chairman; Donald Jackson, Un-American Activities Committee member; Howard Hughes, of RKO, and Pathe Laboratories, charging a conspiracy to prevent the completion of his production. Mr. Jarrico figured in litigation over the removal of his signature from "Las Vegas Story" following his refusal to testify before the House Un-American group. Mr. Brewer has issued a statement asserting that AFL members and other organizations have been asked to refuse aid in completing the independent production.

Local Officials Modify Exhibition of "Moon"

Local officials of Detroit and St. Paul have changed their stands and are allowing "The Moon Is Blue" to run on a modified basis. In Detroit, Police Commissioner Leonard has permitted the feature's exhibition with dialogue cuts, based on a decision of the local censors board and members of local civic groups. City officials of St. Paul, who originally opposed a showing of the film, have agreed to permit exhibition of the United Artists film on an "adults-only" basis.

Sponsor "War" Premiere

Atlantic City's Civil Defense Administration sponsored Wednesday's world premiere of Paramount's "The War of the Worlds" at the Warner theatre, Atlantic City, N. J.

FILM BUYERS RATING

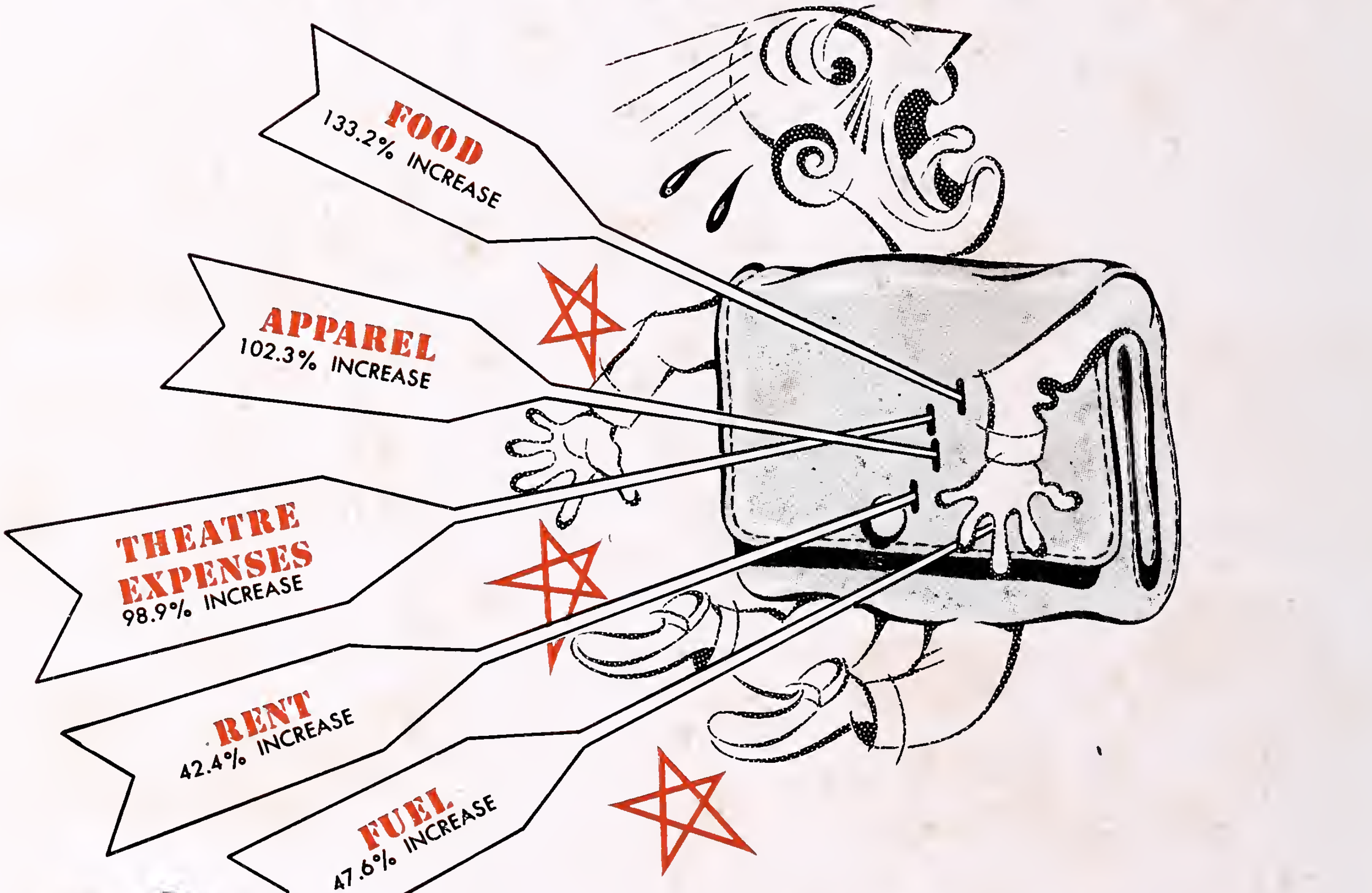
Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 6,428 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	8	28	29	3
*Above and Beyond (MGM)	14	61	32	2	1
All Ashore (Col.)	1	8	26	21	3
Ambush at Tomahawk Gap (Col.)	–	1	1	6	–
Androcles and the Lion (RKO)	1	2	8	11	2
Angel Face (RKO)	–	2	30	19	7
Anna (IFE)	6	8	5	4	1
April in Paris (WB)	4	20	31	34	11
Bad and the Beautiful, The (MGM)	2	27	39	46	6
Battle Circus (MGM)	–	10	62	26	11
Beast from 20,000 Fathoms, The (WB)	6	13	10	2	1
Blue Gardenia, The (WB)	–	4	4	19	5
Breaking the Sound Barrier (UA)	3	3	4	8	11
Bwana Devil (UA)	18	13	4	5	1
By the Light of the Silvery Moon (WB)	–	18	42	12	3
Call Me Madam (20th-Fox)	3	24	36	39	20
City Beneath the Sea (Univ.)	2	1	17	19	9
Clown, The (MGM)	4	37	52	19	3
Code Two (MGM)	–	2	10	–	1
Column South (Univ.)	–	2	5	8	1
Come Back, Little Sheba (Para.)	13	37	24	8	1
Confidentially Connie (MGM)	–	1	19	24	12
Count the Hours (RKO)	–	–	4	1	7
Cry of the Hunted (MGM)	–	–	7	1	–
†Dangerous When Wet (MGM)	1	5	9	–	–
Desert Legion (Univ.)	–	7	21	34	1
Desert Rats (20th-Fox)	–	5	7	10	1
Desert Song, The (WB)	–	–	16	14	1
Desperate Search, The (MGM)	–	1	23	5	4
Destination Gobi (20th-Fox)	–	4	25	40	6
Down Among the Sheltering Palms (20th-Fox)	–	1	20	18	4
Fair Wind to Java (Rep.)	–	1	4	7	5
†Farmer Takes a Wife (20th-Fox)	–	3	2	3	–
Fast Company (MGM)	–	–	7	4	1
Fort Ti (Col.)	6	7	7	1	–
Four Poster, The (Col.)	4	2	2	5	6
†Francis Covers the Big Town (Univ.)	1	9	3	1	–
Girl Next Door, The (20th-Fox)	–	4	10	3	–
Girl Who Had Everything (MGM)	–	–	15	11	1
Girls in the Night (Univ.)	–	9	14	–	3
Girls of Pleasure Island (Para.)	2	11	21	12	1
Glass Wall, The (Col.)	–	2	1	3	2
Gunsmoke (Univ.)	1	21	30	23	1
Hans Christian Andersen (RKO)	17	25	2	1	1
*Happy Time, The (Col.)	4	1	6	17	24
Hitch-Hiker, The (RKO)	–	2	4	4	–
House of Wax (WB)	50	19	4	2	1
I Confess (WB)	–	9	12	29	10
I Don't Care Girl, The (20th-Fox)	–	10	33	33	7
I Love Melvin (MGM)	–	7	42	38	11
I'll Get You (Lippert)	5	1	–	1	–
Invaders from Mars (20th-Fox)	–	7	7	9	3
It Happens Every Thursday (Univ.)	–	2	3	13	–
Ivanhoe (MGM)	28	43	35	19	3
Jack McCall, Desperado (Col.)	–	–	14	8	4
Jalopy (AA)	2	6	8	–	4
Jamaica Run (Para.)	–	1	8	4	1
Jazz Singer, The (WB)	–	–	22	21	44
Jeopardy (MGM)	9	23	14	20	8
Kansas City Confidential (UA)	–	5	9	5	7
Kansas Pacific (AA)	–	–	3	9	6
Lady Wants Mink (Rep.)	–	–	3	3	7
Last of the Comanches (Col.)	–	1	16	34	5
Law and Order (Univ.)	–	3	8	24	–
Lawless Breed (Univ.)	2	19	19	11	2
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	10	29	13	–
Ma and Pa Kettle on Vacation (Univ.)	45	32	26	17	–
Magnetic Monster, The (UA)	–	–	1	5	2
Man Behind the Gun (WB)	3	13	32	16	1
Man in the Dark (Col.)	4	9	7	5	2
Man on a Tightrope (20th-Fox)	–	–	4	11	3
Meet Me at the Fair (Univ.)	–	11	36	26	12
Member of the Wedding (Col.)	3	1	6	2	4
Mississippi Gambler (Univ.)	21	62	33	6	2
Moulin Rouge (UA)	15	26	9	6	–
My Cousin Rachel (20th-Fox)	–	7	16	27	12
Naked Spur, The (MGM)	8	57	54	10	4
Never Let Me Go (MGM)	–	5	35	32	2
Never Wave at a Wac (RKO)	4	34	46	7	9
Niagara (20th-Fox)	7	46	45	18	10
Off Limits (Para.)	2	16	37	21	–
*Pathfinder, The (Col.)	–	4	22	17	6
Peter Pan (RKO)	32	15	3	2	–
Pickup on South Street (20th-Fox)	–	10	7	2	1
Pony Express (Para.)	–	18	23	5	1
Powder River (20th-Fox)	–	4	14	17	–
President's Lady, The (20th-Fox)	11	19	44	20	8
Prince of Pirates (Col.)	–	–	3	6	–
Queen Is Crowned, A (Univ.)	3	7	–	1	4
Raiders of the Seven Seas (UA)	–	1	1	5	1
Redhead from Wyoming (Univ.)	–	5	38	20	6
Remains to Be Seen (MGM)	–	1	19	3	1
Ride the Man Down (Rep.)	1	8	14	15	6
*Road to Bali (Para.)	37	63	32	10	–
Rogue's March (MGM)	–	–	9	11	5
Ruby Gentry (20th-Fox)	10	37	26	27	5
Salome (Col.)	9	24	10	1	–
San Antone (Rep.)	–	–	2	5	4
Sangaree (Para.)	2	6	–	–	–
Scandal at Scourie (MGM)	–	1	3	6	–
Scared Stiff (Para.)	11	17	4	2	–
Seminole (Univ.)	–	22	25	16	3
Serpent of the Nile (Col.)	–	–	2	8	1
She's Back on Broadway (WB)	1	11	30	40	10
Silver Whip (20th-Fox)	–	1	26	16	5
Small Town Girl (MGM)	–	9	27	50	3
Snows of Kilimanjaro (20th-Fox)	28	54	14	3	1
Sombrero (MGM)	1	4	16	44	3
South Sea Woman (WB)	–	5	6	3	–
Split Second (RKO)	–	–	8	13	2
Star, The (20th-Fox)	–	–	15	17	29
Stars Are Singing, The (Para.)	–	4	24	27	13
Stooge, The (Para.)	31	44	34	7	1
*Stop, You're Killing Me (WB)	–	–	13	40	31
Take Me to Town (Univ.)	–	7	5	4	–
Tall Texan, The (Lippert)	5	2	2	3	1
Taxi (20th-Fox)	–	4	12	16	15
Thief of Venice (20th-Fox)	–	2	8	7	13
Thunder in the East (Para.)	–	8	31	33	7
Titanic (20th-Fox)	2	32	24	9	2
Tonight We Sing (20th-Fox)	–	8	2	4	9
Torpedo Alley (AA)	–	2	10	7	4
Treasure of the Golden Condor (20th-Fox)	–	7	40	42	6
Tropic Zone (Para.)	–	6	20	23	6
Trouble Along the Way (WB)	2	9	21	52	7
†White Witch Doctor (20th-Fox)	4	5	–	–	–
Woman They Almost Lynched (Rep.)	7	5	5	1	1
Young Bess (MGM)	1	12	20	9	2

PAIN IN YOUR Pocketbook?


FOOD
133.2% INCREASE
APPAREL
102.3% INCREASE
THEATRE EXPENSES
98.9% INCREASE
RENT
42.4% INCREASE
FUEL
47.6% INCREASE

That pain you've been getting . . . right in your POCKETBOOK . . . has been caused by the epidemic of rising prices . . . that has been hitting you where it hurts the most.

According to the Bureau of Labor Statistics, you've been stung with an increase of 133.2% in the cost of FOOD since 1939 . . . and CLOTHING, RENT and other *costs of living* have accounted for an average increase of 98.9%. In your theatre, you've been hit pretty hard, too, by increases in the cost of THEATRE EQUIPMENT and SUPPLIES . . . that, according to Exhibitor's Digest, have averaged 90.9%, from 1940 to 1952! No wonder it *hurts!*

However, it will ease the pain, a little anyway, if you take note of the *negligible increase,* IF ANY, you've received from NSS during this painful period.

Yes, COMPARE *all* your costs with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

AUGUST 8, 1953

MOTION PICTURE HERALD

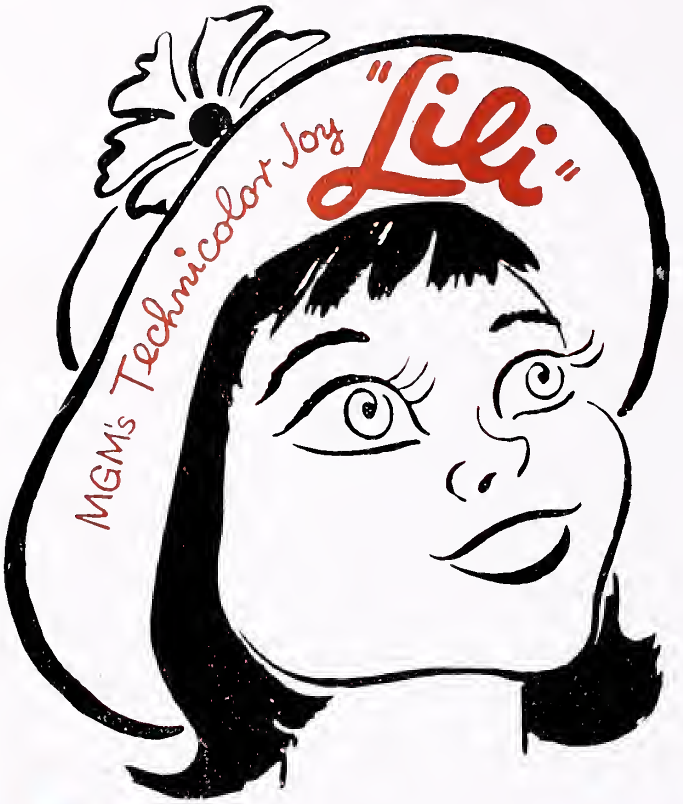
EXTRA: Tax Bill Vetoed Thursday. President to Recommend "Reduction Next Year"

Senate Committee Urges Arbitration, Trust Enforcement

Congress Adjourns Leaving Tax Bill Up to Eisenhower

REVIEWS (In Product Digest): ISLAND IN THE SKY, THE ACTRESS, THE CRUEL SEA, THE CADDY, SO LITTLE TIME, PLUNDER OF THE SUN, THE YOUNG CARUSO, THE STRANGER WORE A GUN, THE SLASHER TWILIGHT WOMEN, THE NIGHT IS MY KINGDOM

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publication Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*



GIVE THIS LITTLE GIRL A GREAT BIG HAND!

Few motion pictures enjoy such a long run as M-G-M's enchanting Technicolor Musical which is the champ of New York as it is across the nation!

22nd Week in New York
11th Week in Kansas City
10th Week in Portland
7th Week in Chicago
5th Week in Buffalo
4th Week in Houston
3rd Week in Cincinnati, Seattle and Oakland
15 Weeks in Los Angeles
7 Weeks in Philadelphia
5 Weeks in Washington, D. C.
4 Weeks in Boston, Frisco

Patrons come again and again to visit "LILI", the lonely girl, poignant and appealing, who finds a haven and love with a traveling carnival.

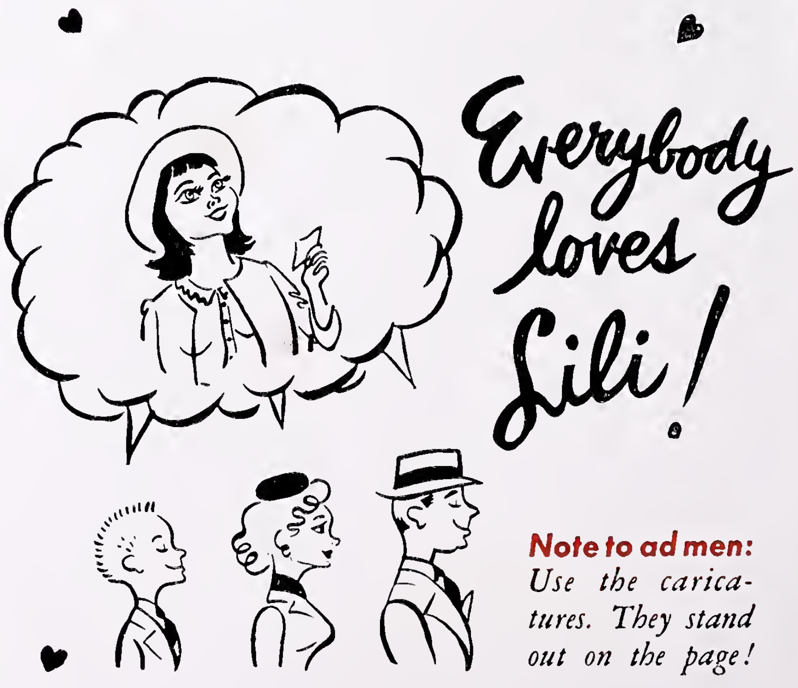
"MY COMPETITOR IS LUCKY TO GET 'LILI'"

says M. A. Lightman, President of Malco Theatres, in an unsolicited letter to M-G-M. Mr. Lightman writes:

> "Once in a great while a motion picture theatre owner sees a picture which he thinks is so wonderful that he wants to tell the world about it, even though his competitor will have the privilege of showing it! Well—that happened to me the other night when I attended a private screening of 'LILI'. Never before have I had the pleasure of seeing a more beautiful, tender, glorious picture! My only regret is that we cannot show it in our Malco Theatres. This is a *MUST* picture. It will bring joy and happiness to all people of all ages from four to eighty-four. This testimony is unsolicited. It is my pride in being identified with an industry which can give such joy and happiness to millions of people that prompts me to make this statement."

(*signed*) M. A. LIGHTMAN

* * *


Everybody loves Lili!

Note to ad men: *Use the caricatures. They stand out on the page!*

"I WILL PROMOTE 'LILI' WITH A BIG CAMPAIGN"

states Fred J. Schwartz, President of Century Circuit, Inc., N. Y. Says Mr. Schwartz:

"It looks like it may be months before 'LILI' is available to us since it will soon be rounding out half a year at its first run on Broadway and continues strong. Our theatres will place a big promotion campaign behind 'LILI' because we know from the experience of other engagements it pays off. This industry needs pictures with the wonderful qualities of 'LILI'. It is warm, human, romantic, a thoroughly entertaining Technicolor musical that is truly a credit to the entire industry. We consider it a privilege to get this attraction and urge every fellow-showman to book it and get behind it."

(*signed*) FRED J. SCHWARTZ

NATIONWIDE ACCLAIM!

"A total delight." —***Life Magazine***

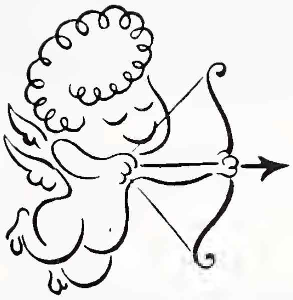
"One of the most ingratiating motion pictures imaginable." —***Newsweek***

"Something rare in musicals, gay, imaginative and heart-warming." —***The Saturday Review***

"A beguiling film, full of infectious tunes and dances." —***Parents' Magazine***

"Picture Of The Month." —***Seventeen, Parents' and American Magazines***

"Leslie Caron rates an Academy Award nomination for her make-believing in 'Lili'." —***Ed Sullivan in nationally syndicated column***

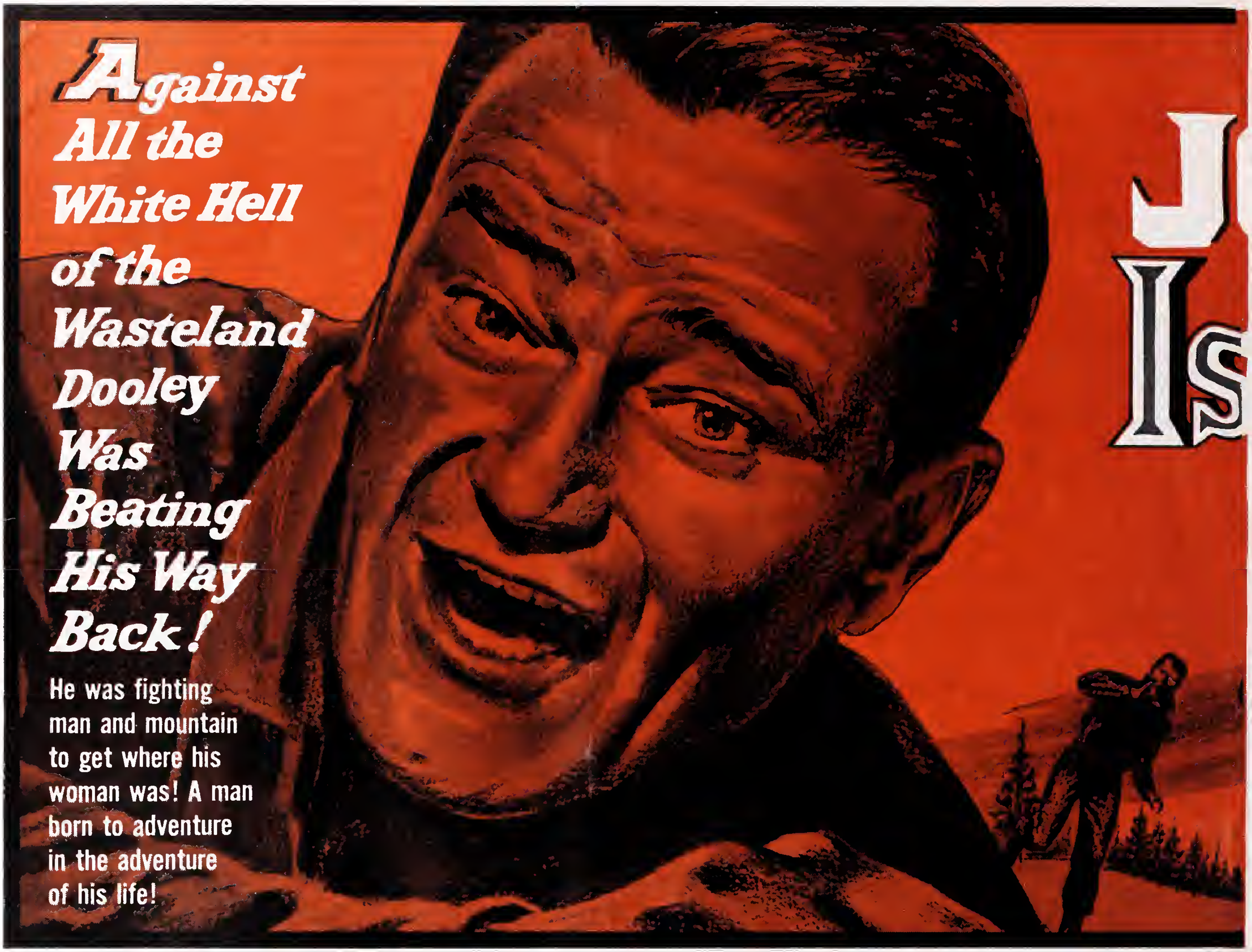


12 TIPS TO MAKE "LILI" A DILLY!

1. Tie-in with a favorite local enterprise, Boys' club, local charity or other popular movement to sponsor a showing the night before regular opening. Local newspaper or prominent radio or TV personality is helpful to hypo the tie-up. This creates long-range publicity.
2. The caricature ads (similar to drawings on this spread) have proved successful. They are available in supplement to pressbook. Start teaser ads at least ten days in advance.
3. Follow same designs on house front displays as on ads.
4. The trailer is a great selling medium. Run it two weeks in advance.
5. Try to "circus up" theatre opening night, if possible with small portable carousel or other rides. Balloons imprinted with "LILI" are available for use in quantity in lobby, tied to marquee, etc. See pressbook.
6. Do an advance "teaser" posting campaign. One-sheets, black and white, with copy: "'LILI' is coming to (imprint theatre name)" or "Keep your eye on 'LILI'"—are very effective. They are available at National Screen Service.
7. TV has proven most effective in selling "LILI". It lends itself to this medium; copy should be simple, heart-warming type. TV slide is available. Where there is no TV, radio will do as well.
8. Very effective photographic blow-ups of Leslie Caron as "LILI" are available in various sizes. Use them for window displays, in theatre lobby, etc., See pressbook.
9. Get the younger folks interested by planting the coloring contest as illustrated in the pressbook.
10. Go after your music shops and disc jockeys with the catchy tune, "Hi-Lili-Hi-Lo". Available on M-G-M records.
11. Take advantage of the many tie-up stills illustrated in pressbook. Also for lobby display, 11 x 14 full-color scene stills available through National Screen Service.
12. Give "LILI" the send-off it merits. As the manager, put your personal guarantee on this attraction. You won't go wrong and your patrons will thank you for urging them to see it.

M-G-M presents in Color by Technicolor "LILI" starring Leslie Caron • Mel Ferrer • Jean Pierre Aumont • with Zsa Zsa Gabor • Kurt Kasznar • Screen Play by Helen Deutsch • Based On a Story by Paul Gallico • Directed by Charles Walters • Produced by Edwin H. Knopf

LABOR DAY



Against All the White Hell of the Wasteland Dooley Was Beating His Way Back!

He was fighting man and mountain to get where his woman was! A man born to adventure in the adventure of his life!

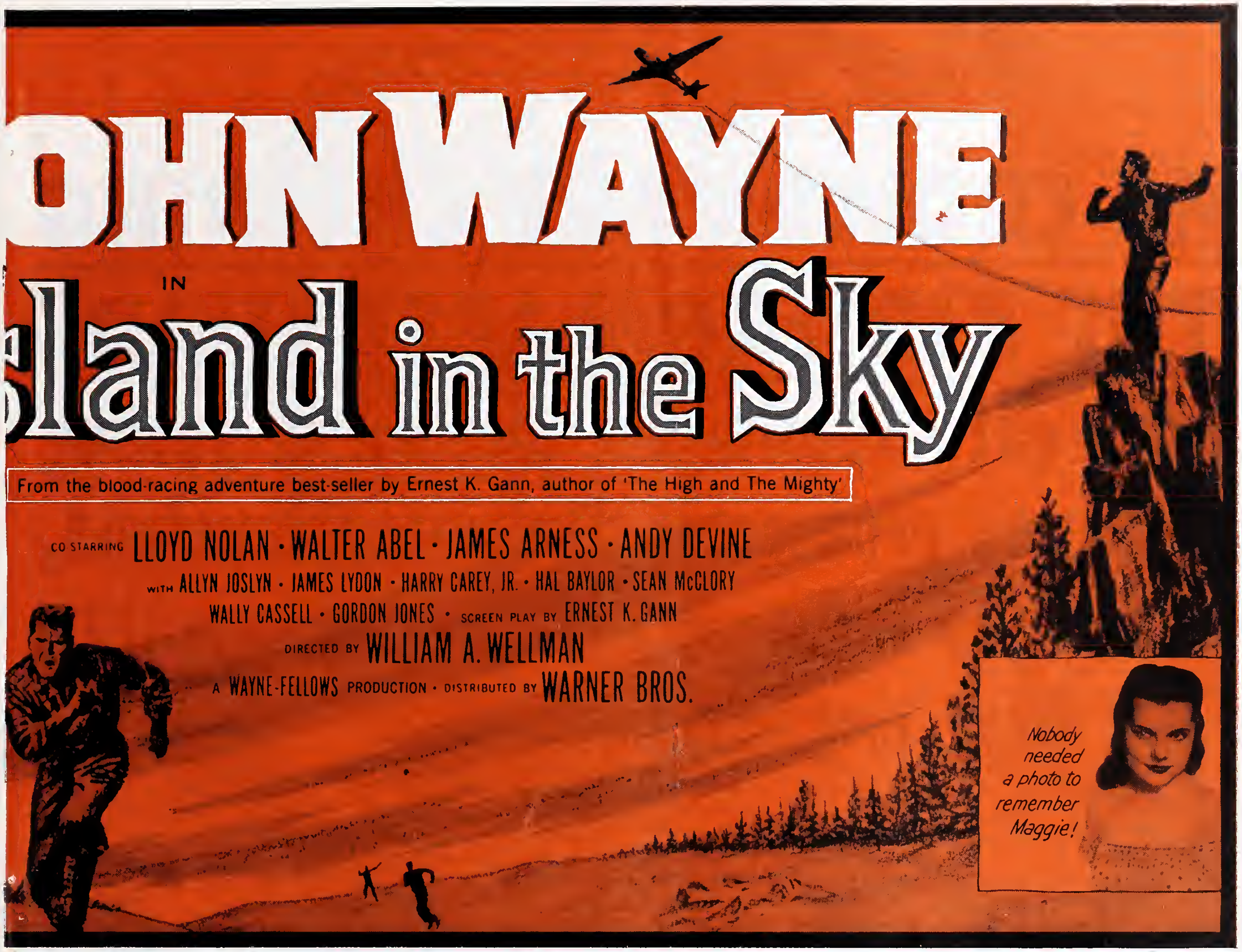
ALL ITS THRILLS THRILLINGLY HEIGHTENED BY

WARNERPHONIC SOUND

THIS PICTURE ALSO CAN BE EXHIBITED

ON WIDE OR GIANT SCREENS

ATTRACTION!



OHN WAYNE

IN

sland in the Sky

From the blood-racing adventure best-seller by Ernest K. Gann, author of 'The High and The Mighty'

CO STARRING LLOYD NOLAN · WALTER ABEL · JAMES ARNESS · ANDY DEVINE

WITH ALLYN JOSLYN · JAMES LYDON · HARRY CAREY, JR. · HAL BAYLOR · SEAN McCLORY

WALLY CASSELL · GORDON JONES · SCREEN PLAY BY ERNEST K. GANN

DIRECTED BY WILLIAM A. WELLMAN

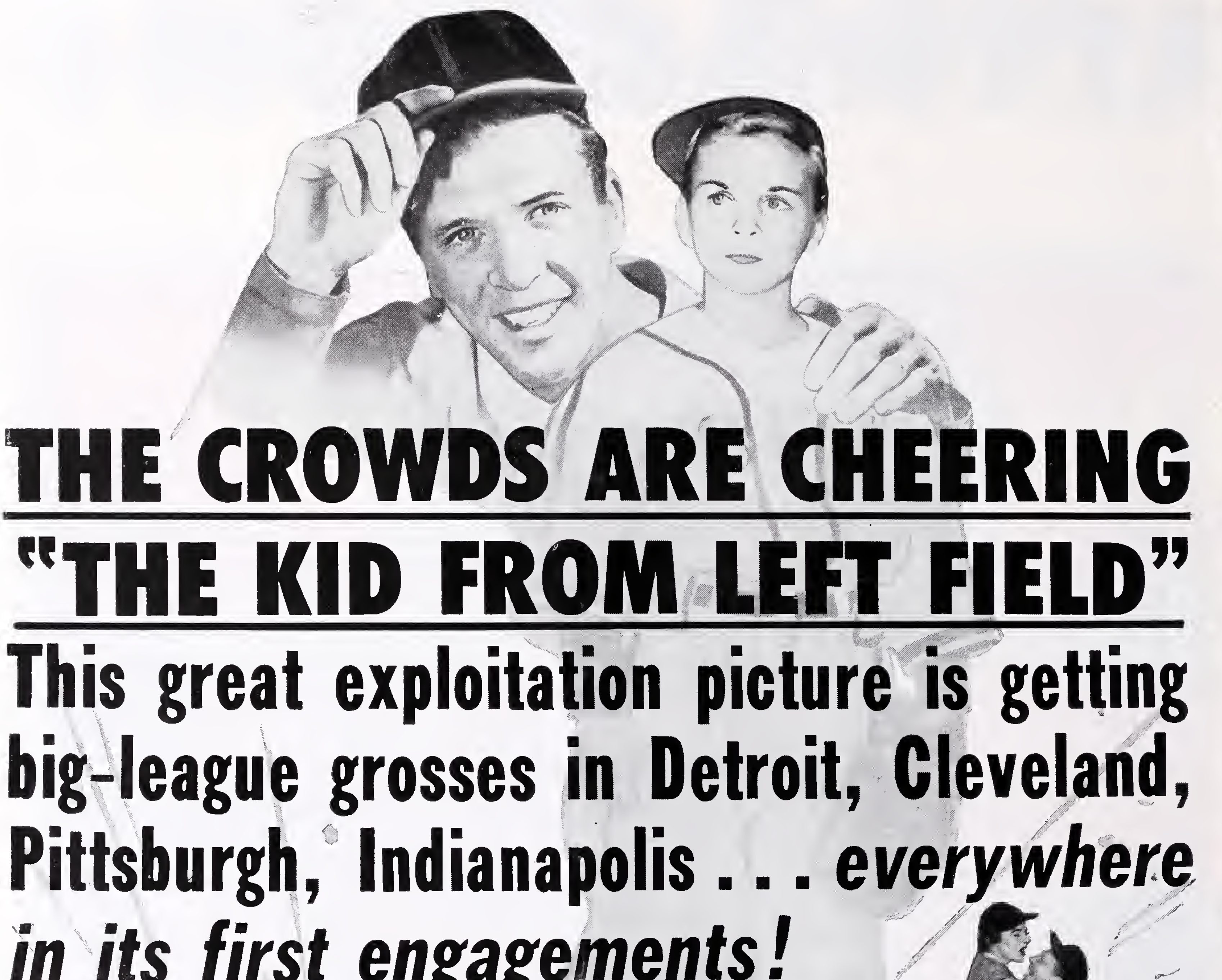
A WAYNE-FELLOWS PRODUCTION · DISTRIBUTED BY WARNER BROS.

Nobody needed a photo to remember Maggie!

PREVIEW REACTION:

TERRIFIC! TERRIFIC!
TERRIFIC!

'ISLAND IN THE SKY'
IS A STORY
IN A THOUSAND
--FROM WARNER BROS!



THE CROWDS ARE CHEERING

"THE KID FROM LEFT FIELD"

This great exploitation picture is getting big-league grosses in Detroit, Cleveland, Pittsburgh, Indianapolis . . . *everywhere in its first engagements!*

20th Century-Fox presents

THE Kid FROM Left Field

starring **DAN DAILEY · ANNE BANCROFT**

with Billy Chapin · Lloyd Bridges · Ray Collins

Produced by LEONARD GOLDSTEIN · Directed by HARMON JONES

Written by JACK SHER

GET THE PRESSBOOK!

Put all the great selling angles to work for you!

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 192, No. 6

August 8, 1953

The President's Dilemma

LONG before the deadline arrives for action on the Mason Bill to abolish the Federal tax on motion picture theatre admissions (midnight Friday, August 7th) this issue of The HERALD will be enroute to readers. Reports from Washington indicate that should President Eisenhower decide to sign the bill and thereby make it law, he would not do so until shortly before the deadline. On the other hand, the adjournment of Congress last Monday night relieved the President of the compulsion of taking action if he wished to block the measure. When Congress is in session the President must sign or veto bills sent to the White House within ten business days or they automatically become law. When Congress is adjourned, the President may sign bills or allow them to die through the use of the so-called "pocket veto".

COMPO delegates led by Robert Coyne, general counsel, were given a friendly interview by the President on July 30. At the time Mr. Eisenhower gave no indication of what his decision would be. Favorable omens for the industry are that the Mason Bill passed both houses of Congress virtually unanimously and that any ultimate revenue loss to the Treasury from the Bill is small. Unfavorable omens are that the Administration has been seeking to balance the budget—now more unbalanced than ever in peacetime—before lowering taxes and powerful groups in other industries object to motion picture theartes getting tax relief first.

Whether the President signs the Mason Bill as he should, or not, the COMPO tax committee and all exhibitors have a continuing responsibility to make the admission tax situation better understood by their local press and public. Tax relief would be not only for the benefit of theatres but for the communities they serve. A significant part of the social and commercial life of a community dies when a theatre closes its doors.

■ ■ ■

Arbitration Redivivus

SINCE arbitration was so solemnly and definitely buried by the industry in the Fall of 1952, it might be appropriate to refer to its disinterring as "arbitration redivivus", meaning "revived or born again". How long arbitration, or rather the illusive dream of a workable arbitration system within the industry, may survive in the present not-too-friendly atmosphere is unpredictable at this time.

No matter what ultimate effects the final report of the Senate Small Business committee will have on motion picture trade practices, one result of the release this week of the report is that arbitration—after months of absence—has returned to the industry headlines. The committee feels that an effective arbitration system is a "must" for ameliorating industry trade practice problems. The recommendations of the Senate group do not carry the weight of command but they are certain to be attentively studied by exhibition and distribution authorities.

The report of the Senate Small Business subcommittee which held hearings on motion picture matters divides the blame for collapse of the 1952 arbitration plan between Allied and the distributors. It was asserted that Allied's "slamming of the door on arbitration constituted a betrayal of the very interests which Allied professes to champion" and that the distributors "acted improperly in permitting their representatives to draw up a draft which substantially changed the provisions of a draft formulated earlier by a duly-constituted group."

These sharp words about the actions of Allied leaders and distributor representatives notwithstanding, the way is now open—as soon as ruffled feelings smooth down—for renewed arbitration negotiations. As the Senate Small Business subcommittee feels (and has been often noted on this page), arbitration is not a panacea "but it would provide an inexpensive and expeditious means of settling many of the exhibitor complaints relating to trade practices."

■ ■ ■

To Gimmick or Not

SOME within the industry have adopted the custom of referring to all 3-D scenes where an object comes forward of the stereo window as "gimmicks." These "gimmicks" are variously praised and derided. Properly speaking, bringing action forward is a legitimate part of 3-D. It certainly is the part that has made the greatest impression on theatre audiences. However, like everything else, such action needs to be properly done. It should fit in with the action of the story, otherwise naturalness is lost. Like any special effect, it can be done too much. On the other hand, action forward of the stereo window brings to the spectators an unique feeling of intimacy with the action of the screen story. Hollywood is not faced with the decision on 3-D, as some assert: "To gimmick or not." Rather it is a matter of using the 3-D technique to best advantage.

■ ■ ■

¶ The vitality of an outstanding motion picture of special interest has never been better demonstrated than the runs of "Fantasia" at the Studio One theatre in London. This week the Walt Disney feature opened its tenth "season" there. It has played the same theatre a number of weeks in ten of the past eleven years. In 1952 it ran fifteen weeks.

—*Martin Quigley, Jr.*

Letters to the Herald

For the Reviewers

To Terry Ramsaye:

What a question you ask in your column of July 18, 1953! "Why must the lay press elect to give experting attention only to theatrical entertainment!" That is what you profess to want to know!

We have never met and I know you only through your column, which I read and enjoy each week. But I know you well enough, even so, to recognize you behind those false whiskers. You've been in the business more than a year or two and I'll bet you know the answer to that one very well indeed.

The lay press elects to give experting attention to theatrical entertainment—and to books, baseball, records, radio and television—because the public (ticket buyers at the box office) does not have a chance to inspect the merchandise before buying. They can't return it if it doesn't fit or because it turns out to be a different color than it looked under the flattering lights in the showroom. They can't tell if it's a stinker from either the ads or the lobby displays, can't judge its quality from the trailers.

Without the reviews—and sometimes with them, since I certainly don't pretend that all reviewers are right either—or honest—they would be buying a hour without peeking under the veil, which would be a worse bargain than buying a pig in a poke.

Now, few people are actually influenced in how they will spend their movie money by a reviewer's opinion. They know what they like and, if they follow a reviewer's words at all, they know they do not necessarily or even usually dislike the same things he does.

We reviewers don't consider ourselves shopping guides. All most of us expect to do is write interestingly and informatively in the hope that someone will want to read what we have to say. I myself deny any apocalyptic vision, messianic mission or desire to lead anyone at all out of the wilderness of their own personal taste in entertainment.

My opinion on a movie has my name above it and doesn't necessarily represent the opinions of my newspaper or of anyone else, living or dead—a point of view which I take care to emphasize from time to time. It has no more validity or universality than the opinion of anyone else, except for the weight of greater experience. I see more movies than most people do and care as much about them as anybody.

Those who read my reviews and disagree—and their name is legion—aren't guided by what I say at all. Nearly all the minority who flatter me by saying they always agree with me will go further and say that they go on to see the picture anyway to see if I have fallen apart or something.

However, if a reviewer warns them of a bad picture—and there are some bad pictures—and they go to see it anyway, they can't blame him, or the movie—maker, or the theatre-owner, or the sometimes misleading advertising. They can just kick themselves in the pants 85c worth. But they won't quit going to movies, which they might do if they hadn't been warned and rather felt that someone, somewhere should have told them the truth about the merchandise.

Take as an exemple the pants-buying public, which includes you and me.

If we had to buy suits in a sealed package, guided only by the shop's advertising, had to pay for them before we tried them on or saw what color and style they were, we would not only be mad as hell most of the time but we would go around in some mighty strange-looking pants.

I'll just bet, if that were the case, newspapers would review pants just as thoroughly, and even more caustically, than they review movies. And I'll bet you would thank them for it.—*ALEX MURPHREE, Drama Editor, The Denver Post.*

To Martin Quigley:

I very much admired your reasoned statement of the argument in your editorial in the HERALD Aug. 1 for adherence to the Association's Production Code. It perhaps is not a new point, but I've never before seen it articulated. It ought to persuade all your readers. I wish it could be made certain that everyone of importance and responsibility in the industry did read it.—SIDNEY SCHREIBER, Secretary, Motion Picture Association of America, Inc.

Appreciates

To Terry Ramsaye:

Just a few words to tell you again how much I appreciate your writing in the HERALD. Found your article on Russia (July 11) very enlightening and entertaining. Got chuckle out of your reference to the popcorn idea.

Looking forward to many more years of your fine editorials.—*CHARLIE JONES, Dawn Theatre, Elma, Iowa.*

MOTION PICTURE HERALD

August 8, 1953

CONGRESS adjourns leaving tax repeal bill up to Eisenhower Page 12

COMPO tax committee sees President in last stages of tax fight Page 12

ARBITRATION—without film rentals—urged by Senate Committee Page 13

MGM schedules sales meeting and "see for yourself" screenings Page 16

RKO THEATRES net for second quarter more than double last year Page 17

STANLEY WARNER agrees to limit number of Cinerama theatres Page 17

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

BIDDING starts for long run of "The Robe" in Chicago theatres Page 18

REPUBLIC to standardize on 1.66 to 1 ratio for major features Page 19

CINEMASCOPE demonstrations to start in Canada; sign Mexico deal Page 19

ALTEC cuts cost of stereophonic sound units for theatres Page 19

BRITISH exhibitors fight rising rentals, see tax fight influence Page 22

UNIVERSAL schedules 13 major pictures to end of the year Page 23

NATIONAL SPOTLIGHT—Notes on industry personnel across the country Page 26

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Managers' Round Table Page 33

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IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1941

Short Subjects Page 1943

The Release Chart Page 1944

Most Unfair Tax

To the Editor:

I think that the 20 per cent admission tax is the most unfair tax we have. Why not tax a bottle of pop. A man does not need a bottle of pop any more than he has to see a movie, yet that is one item that has been tax free.—*EXHIBITOR, Lorain Theatre, Armour, S. Dak.*

On the Horizon

A NEW theatre chain is in the offing. Joseph M. Schenck, chairman of the board of United Artists Theatres and a principal financial factor in Magna Corporation, developing a new wide screen process, this week confirmed reports he is discussing amalgamation of his circuit possibly with the Golden Gate, Skouras, and Rowley chains. He denied the move was aimed at greater buying power and commented national buying for local situations was impractical, and also denied Magna was involved. He did say technical changes are coming rapidly and a national organization could "handle today's problems of change and progress."

▶ Theatres are always there with public service. The Stanley, in Utica, has been running Saturday shows of two hours of westerns plus cartoons, and asking only six empty pop bottles. The reason: a shortage of pop bottles. The Central New York Bottlers Association needed help.

▶ Possibly coming from J. Cheever Cowdin, banker and film industry factor, is a program which will let a curious industry know how he proposes to use films to aid the American message. Mr. Cowdin, deputy administrator of the motion picture division of the Government's overseas information agency, had been awaiting a budget, which Congress now has set at $75,000,000,

▶ Another research program is attempting to plumb the strange public mind. Producer George Pal, in conjunction with Dr. Mason Rose, director of the National Foundation for Psychological Research, is on a project which involves using features and a special film for "testing emotional and psychological responses." Mr. Pal's "War of the Worlds" is one of the features. Mr. Pal says the project goes deeper than others, and he expects "more significant reaction strata." Also, more publicity.

▶ No more of this staying out of the country for 17 months to escape U.S. taxes. One of the last things Congress did was to repeal the exempting legislation of 1951. However, it has been qualified. The Senate added an amendment excepting earnings up to $20,000. The original idea was to get people to accept work overseas for the "Point Four" program of international aid.

▶ Denmark now admits Mr. Goldwyn was right to film "Hans Christian Andersen." The newspapers there are saying the country is being crowded by Americans, even those warned of lack of accommodations; and that this must be due to the picture. There are 50 per cent more American visitors there this year than last. Originally, the critics decried "liberties" taken with the life of their great personality.

▶ New York is not the only place to report box office sensations. Similar news is coming from Chicago. The Oriental, playing 20th Fox's "Gentlemen Prefer Blondes," headed for the best business since it went into a films-only policy last year. Its first week was a record $50,000. Also doing very well in the Windy City are "I, The Jury", "Pick Up On South Street", "Cinerama" and "The Moon is Blue".

▶ If there be any among present company still fuzzy about the shapes signified by the various aspect ratios they can get them clearly and quickly into mind's-eye-view by visualizing a screen 10 feet high and as many feet wide as the decimal-pointed numeral in the ratio equation will read after the point is moved one integer to the right. Try it out with one aspect-ratio and the rest come tumbling.

▶ Legislation to give Federal courts discretion to award less than treble damages in anti-trust suits has been slowed by the serious illness of the bill's proponent, House Judiciary Committee chairman Reed (R., Ill.). The bill is definitely dead for this session, might be revived early next year.

▶ The adoption by the Screen Actors Guild of a by-law making it a requisite of applying for membership that the applicant disavow present and future membership in the Communist Party or "any other organization that seeks to overthrow the government of the United States by force and violence" is rather more likely than not to be emulated by other guilds and unions in the film industry, for the SAG's 17-year record of upstanding service to its membership and to the screen has distinguished it as a leader that any organization can follow unabashed.

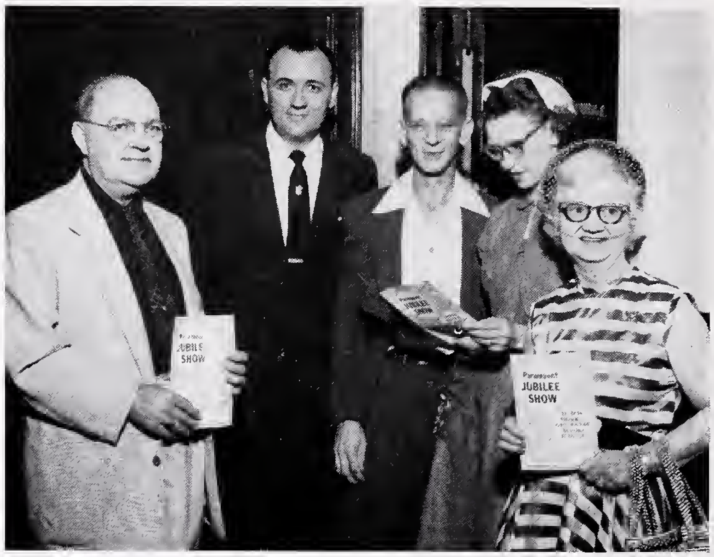
▶ Nip this one while it's small, fellows! Out in Kansas City, a home owner is giving shows for the neighborhood—on his television set, with the 21 inch screen. Mr. and Mrs. Manuel Solis, so it is reported, each night wheel their set to the open doorway facing the back yard, and attract as many as 125 neighbors on a fight night, for instance. Mrs. Solis is quoted as saying the shows keep the kids off the streets. And away from the theatres, too.

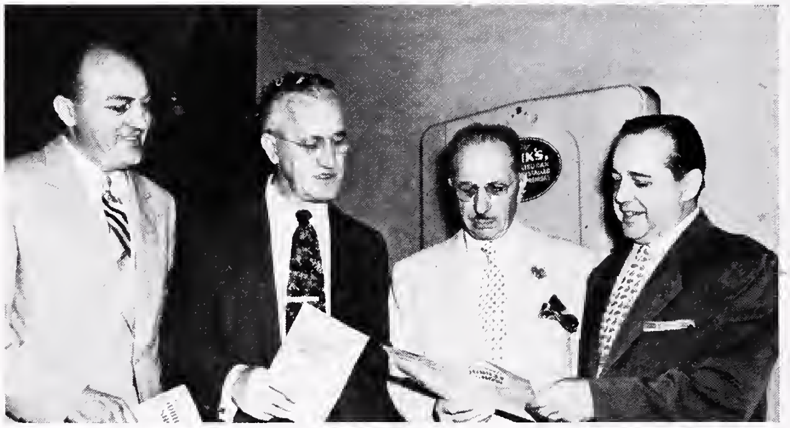
▶ A really smart use of TV, this is, and using the film medium to advertise the film medium. First, Art Baker's "You Asked for It" show contrasted classic film fights: it displayed clips from the old "The Spoilers" and others from "Shane." Secondly, the same show is contrasting classic escapes: the one in "Terror Island," in which the real Houdini escapes from an underwater sealed box, and the one in "Houdini," in which Tony Curtis does the same. Paramount gets the credit, all along.

▶ Columbia has a coveted break this week. The current issue of "Colliers," telling in two pages about Frank Sinatra's campaign for a part in "From Here To Eternity", also of course is a remarkable boost for the picture.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Roy Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

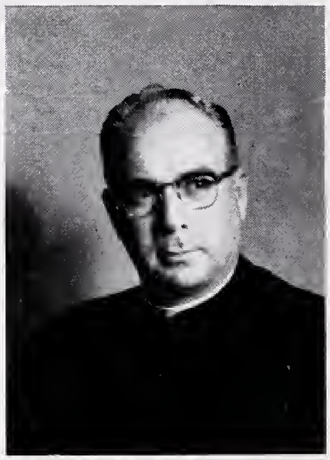
This week in pictures





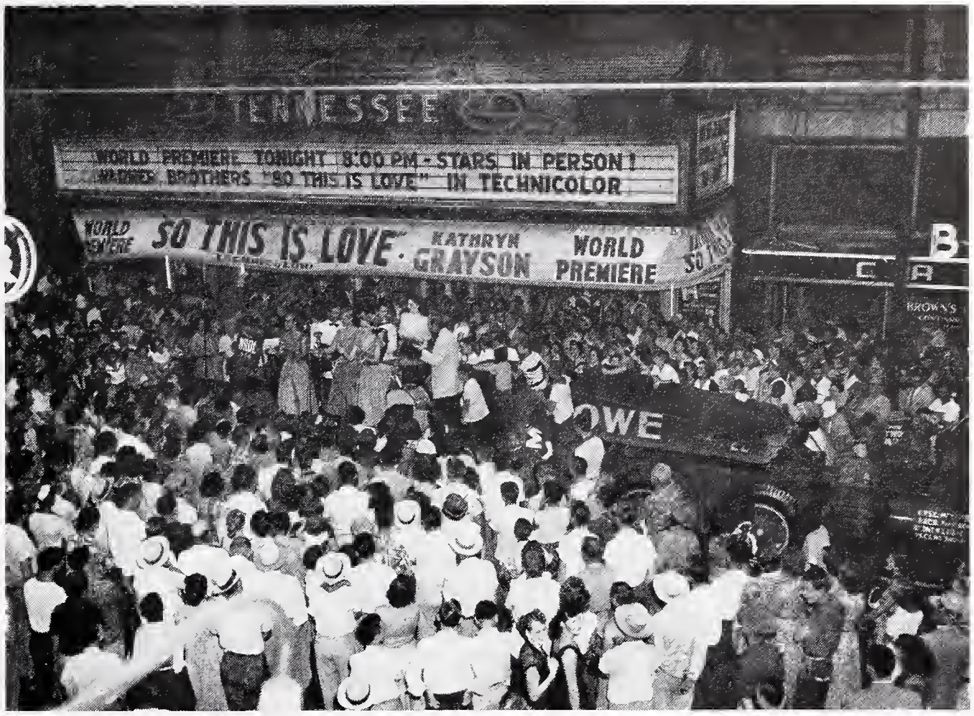
GUESTS, at the Paramount Jubilee showings. Above, at Cincinnati, M. Noble, Roxy, Lockland, Ohio; Herb Gillis, branch manager; Mr. and Mrs. Frank Weitzel, JUR Circuit; and Mrs. Noble. At the left, in Chicago: above, Bob Allen, sales manager; Saul Horowitz, Balaban and Katz; Roy Rogan, Publix Great States; Harry Lustgarten, and Jerry Winsberg, B & K; and Jim McCullough, Publix Great States; below, Charles Becker, Alamo; J. H. Stevens, branch manager; Basil Charuhas, Montclaire; and Morris Solovy, Stony.

MGM SHORTS PRODUCER Pete Smith meets some old associates on the set of "Kiss Me, Kate." At the left, Jack Cummings, producer; Mr. Smith; George Sidney, director; and Dave O'Brien, writer-actor-director.

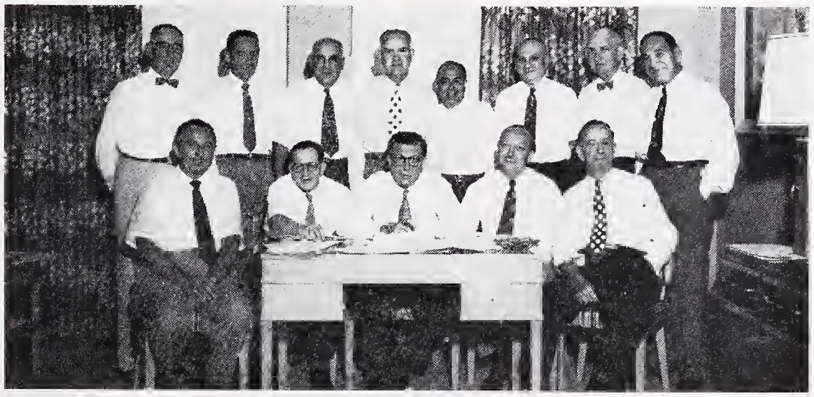


THE REV. THOMAS F. LITTLE, above, assistant secretary of the National Legion of Decency, this week was designated executive secretary, succeeding the late Very Rev. Monsignor Patrick J. Masterson. Born in New York and a graduate of the Gregorian University in Rome, he was appointed to the Legion in 1947.

IN LONDON, at the trade screening of Paramount's "Roman Holiday," Margaret Rawlings, Lady-in-Waiting to Queen Elizabeth, chats with Paramount British production chief Richard Mealand.


TENNESSEE
WORLD PREMIERE TONIGHT 8:00 PM - STARS IN PERSON!
WARNER BROTHERS "SO THIS IS LOVE" IN TECHNICOLOR
WORLD PREMIERE
SO THIS IS LOVE
KATHRYN GRAYSON
WORLD PREMIERE

OPENING NIGHT CROWDS watch ceremonies in front of the Tennessee Theatre, Knoxville, for Warners' story of singer Grace Moore, "So This Is Love." The film premiere was the climax of a state celebration.



MEETING, in New York, of Warners' Eastern district. Seated, Bernard R. Goodman, exchanges supervisor; I. F. Dolid; Jules Lapidus, Eastern and Canadian division manager; Norman Ayers, Eastern district manager; and Robert Smeltzer, Washington. Standing, Charles Bailey, shorts; Ben Bache, Washington; Max Birnbaum, New Haven; Ray Smith, Albany; Ralph Iannuzzi, Boston; Nat Marcus, Buffalo; Robert A. McGuide, auditor of exchanges; and Ben Abner, New York.

AS THE WASHINGTON VARIETY TENT presented to the Arlington-Fairfax Heart Association a 16mm projector and screen. At left, R. Wade Pearson, Variety governor; Victor Orsinger, chief barker; Mrs. Anna Van Sickler and H. H. Coiner, of the Association.

AT THE PREMIERE of 20th-Fox's "Sailor of the King": General of the Army George C. Marshall, left, is escorted by producer Frank McCarthy. The opening was at the Byrd Theatre, Richmond, Va., July 28. The picture, filmed in England and Malta, stars Michael Rennie and Wendy Hiller.

TAX UP TO PRESIDENT AS CONGRESS ADJOURNS

Pocket Veto Possibility As Trade Waits for Eisenhower's Decision

WASHINGTON: The adjournment of Congress Monday night left the fate of the Mason admission tax revision bill in the hands of President Eisenhower—with no hope of Congressional reversal should the bill receive the Chief Executive's veto.

The deadline for Presidential action on the measure was midnight Friday, August 7. If the President had not acted by that time, the Mason bill was scheduled to die the victim of a "pocket veto," bringing to a close one of the motion picture industry's most intensive legislative campaigns, no less remarkable because of the final defeat.

May Be Part of General Tax Revision Measure

If the victim of a veto, either outright or pocket, admission tax revision was certain to come up before the next session of Congress opening in January. Consideration then would probably be included with that of a number of other hard-pressed industries in a general revision of all excise taxes.

Film industry spokesmen, who have been working here on the current tax campaign, were reticent about disclosing plans for a new campaign until the fate of this one was decided. However, it was generally believed that any relief forthcoming in the next session of Congress would fall short of the flat repeal of the 20 per cent tax voted by this session of the House and Senate.

At mid-week, with still no formal indication of what the President had in mind for the bill, the atmosphere in the capital was heavy with rumors. No action was expected before Wednesday since the President was in Seattle attending the conference of state governors.

Last Sunday Col. H. A. Cole, co-chairman with Pat McGee of the Council of Motion Picture Organizations tax committee, announced that the industry was making no further efforts to contact the President himself although further conversations were being held "at the White House level," indicating White House staff members. "The President," said Col. Cole, "gave us a good hearing, gave us twice as much time as he had promised. We can't accomplish any more with another (Presidential) conference."

Meanwhile, COMPO's last minute efforts to contact newspaper and radio reporters, opinion makers evidently overlooked in the industry's initial drive to educate the lawmakers, began to pay off, be it though somewhat belatedly.

Among the newspapers during the last ten days who have called, editorially, for the President to sign the Mason bill, are the "New York World-Telegram and Sun," the "Brooklyn Eagle," the "Albany Times-Union" and the "Washington Times-Herald," all opinion-makers of the first rank. Earlier some other powerful newspapers and widely read commentators had blasted the measure on grounds which the industry found to indicate a lack of information about the industry, more than any positive facts.

Paul Raibourn, vice-president of Paramount Pictures Corporation, was one of the first to answer a critical editorial appearing in the "New York Times," July 29. His letter, appearing on the editorial page of the "Times" the following day, scored what he called the newspaper's "complete disregard of facts and figures which were furnished to every Congressman and which demonstrated that the motion picture industry is the single example in all industry—including all other elements of the amusement industry—which has a record of severely declining income in the face of violent inflation in all other incomes."

OTHER INDUSTRIES ANGRY, PRESIDENT TOLD SHOWMEN

WASHINGTON: "A sympathetic and friendly" reception was given to the film industry delegation which spent 25 minutes with President Eisenhower at the White House last week, but the President gave no indication at that time what he planned to do with the Mason admissions tax relief bill.

Heading the five-man delegation were Col. H. A. Cole and Pat McGee, co-chairman of the Council of Motion Picture Organizations tax committee. Others were Senator Carlson (R., Neb.), a member of the Senate Finance Committee and one of the President's closest advisers during last year's campaign; Robert Livingston, Lincoln, Neb., exhibitor, and Robert W. Coyne, COMPO executive secretary, who presented the industry's case to the President.

Following the 20 minutes during which the industry representative talked, the President spoke for about five minutes, Col. Cole reported later. Among other things, the President indicated he had been embarrassed by the industry's success in getting its bill through Congress, because the President had announced earlier that all excise revision should wait for next year. Now other industries are angry, the President told the exhibitor leaders.

Coyne Regrets "Choice"

In his opening remarks to the President, Mr. Coyne said that it was "a tragic single choice" that had pushed the film men first to their Congressmen at home, then "to Congress and the Treasury here, and finally to you."

Mr. Coyne then went into three points of issue on the bill: effect on revenue, public benefit and discrimination.

Concerning the first point, he stated: "On April 1, when we appeared before the Ways and Means Committee, theatres were closing at the rate of three a day. We predicted stepped up closings to reach 5,000 a year. Now, three months later, they are closing at a rate of 10 a day; at the rate of 3,800 a year, and accelerating. . . . 5,000 more theatre closings—indeed, 2,000 more—and film producing companies cannot exist.

Predicts Revenue Drop

"We've seen theatre industry taxes plummet from 450 millions to 260 millions in five years. They will dive another 100 millions in the next 12 months *with this tax on* and 5,000 theatres will close. With the tax off, the Treasury will not be harmed for with 5,000 theatres taken out of the red, the Treasury will get four millions more from all theatres in corporate and other taxes than it would from *all* taxes (including admissions) if these theatres close."

On the second point, Mr. Coyne flatly denied that the public will not benefit from the tax revision.

"The public," he said, "will benefit through reduced prices where theatres are at a reasonable profit level now. Where theatres are losing money and closing—cannot continue to exist—theatres that are to close because of these losses—they will, frankly and honestly, take advantage of this tax, totally or in part, in order to continue in business."

Saying that it had been charged that tax revision meant "discrimination" in favor of the film industry, Mr. Coyne admitted simply that it was. "It's the same discrimination," he said, "you use when you throw a life belt to the foundering swimmer rather than the swimmer with a fingerhold on the dock."

In conclusion he stated that the industry could not stand the tax for another year and, "if we fail here, for us there is no second chance."

SENATE REPORT URGES ARBITRATION, POLICING

Chides Individuals for Breakdown of Talks; Asks No Legislation

The Committee Recommends:

WASHINGTON: A summary of the highlights of the Senate Small Business sub-committee's report follows:

The sub-committee favors renewal of efforts for an industry arbitration system.

Allied States and its general counsel, Abram F. Myers, by implication are criticized for rejecting the industry arbitration plan.

The sub-committee specifically states film rentals are not properly arbitrable. Absence from last year's plan of arbitration of rental disputes was the principal ground for Allied rejection.

The sub-committee recommends stronger enforcement of the anti-trust laws and consent decrees by the Department of Justice. It does not recommend new legislation or reopening of consent decrees.

It indicates that basic economic ills rather than practices raise dissatisfaction in the industry.

It recommends elimination of the 20 per cent admission tax.

WASHINGTON: The Senate small business subcommittee on Tuesday officially made public its report on the investigation of industry trade practices.

There were no substantial changes from the original draft reported last week which recommended that a "voluntary system of arbitration within the motion picture industry" be set up, and that the anti-trust division of the Justice Department undertake "a more forceful and vigilant policy in assuring compliance with the decrees resulting from the extensive litigation against the major motion picture companies."

Two new recommendations were added and some of the sharply-critical language aimed at Allied States and its general counsel and board chairman, Abram F. Myers, in the original draft were toned down somewhat, and all reference to Mr. Myers by name was deleted.

Recommends Elimination Of Admission Tax

The additional recommendations made by the committee which were not included in the original draft are: elimination of the 20 per cent Federal admissions tax; and consideration by the appropriations committees of Congress of the anti-trust division's complaint that it lacks adequate personnel to handle the problems before it. "However," the report adds, "the committee feels that the development of a satisfactory arbitration plan would relieve considerably the burden of the anti-trust division."

The early draft criticized Mr. Myers for "summarily rejecting" the 1952 arbitration draft and specifically declared that the subcommittee feels film rentals should not be arbitrated. It urged all branches of the industry to promptly resume work on a new arbitration system, and that Allied and other exhibitor groups start the ball rolling.

Recent activities of the Anti-Trust division in enforcing the anti-trust laws and consent decrees leave much to be desired, the report states. It also expresses the hope that the new Justice Department administration will do a better job.

No legislation is recommended by the subcommittee in the report. Neither is there any suggestion that the consent decree be reopened.

Testimony given the hearings clearly indicates that motion picture exhibitors are operating a sick industry, the report states. It points out that while disposable income rose 40 per cent between 1947 and 1952, the proportion going to theatres dropped 20 per cent.

The subcommittee has no illusions that any single recommendation will completely change the picture, the report continues. It states that the impact of TV and changing recreational habits are "basic facts of life which must be faced and met by exhibitors. It may unfortunately be true that changes in our living habits threaten the closing of many theatres, not matter what action may be taken. On the other hand your committee is convinced that a portion of the problem arises in past actions taken by the Federal government and by an unwillingness of Government agencies to take necessary and proper steps at this time to afford wholly proper support to the independent exhibitor. This does not call for subsidies or financial aid, but rather for quasi-judicial decisions which are completely in keeping with the free-enterprise traditions of our economy."

Independent Exhibitor Importance Stressed

Stressing the importance of the independent exhibitor to the industry as a whole, the subcommittee says that the record clearly shows that the independents have a "multiplicity of grievances against the distributors." The question before the committee, the report states, was how best to meet these grievances "in order to stem the tide of failures among independents and to bring better order to the industry."

On the basis of the hearings, the report continues, "Two media suggest themselves as the best means for achieving these objectives. The first is a voluntary system of arbitration within the industry. The second is a more forceful and vigilant policy on the part of the Anti-Trust division of the Justice Department in assuring compliance with the decrees resulting from the extensive litigation against the major companies."

Abitration is not a panacea, the report states, "but it would provide an inexpensive and expeditious means for settling many of the exhibitor complaints relating to trade practices. Such matters as clearances and runs, pre-releases and competitive bidding would lend themselves to arbitration. The record indicates these constitute the great bulk of exhibitor complaints."

The 1952 arbitration plan "impresses your committee as being a sound starting point for the resumption of negotiations on arbitration," the subcommittee says. "The fact that the best minds of all the major segments of the industry could agree on such a document gives hope of general adoption of such a plan," the Senate committee report said.

Does Not Believe Rentals Subject of Arbitration

"This committee does not believe that film rentals should be the subject of arbitration. The distributor is entitled to receive the best possible price for his product and the exhibitor should not be entitled to dictate the price he will pay. Exhibitors would never agree to make whole a producer or distributor who lost money on a picture. Conversely, neither should a distributor be required to insure a profit to every exhibitor. The law of supply and demand should govern to the maximum possible extent consistent with the anti-trust laws."

The great majority of exhibitor witnesses "would be happy to see the adoption of an arbitration plan which would encompass matters other than film rentals," the report states.

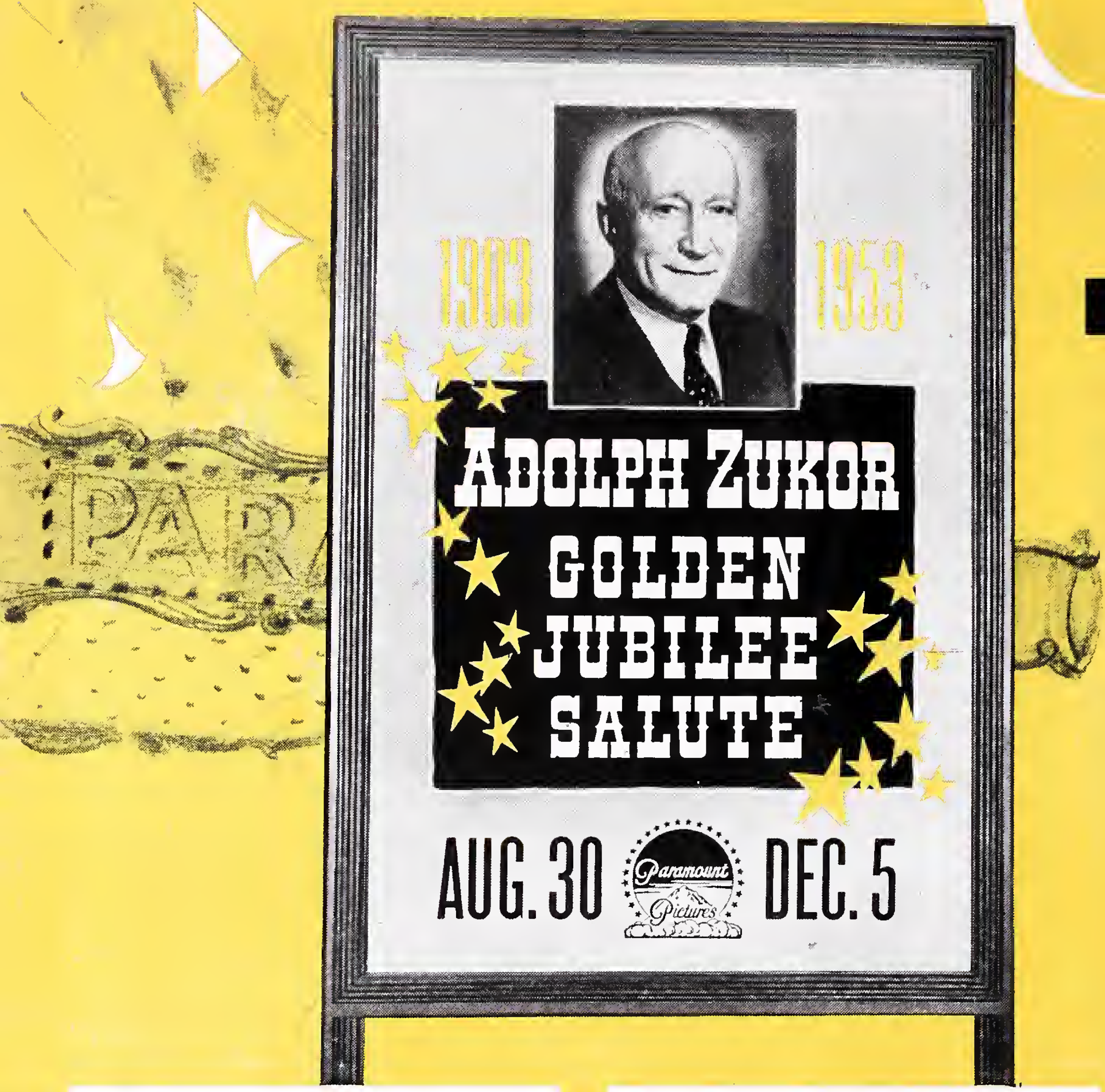
It is the fervent hope that responsible representatives of Allied and the other exhibitor groups will be take the initiative in reopening the negotiations on arbitration, it says.

(*Continued on page* 16)

IN HONOR OF OUR BELOVED
FOUNDER'S GOLDEN JUBILEE,
YOU ARE INVITED TO...

Celeb

con


1903
1953
ADOLPH ZUKOR
GOLDEN
JUBILEE
SALUTE
AUG. 30
Paramount Pictures
DEC. 5
PAR

FOR PARAMOUNT WEEK SEPT. 6-12

World Premiere Engagement
Radio City Music Hall

GREGORY PECK
AUDREY HEPBURN
in
William Wyler's
ROMAN HOLIDAY

SOON

Timeliest drama of our time.
Filmed on the spot in Korea.

HAL WALLIS'
CEASE FIRE
IN 3-D
Stereophonic Sound

THOSE REDHEADS FROM SEATTLE
IN 3-D
Color by TECHNICOLOR
Starring
Rhonda Fleming • Gene Barry
Agnes Moorehead • Teresa Brewer
Guy Mitchell • The Bell Sisters
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GINGER ROGERS
WILLIAM HOLDEN
PAUL DOUGLAS
in
FOREVER FEMALE
with JAMES GLEASON
and Introducing
PAT CROWLEY

All In Addition To Current Hits Like: SANGAREE •

rate with Paramount's greatest centration of big profit attractions

SEPTEMBER

Trade-shows clocked more laughs than any picture they've made.

DEAN MARTIN and JERRY LEWIS
in
THE CADDY
Co-starring **DONNA REED**
Stereophonic Sound

OCTOBER

First engagement, Atlantic City, sensational. Next on Broadway at the Mayfair.

THE WAR OF THE WORLDS
Color by TECHNICOLOR
For Panoramic Screens
Stereophonic Sound

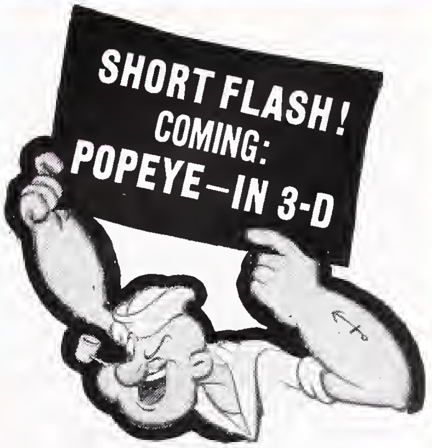
OCTOBER

"Greatest of the great new pix, and one of all-time greats."
—*Hollywood Reporter*

BING CROSBY
CLAUDE DAUPHIN
in
A Perlberg-Seaton Production
LITTLE BOY LOST

BOB HOPE
TONY MARTIN
ARLENE DAHL
ROSEMARY CLOONEY
in
HERE COME THE GIRLS
Color by TECHNICOLOR

JOAN FONTAINE
JACK PALANCE
CORINNE CALVET
in
FLIGHT TO TANGIER IN 3-D
Color by TECHNICOLOR
Stereophonic Sound



America's favorite cartoon character—in the biggest novelty short entertainment in years! Another proof that there is no substitute for

Paramount Shorts

HOUDINI · SHANE · STALAG 17 and ARROWHEAD

SENATE

(Continued from page 13)

At another point, the report, says that distributors must share with exhibitors the blame for the failure of the arbitration negotiations. It states that the distributors "acted improperly in permitting their representatives to draw up a draft which substantially changed the provisions of a draft formulated earlier by a duly-constituted group."

The hearings' record is filled with complaints against the Anti-Trust division, the report declares. "It is quite clear that the performance of the division has left much to be desired. After winning one of the greatest victories in the history of anti-trust litigation, the Department of Justice has seemingly been resting on its laurels in recent years."

Cite Exhibitor Complaints Of Little Consideration

Exhibitors complained that they got little consideration from the division or unfulfilled promises to do something, the report continues. "Spokesmen for the Department of Justice admitted tacitly that they are ill-equipped to discharge their responsibilities under the court decrees," the subcommittee says, "They alluded to the heavy volume of complaints from exhibitors and at the same time admitted they are woefully understaffed."

The subcommittee says anti-trust officials try to handle complaints "by the easiest available means, by correspondence and conferences with the distributors complained against. The difficulty with that approach is that the division is prone to accept whatever concessions the distributors will make but is reluctant to pursue a complaint on its merits. The result is the exhibitor gets only that relief which the distributor is willing to grant and must enter into private litigation if he is not satisfied."

The Anti-Trust division, the report recommends, "must adopt a more objective approach on exhibitor complaints and must be more aggressive in its role of enforcing the decrees and anti-trust laws. This is not to suggest that the division should file an anti-trust action every time an exhibitor complains. Litigation in and of itself is not cure for the ills that plague the motion picture industry. Your committee does feel, however, that the adoption of a more aggressive policy by the Anti-Trust division would restore confidence in that office and would consequently, result in fewer private suits in the motion picture industry."

Complexity of Problems Cited in Report

The film industry's problems are complex and do not lend themselves to easy solution, the report admits. "It is apparent, however, that arbitration and the Anti-Trust division can lead the way out of many of the difficulties besetting the independent exhibitor today," the Senators declare. "The committee has no power to impose an arbitration system on the industry. It can only hope that the spirit of responsibility and urgency which motivated responsible industry representatives to undertake arbitration negotiations in 1952 will again move the same parties to the same steps in 1953.

REPORT CITES "ABLE" INDUSTRY LEADERS

WASHINGTON: In urging the speedy setting-up of an arbitration system, the Senate small business subcommittee in its report declared that the industry, "both exhibitors and distributors, have able leaders whose record of performance in the past augurs well for the future.

"The prosperity of this great industry rests upon their willingness to sit down together and work out their problems in good faith and with prudence and common sense."

The report seems to agree that exhibitors had valid criticisms of the pre-release practice, especially in view of the increasing number of pre-release films. But it also notes that Mr. Keough suggested that distributors be held to two pre-releases a year and that pre-releasing be included in the industry arbitration plan. "Such statements," the report says, "indicate that distributors do understand that extensive use of the pre-release practice is injurious to exhibitors and and that they are willing to consider effective remedies."

Says Zone System Give Rise to Violations

On competitive bidding, the report says that decree violations very easily grow out of the zone system and the frequency of zone changes. It criticizes the Justice Department for not investigating the situation in the Los Angeles area. Testimony given the subcommittee indicates that Paramount has used compulsory competitive bidding there, the Senators say. In view of the past position of the Anti-Trust division opposing compulsory bidding" the report states, "it seems that the division should investigate the system in effect in Los Angeles, which was imposed contrary to the wishes of many affected exhibitors. There is hardly a distinction between compulsory bidding ordered by a court and that imposed by a distributor."

On Monday Sen. Schoeppel made public a wire he had received from Mr. Myers as well as his answer.

Myers and Schoeppel In Exchange of Views

Mr. Myers declared that reports of a "proposed report" on the subcommittee's hearings, indicated that the subcommittee had "accepted in its entirety the testimony of Austin Keough. . ." Sen. Schoeppel told Mr. Myers that "it would be incorrect to assume or charge that the committee is critical of exhibitors or exhibitor organizations when, in fact the responsibility lies at the door of one or two intransigent individuals whose personal views may have unwittingly harmed the cause the very organizations they seek to effectively represent."

MGM Sets Sales Meet, Screenings

MGM domestic and international sales executives from all over the world will be invited to the studio in September, it was announced Thursday by Dore Schary, studio head, following conferences during the past week with executives of the company.

Enthusiasm for the 10 important pictures screened for the executives and scheduled for fall and winter release, it was stated by Charles Reagan, domestic distribution chief, and Arthur M. Loew, vice-president of Loew's International, resulted in the decision to arrange a series of "see for yourself" showings at a sales meeting to be held in California.

Following these Coast showings special "see for yourself" trade previews in approximately 100 cities will be set up.

Nicholas M. Schenck, president of Loew's Inc., Charles Moskowitz, treasurer, Charles Reagan, general sales manager, and Howard Dietz, advertising and publicity vice-president represented the home office in the meetings with Mr. Schary and members of the studio executive board.

Mr. Reagan returned to New York last Friday to start immediate arrangements for bringing the sales heads to the studio.

Howard Dietz left over the weekend to put into effect a program for aggressive national advertising, promotion and exploitation campaigns, formulated at the meeting, which will be coordinated with the release of the new product.

Since all MGM pictures will be filmed in wide-screen with sterephonic sound, the company heads believe it is highly important that every member of the sales organization be familiar with the various media.

Among the important pictures screened at the studio or at sneak previews and which will be shown to members of the MGM sales organization are: Mogambo, Take the High Ground, Kiss Me Kate, The Long, Long Trailer, Torch Song, Easy to Love, Fort Bravo, All the Brothers Were Valiant, and Rhapsody. Kiss Me Kate is the first musical to be produced in 3-D, and Fort Bravo the initial production filmed in MGM's own wide-screen process. All the pictures are either in color by Technicolor, Ansco or Eastman Color.

Iron Curtain Countries Enter Venice Festival

Russia, Poland, and Czechoslovakia are sending entries to the Venice Film Festival after a lapse of six years. Their entries are: from Russia, "Sadko," "The Return of Vassili Bartniakov," and "Rimsky-Korsakov"; from Poland, "The Youth of Chopin," and from Czechoslovakia, "The Secret of Blood." Russia also has announced it will participate in the documentary and children's film festivals which precede the major event by nine days.

Limit SW Cinerama Theatres

The Stanley Warner Corp. has agreed to limit the number of its Cinerama theatres in the United States to a total of not more than 24, and its production to not more than 15 pictures, it was disclosed Tuesday when the company filed its petition in the New York Statutory Court.

Carries Justice "Safeguards"

The petition, which has the sanction of the Department of Justice, seeks court approval to amend the Warner consent decree. It carries "safeguards" in regards to exhibition, production and distribution of pictures in the Cinerama process which were insisted upon by the Justice Department. Under the petition S-W would be limited to not more than 24 Cinerama theatres at any one time, and further limited to one Cinerama theatre per city, except two each in the cities of New York, Chicago and Los Angeles. Included among the 24 theatres, it was stated, are the existing four Cinerama theatres in New York, Detroit, Chicago and Los Angeles.

As to production, S-W would be limited to the filming of not more than 15 Cinerama pictures until Dec. 31, 1958, the date when S-W's exclusive licensing agreement with Cinerama, Inc., expires. As to each Cinerama production, standard versions could also be produced by S-W, it was stated. On the distribution of the standard motion picture versions, the petition stated that S-W would at all times be enjoined from distributing such films. No such restriction was included on the Cinerama version.

Agree to Restrictions

The petition took note that S-W and Cinerama, Inc., have agreed to all the restrictions imposed by the Justice Department. The consent of Cinerama, Inc., the equipment manufacturing company, was needed in order to transfer its exhibition and production licensing agreement from Cinerama Productions, Inc., to S-W. As previously stated, the deal between S-W and Cinerama Productions grants S-W a five-year exclusive production and exhibition contract in return for a share in the box-office.

S-W asked that the bid to amend the decree, which bars the new Warner exhibition companies from engaging in distribution and limits its acquisition of theatres, be heard in court on August 12. The petition requested that the case be heard before Justice A. N. Hand at the court house near his summer home at Elizabethtown, N. Y. It notes that the deadline for consummation of the deal with Cinerama Productions is August 19.

In addition, Stanley Warner would be required to dispose of its stock in Cinerama by Jan. 10, 1959, or to deposit it under a voting trust agreement with a court-approved trustee, and then to make final disposition by Dec. 31, 1960.

Finally, Cinerama, Inc., would be required after Dec. 31, 1958, to consent to grant compulsory exhibition sub-licenses, production sub-licenses, and leases of exhibition and production equipment on a non-discriminatory basis and subject to the payment of reasonable royalties and rental fees.

Box Office Champions For July, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE CHARGE AT FEATHER RIVER
(Warner Bros.) (3-D)

Produced by David Weisbart. Directed by Gordon Douglas. Written by James R. Webb. WarnerColor. Cast: Guy Madison, Frank Lovejoy, Helen Westcott, Vera Miles, Dick Wesson.

DANGEROUS WHEN WET
(Metro-Goldwyn-Mayer)

Produced by George Wells. Directed by Charles Walters. Written by Dorothy Kingsley. Technicolor. Cast: Esther Williams, Fernando Lamas, Jack Carson, Charlotte Greenwood, Denise Darcel, William Demarest.

IT CAME FROM OUTER SPACE
(Uunversal-International) (3-D)

Produced by William Alland. Directed by Jack Arnold. Written by Harry Essex. Cast: Richard Carlson, Barbara Rush, Charles Drake. (Champion for second month.)

SANGAREE
(Paramount) (3-D)

Produced by William H. Pine and William C. Thomas. Directed by Edward Ludwig. Written by David Duncan. Technicolor. Cast: Fernando Lamas, Arlene Dahl, Patricia Medina, Francis L. Sullivan, Charles Korvin, Tom Drake, John Sutton, Willard Parker.

SECOND CHANCE
(RKO) (3-D)

Executive producer: Edmund Grainger. Produced by Samuel Wiesenthal. Directed by Rudy Mate. Written by Oscar Millard and Sydney Boehm. Technicolor. Cast: Robert Mitchum, Linda Darnell, Jack Palance.

SHANE
(Paramount)

Produced and directed by George Stevens. Written by A. B. Guthrie, Jr. Technicolor. Cast: Alan Ladd, Jean Arthur, Van Heflin, Brandon De Wilde, Jack Palance. (Champion for second month.)

Register The Robert Flaherty Foundation

To further the circulation and distribution in all media of motion pictures made by the late documentary film producer, Robert Flaherty, the Robert Flaherty Foundation was isued a certificate of incorporation at Albany, New York, last week. The understanding is the unit is non-profit, and the distribution of the product is for educational and cultural purposes, "in order that greater understanding among the different peoples and cultures of the world may be achieved." The incorporators are David Flaherty, Richard Griffith, Frances Flaherty, Mrs. Ellsworth Bunker, and Charles A. Siemmann.

Brandt's Acquires Bryant Lease

Bernard Brandt has acquired the leasehold for the Bryant Theatre, 42nd Street, between Sixth Avenue and Broadway, New York. He begins operations August 15.

RKO Circuit Net $92,240

Consolidated net profit of RKO Theatres Corporation and subsidiary companies for the second quarter of 1953 was $92,240.54, after taxes and all other charges (including profit of $5,569.59 on sale of capital assets, before taxes).

This compares with consolidated net profit for the second quarter of 1952 of $36,935.60, after taxes and all other charges (including profit of $9,253.99 on sale of capital assets, before taxes).

Consolidated net profit for the first six months of 1953 was $417,602.32, after taxes and all other charges (including profit of $19,323.45 on sale of capital assets, before taxes), as compared with consolidated net profit for the first six months of 1952 of $174,802.99, after taxes and all other charges (including profit of $16,518.55 on sale of capital assets, before taxes).

Paramount Releases "Money"

HOLLYWOOD: "Money From Home," Martin-Lewis 3-D Technicolor feature produced by Hal Wallis and retained by Wallis-Hazen when the company disbanded after completing its Paramount releasing contract, will be distributed by Paramount under a special one-picture deal made this week.

Terry Ramsaye Says

RESEARCH AND MOVIELAND

THE impending issuance of a volume entitled "New Screen Techniques" by the Quigley Publishing Company brings some reflections on the inertia of the industry of the motion picture with respect to the instruments of its complex technology. A casual examination of the American industrial scene finds a decidedly aggressive pursuit of research generally, a sharp contrast with movie lethargy.

This book coming up may be a stimulus toward a constructive attitude for the tomorrows. That will have to come, or else. The motion picture of course will survive, come what may, but the process could entail some revolutions of organization and ownerships.

So far as its technology is concerned—and technology is only part of the story—the motion picture industry is even yet not quite conscious that this is the electronic era. That became conspicuously evident with the arrival of electrically recorded and amplified sound. There was a period of vast alarum then lest "the Big Electricals" would be taking over. They would have taken over, too, except for two factors: 1—their ineffectiveness in entertainment; 2—their wise reluctance in that political period to incur further vulnerability under the anti-trust laws.

Now the "Big Electricals" have in a fashion taken over the great electronic growth areas of that form of motion picture distribution-exhibition known as Television. The motion picture industry with large resources available, after the upturn of 1935, could quite as well have taken the initiative in the development of Television, so obviously a motion picture medium. There had also been the lesson of the arrival of both color and sound from the outside, and against movieland resistance.

Today's headlong pursuit of new appeal for the screen is more defensive than aggressive in its origins. A new consciousness of something beyond mere competition is needed. Perchance this coming book on the techniques now called new because they have been taken off the laboratory shelves and dusted off for development can help toward an awakening. Anyway the belated anxieties and action are new.

American industry, according to a recent government survey, is spending about $2,000,000,000 a year on research. We hear much about research among the chemical, drug and metallurgical industries. But many concerns not commonly thought of in research are spending heavily. General Foods, for instance, in the year ending last March, is said to have spent $3,000,000 for research. More than 15 percent of its sales last year were on products evolved since the end of World War II.

Let us not forget that there are researches now in work and making progress toward the electro-magnetic recording of pictures on tape, somewhat as sound is recorded increasingly now. One day that may by-pass the intricate and sensitive processes of photo-chemistry and film as we know it. The industry might be giving thought to that, too. It could make a lot of difference.

At high noon September 23, 1938 the Westinghouse Time Capsule was committed to earth, for safe-keeping for 5,000 years, deep under Flushing Meadows at the New York World's Fair. It contained two micro-filmed articles about the motion picture by Terry Ramsaye, its invention, history, development and destiny. About now he feels an impulse to go dig it up and make some sharp revisions.

* * *

CHAPLIN'S JOKE—From the round-about of the British press we come by this: Those comedies of Charles Chaplin which remain in any degree under his control are just plainly unavailable save for commercial purposes. Not so long ago the Museum of Modern Art came by what is said to be an illegally made print of "The Kid" in Italy. The Museum in the height of propriety wrote Mr. Chaplin for permission to show it on occasion. Now the story runs that Mr. Chaplin answered yes, but solely on condition that it retain its Italian subtitles. Happily Chaplin's art is so thoroughly pantomimic that subtitles matter little.

* * *

NOTE ON TASTE—A British trade journal in its exploitation department reports on a Brighton house thus: "The shop window of the theatre was turned into a miniature mortuary . . . illuminated by a green light. This pathological theme was repeated in the foyer, which resembled a chamber of horrors. . . . Behind the draperies was a figure representing a ghost complete with a skull, which had been borrowed from a hospital . . . the patrons seemed to revel in it!" That shudder market again. Apparently some find life so boresomely civilized they must seek escape.

Bids Start In Chicago For "Robe"

CHICAGO: Competition among Chicago theatres for the first Chicago run of "The Robe," with a release date here of Sept. 23, has started with 20th Century-Fox inviting bids on their first CinemaScope feature production. Minimum terms asked by the company for the picture and understood to be seventy percent of the gross receipts, with the exhibitor guaranteed ten percent of the gross as profit and the picture to play as long as the company wants it to continue.

"The Robe" was granted an unlimited first run here by Federal Judge Michael L. Igoe, exempting it from the two-week limitation imposed by the Jackson Park decree on pictures running in theatres affiliated with the defendants in the Jackson Park case—now reduced in practice to the four Balaban and Katz theatres in the Loop.

Exhibitors also would receive five cents for each sale of a program book the company will sell for fifty cents per copy in conjunction with the run of the picture.

See Theatres Contributing $2,000,000 to Korea Relief

The nationwide drive for funds for Korean relief, which got under way this week, already has brought in $750,000 from one-third of the theatres involved, the Council of Motion Picture Organizations announced Wednesday. At this rate, total theatre collections are expected to reach approximately $2,000,000. The campaign's goal, from all sources, is $5,000,000. To expedite the campaign, COMPO has requested all film industry area chairmen to report their collections as soon as possible.

Castle Promises Further Fighting On "Information"

Eugene W. Castle, former president of Castle Films, will continue his scrutiny of the Government's overseas information program, especially in its film aspects, he promised in New York last week. Mr. Castle last year toured areas serviced by the International Information Administration, and this year plans another trip at his own expense. He contends propaganda films are ineffective even if their content is good. He publicly asks how American audiences, for instance would react to propaganda films made abroad, however excellent. He terms the Gobernment's film program "foreign WPA in celluloid."

Managers Ask Sunday Shows

Managers of five leading theaters in Gastonia, N.C., have asked the City Council for permission to stage Sunday movies. Howard Amos, manager of the Temple, told the Council theaters were badly off and Sunday showings might help them.

Republic Adopts 1.66 Standard

Republic Pictures has adopted the 1.66 to 1 aspect ratio for new product so that their films can be shown on wide screens having aspect ratios ranging from the conventional 1.33 to 1 to 1.85 to 1, without loss of pertinent action. The 1.66 to 1 standard is that which was adopted sometime ago by Paramount.

The new Republic policy was announced in New York this week in a statement designed to clear up any "confusion" that may have developed in determining the aspect ratios in connection with the production or projection of Republic films.

In stating that Republic's new pictures are being filmed so that they can be projected on screens of varying widths, the company pointed out that "theatres will find that they can choose one set of wide-angle projection lenses which can project aspect ratios of 1.66 to 1 up to 1.85 to 1, and merely change projection aperture for the different aspect ratios."

The company also carefully pointed out that in changing to a 1.66 to 1 aspect ratio, it has not altered the actual picture frame from the conventional size, but has composed its subject matter in production so that artists' heads and important subject matter will not be cut off when screened with the wide aperture plates.

It was further emphasized that Republic films can be projected by any theatre equipped for CinemaScope with the right projection lenses and correst projection aperture aspect ratio. This means simply that the film would be projected on a portion of the CinemaScope screen in the conventional fashion.

Bell & Howell Show 16mm. Wide Screen

A new wide screen system for 16mm movies was demonstrated to the press and to visual educators last week at the National Audio-Visual Association convention in the Sherman Hotel. The announcement about the system says it was patterned after the 20th Fox CinemaScope system. The demonstration features scenes from that company's "The Robe" and Coronation films. A single anamorphic lens atachment is used for shooting and projecting. The company's release states it expects its system to be used widely in sales and industrial films. And, also that "there is an immediate need for the system in foreign movie houses, many of which show 16 mm only."

Sign Hawkins For "The Seekers"

Jack Hawkins, whose popularity in England is high because of his performance in "The Cruel Sea," has been signed by the J. Arthur Rank Organization for "The Seekers," which will be filmed in Technicolor in New Zealand.

"ROBE" TO OPEN SEPT. 16 AT ROXY

Twentieth Century-Fox announced this week that the world premiere of the company's first feature in CinemaScope, Lloyd C. Douglas' Biblical epic, "The Robe," will be held at the Roxy theatre in New York the evening of September 16. The film earlier had been tentatively set for a late August premiere. The company promises that the occasion will be an historic, star-studded event, with Hollywood celebrities, headed by Darryl F. Zanuck, 20th-Fox vice-president in charge of production. The film, in color by Technicolor, and 10 years in the making, stars Victor Mature, Richard Burton, Jean Simmons and Michael Rennie.

Altec Cuts Sound Cost

Altec Service Corporation this week announced that as a result of experiences gained in installing approximately 100 stereophonic sound systems throughout the country, it was reducing installation costs to exhibitors effective August 1.

L. D. Netter, general sales manager, said in New York Monday that whereas previous installation costs ranged from $600 to $900, with an average of $750, the new schedule goes from a low of $375 to a maximum charge of $750, with the average cost running about $450.

Mr. Netter said there were several reasons why Altec now was able to offer all types of theatres a considerable saving in the installation of stereo-sound systems.

"We are passing on to all exhibitors who have not yet availed themselves of the use of directional sound the benefit of our experience during our pioneering efforts in this field."

He said that, as in all technical departures, many problems were encountered in the early installations. He pointed out that "bugs" of various nature lengthened the time, research and corrective procedure which marked the early contracts. That was the reason, he added, that Altec established the series of stereophonic sound clinics. The practical results gained from these "on the job" forums have enabled Altec to shorten the time involved and to overcome the natural technical difficulties encountered, he said.

"Jury" On Coast August 20

United Artists' "I, The Jury," a Mickey Spillane film, will be given its West Coast premiere August 20 at the Paramount Downtown Theatre, Los Angeles, and the Paramount Theatre, Hollywood. It has been breaking records in its run at the Chicago Theatre, Chicago.

CinemaScope In Canada Next Week

CinemaScope, 20th-Fox's new screen process, will be given its first demonstration to the public in Canada next Tuesday. The site will be the Imperial theatre, Toronto, and the guests will be showmen from all over the country, news reporters and editors, equipment manufacturers, and government and financial leaders.

Meanwhile, the company this week signed, at the New York office, an agreement which will result in the process being installed in more than 100 theatres in Mexico. It is the first such contract for that market. The principals at the signing were Spyros P. Skouras, president of the company; Miguel Bujazan, general manager of the Rodriguez Theatre circuit; Emanuel Silverstone, vice-president of 20th Fox International; and Edward D. Coheb, supervisor for Central and South America. Thirty four Mexican houses will be equipped for CinemaScope projection this year alone.

Also this week, the company gave permission to W. R. Frank to make a picture in the process. It will be "Sitting Bull," to be in color. It is the second picture in CinemaScope for United Artists release. The first is "The Story of William Tell," now being made in Europe, in color, by Errol Flynn.

Urges Dakota Exhibitors to Delay 3-D Installations

Ben Berger, president of North Central Allied, and Stanley Kane, executive counsel, this week recommended that North Dakota exhibitors drop plans for 3-D and wide-screen installations until after the national Allied convention in Boston this fall. The recommendations were made Monday and Tuesday at regional NCA meetings in Fargo and Minot, N. D. Mr. Berger said he believed that a complete clarification of the new techniques will be made at the October convention.

UA Will Release Five in September

United Artists will release five top productions during September, it was announced this week by William J. Heineman, vice president in charge of distribution. The five films and their national release dates are: "Sabre Jet," Sept. 4; "99 River Street," Sept. 11; "The Joe Louis Story," Sept. 18; "The Fake," Sept. 25, and "Donovan's Brain," Sept. 30.

Mason Signed for "Contessa"

James Mason has been signed to a co-starring role in "The Barefoot Contessa," the first independent film production to be made by Joseph L. Mankiewicz for release by United Artists.

RC

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"House of Wax"

*Warnerphonic

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Warner's "Charge at Feather River"
(filmed and recorded* in California)

*Warnerphonic

Columbia's "Miss Sadie Thompson"
(filmed and recorded in Hawaii)

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BRITISH FIGHT RISING RENTAL

CEA General Council May Set Ceiling; Influence On Move to Cut Tax

by PETER BURNUP

LONDON: Apprehension grows among exhibitors here that wide-screen and 3-D developments allied with an already evident shortage of product will result in increased rentals. Many of them cite in justification of their fears the case of "House of Wax" and "Quo Vadis" for which, they allege, increased rates have been asked.

The Cinematograph Exhibitors' Association takes the view that no rental should exceed 50 per cent. At its September meeting C.E.A.'s General Council will be asked to make that a mandatory condition on all Association's members.

Effect on Tax Reduction

One argument advanced is that increased rentals will militate against a reduction in entertainment tax. The Chancellor of the Exchequer, so that reasoning runs, would hesitate to give relief if a considerable proportion thereof went into the American unremittable sterling account.

Whatever validity there may be in those arguments, a considerable revolution in booking arrangements is in progress here. Renters are obtaining six day bookings for their better product in theatres which hitherto have never played programmes for more than three days.

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Last week's meeting of the four trade associations to discuss the future of the Eady Plan stands adjourned. As anticipated, producers, with the support of distributors, pressed their claim that an annual minimum of £3 millions be guaranteed them under the Plan.

Exhibitors insisted that they should not be bound to a given figure. They claimed that the amount should be conditioned by the turn of business at the box-office and that the levy on their takings be made on a percentage basis.

See Ultimate Agreement

Producers agreed to an adjournment to enable C.E.A.'s General Council again to discuss the matter. (General Council will not meet again until September.) Despite the apparent impasse it is generally accepted here that agreement will ultimately be reached. The Government has stated that failing agreement on a voluntary scheme, it will make the Plan statutory. That is a contingency which none would welcome following other unhappy experiences with Governmental interference in trade affairs.

Most likely outcome will be acceptance by producers of the exhibitors' point that no fixed minimum is possible.

Shape of things to come is to be seen in a report of a film industry technical committee made to the industry's four associations and dealing with the impact of television on motion picture matters.

The report has not been published but it is understood to be concerned with the distribution to theatres of programmes not on film but electronically from a chain of micro-wave TV transmitters. It discusses also the practicability in the near future of news transmissions to theatres in place of the present newsreels.

The recommendations are based on a survey which the technicians made in an area in a forty-mile radius of Birmingham. In view of overcrowding in the wave-bands commonly used in this country the committee is understood to favor super-high frequencies above 7,000 megacycles.

The report has been sent to the Government's Television Advisory Committee.

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In spite of widespread opposition from religious leaders, educational authorities and the like, the Government persists in its determination to set up a TV service in competition with the B.B.C.

Latest project under consideration by the Cabinet is a plan to set up a public corporation to control any form of commercial TV which may develop. It is suggested that the Government should take a minority share-holding in the corporation and thus ensure a measure of Parliamentary control in place of the unfettered control by advertisers which occasions the fears expressed by many.

Gammans Ridicules Critics

Indication of the Government's attitude towards critics who claim that sponsored TV would debase the country's standards is to be seen in a speech made last week by the Assistant Postmaster-General (Mr. L. D. Gammans) in unveiling a tablet to the memory of TV pioneer John Logie Baird.

Mr. Gammans said that many people who felt themselves competent to tell their fellow-citizens what they should look at on television proclaimed that they had no television set and did not propose to have one. "Others seems to forget that the primary aim of television is to interest and entertain and not to be a sort of glorified night-school," he added.

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The Watch Committee of the Sussex beach-resort of Worthing has recommended to the Town Council that revised plans for a car-park and open-air cinema on the outskirts of the town be approved.

Promoters of the project made application a considerable time ago. Plans were held up in order that the Watch Committee might be satisfied that safety and other conditions imposed by the Government's Home Office were satisfied.

The Worthing drive-in will be the first ever in Britain. Theatremen generally have taken the view hitherto that Britain's uncertain climate and the long hours of daylight prevailing during the summer make the drive-in trade impracticable.

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Films made by the National Film Finance Corporation's Group Three will in future be distributed by British Lion instead of by Associated British Film Distributors. First film to come under the new arrangements will be "Everest," made on the recent successful expedition.

It is understood that the change arises out of the belief of the Film Finance Corporation's J. H. Lawrie that British Lion will be able successfully to tie in Group Three product with its own top features. British Lion is the distribution organization indebted to N.F.F.C. to the tune of £3 millions. Group Three is sponsored by N.F.F.C. with a view to giving opportunity to novitiate technicians.

G & P Appeals Decision In Its Monopoly Suit

The G & P Amusement Company, whose suit was heard last year in Cleveland Federal Court and against whom Federal Judge Emerich B. Freed ruled in favor of defendents Loew's, 20th Fox, Universal, Warners, Columbia, Cooperative Theatres, and Paul Gusdanovic, has appealed. The suit was unusual in that it involved a cooperative buying and booking agency which allegedly favored the defendant Regent Theatre over the plaintiff's Moreland Theatre so that, according to the charge, the latter was unable to secure suitable product and had to close.

U. S. District Court Rules Lettered Tickets Illegal

Alphabetically designated tickets are against the law, the United States District Court, Louisville, ruled last week. The Hiland Amusement Company had raised the issue. This company had been employing the "Standard Cryptix Numbering System." The law requires tickets be numbered, for the benefit of agents of the Internal Revenue Department. The Internal Revenue Commissioner had ordered the company's tickets discontinued and destroyed, whereupon the issue went to court, which remarked adphabetical tickets would "tend to hinder, delay, and hamper" government agents.

Zukor's Book September 28

G. P. Putnam's Sons will publish on September 28 the autobiography of Adolph Zukor, industry pioneer and chairman of the Paramount board. It is titled, "The Public is Never Wrong."

United Lowers Air Freight

United Air Lines on August 26 will lower its air freight on film from Honolulu to Los Angeles or San Francisco, to 40 cents per pound on shipments of 100 pounds or more. This is a 30 per cent reduction.

Leo Spitz To Retire

Leo Spitz on Saturday retired as executive head of production at the Universal-International studios. He had been ill and inactive for over a year, and in fact still is hospitalized. The announcement came to the trade through a statement issued this week by Mr. Spitz and by Milton R. Rackmil, president.

Leo Spitz

It added Mr. Spitz will retain his office on the lot until November 12, when his contract expires. Meanwhile, taking charge is Edward Muhl, whose title now is vice-president in charge of production.

Mr. Spitz joined the company in 1935, at the same time as William Goetz, whose job as head of production also ended on August 1. Mr. Goetz also will retain his office on the lot until his contract ends November 12. It was their International Pictures which Universal acquired in 1935.

GPE Quarter Net Shows Rise to $804,157

Consolidated net income of General Precision Equipment Corp. and subsidiaries for the second quarter of 1953 amounted to $804,157, equal after preferred dividends, to $1.21 per share on 649,087 shares of common stock. These earnings were 147 per cent higher than consolidated net income of $325,452 reported for the second quarter of 1952, equal to 48 cents per share after preferred dividends, on 646,087 outstanding common shares.

For the six months ended June 30, 1953, consolidated net sales of the company were more than double the figure for the first half of 1952, aggregating $41,102,567 as against $19,216,574. Net income for 1953 first half total $1,469,067, equal to $2.22 per share as compared with $361,112, or 54 cents per share of common stock. The board of directors also announced a dividend of 25 cents per share on the company's common stock, payable September 15, 1953 to stockholders of record August 25, 1953.

UA Gets Philippine Picture

Arthur B. Krim, president of United Artists, this week announced the completion of arrangements with Manuel L. Padilla, Philippine financier, and Manuel Conde, Philippine producer, under which United Artists will release "Sarangani," a $3,000,000 motion picture production. Mr. Conde, who made the recent United Artists release, "Genghis Khan," will produce, direct and star in "Sarangani" and Mr. Padilla will be co-producer.

TENTH ANNIVERSARY "FANTASIA" BOOKING

Talk about the stage for repertory and certain historic plays of proven value as timeless entertainment! Walt Disney's "Fantasia" would appear to be proving the screen can do the same. In London, for instance, it is playing its tenth year. It is at Studio One on Oxford Street. August 2 was the date of the tenth anniversary. It had at that time played 146 weeks at the house. It has been seen dozens of times by the same patrons. The theatre owners feel at this rate, it can be brought back each year indefinitely.

Thomas, Jacobs Form New Distribution Unit

HOLLYWOOD: Veteran distribution executives Harry Thomas and N. P. "Red" Jacobs this week announced the formation of the new distribution company, to be known as Atlas Pictures Co., with Mr. Thomas, president; Sam Nathanson, vice-president, and Mr. Jacobs secretary-treasurer. Mr. Thomas said he will call a meeting of regional distributors for Kansas City August 20th. "Man of Conflict," produced and directed by Hal R. Makelin, with Edward Arnold, John Agar and Susan Morrow in the cast, has been acquired as the new company's first release for national distribution.

Technicolor Reports Half Year Increase

Technicolor, Inc., this week reported that its consolidated net profit after taxes on income, for the first six months of this year, is estimated at $1,608,709. This is equivalent to 84 cents per share on the new stock outstanding which is the old stock split two for one on May 18, 1953. This compares with $1,025,420 for the corresponding six months of 1952, which was equivalent to 55 cents per share.

ASCAP Issues A Listing Of Favorite Tunes

"As a result of many requests," the American Society of Composers, Publishers and Authors has issued a listing of hit tunes of the past 35 years, available under ASCAP license. The listing is complimentary. The Society feels the listing will serve as a ready reference source of program material for television and radio broadcasters, advertising agencies, and theatre exhibitors.

Announce "Laurel" Winners

"Barabbas" has been selected as the winner of the Silver Laurel Award from the Scandinavian contestants and joins winners from other European linguistic groups in the David O. Selznick 1953 Golden Laurel Award. The winner will be disclosed at the Edinburgh Film Festival August 30.

U-I Sets 13 Pictures For 1953

Universal-International will release 13 major features, 10 of them in color by Technicolor and two in 3-D, during the remainder of 1953, it was announced this week by Charles J. Feldman, general sales manager.

The 13 films, Mr. Feldman noted, comprise the most important group of features to be released by the company in any comparable period in many years. They represent virtually all categories. All are suitable for wide screen projection and many have stereophonic sound tracks.

All the pictures will be backed with heavy promotional and advertising campaigns, person appearance tours and gala premieres.

The month-to-month release schedule follows:

August: "Thunder Bay," Technicolor, James Stewart; "The Man from the Alamo," Technicolor, Glenn Ford; "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," Boris Karloff.

September: "Wings of the Hawk," Technicolor, 3-D, Van Heflin; "The Stand at Apache River," Technicolor, Stephen McNally; "The Golden Blade," Technicolor, Rock Hudson.

October: "The All American," Tony Curtis; "East of Sumatra," Technicolor, Jeff Chandler.

November: "The Glass Web," 3-D, Edward G. Robinson; "Back to God's Country," Technicolor, Rock Hudson; "The Veils of Bagdad" Technicolor, Victor Mature.

December: "Tumbleweed," Technicolor, Audie Murphy; "Walking My Baby Back Home," Technicolor, Donald O'Connor.

Matthew Fox Signs Roach, Jr., For "Duffy's Tavern" TV Series

Ed Gardner and his "Duffy's Tavern" will be filmed for television appearances, through a three-year agreement announced this week in New York by Matthew Fox, chairman of the board of Motion Pictures for Television. Hal Roach, Jr., will make the series, 39 subjects per year, for three years, at a cost of $45,000 each. They will be 30 minutes long and be made at the Hal Roach studios in both Eastman Color and black and white. William Morris Agency represented Mr. Gardner.

Studio Worker's Wages Increased During June

Weekly earnings of craft workers in the studios during the month of June averaged $118.19, compared to $107 in May, the California Department of Industrial Relations has just disclosed. The increase is attributed to a longer work week. This became 42.4 hours instead of 39.1. The Department also reports fewer workers employed than normally.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

Abner J. Greshler is putting the finishing touches on his "Yesterday and Today." This is a feature-length picture composed of scenes and sequences from films produced as long ago as 1893 and all the way down the calendar to now, plus new connective footage in which George Jessel, narrator of the whole, sings a couple of songs by way of establishing the nostalgic mood of the enterprise. Producer Greshler is 41. He came into the motion picture business in 1951 and has a lot more confidence in it than most people who got in when gold dripped from every reel. He's spent no millions of dollars on "Yesterday and Today"—didn't need to—and hasn't decided yet about a distribution channel, but he's dead certain of one thing: "This picture ought to play the Music Hall!"

A. J. Greshler

Abner J. Greshler is one of the two or three young men around here who can say that about his own production without being discounted or worse. But this town doesn't discount a young man who can put a couple of unremarkable nightclub singles together and come up with a Martin & Lewis. Nor one with savvy enough to stick with a Jimmy Boyd through his growing pains in the conviction that he'd rock the recording industry one day with an "I Saw Mama Kissing Santa Claus." No project ever looked more improbable, to everybody but him, than these did before they landed.

Yes, a man who could see the undiscovered merit in Martin & Lewis and in Jimmy Boyd could be right about "Yesterday and Today" belonging on the Music Hall screen, without its having cost as much as "Band Wagon" to produce. Because there's a growing amount of evidence at hand these days to suggest that the motion picture itself is of wider and deeper interest to the population than any single picture is. It is clear enough that the whopping turnouts greeting the 3-D features and the other technological precedents are made up of people interested in what is happening to *the* motion picture rather than in what may be happening in *a* motion picture.. And the Greshler "Yesterday and Today" is a pictorial record of what has been happening to *the* motion picture from the day it was born! The reasoning tracks.

That was, in rough, the basis of the Greshler thinking when he started out to assemble, edit and integrate the tremendous assortment of scenes and sequences, from all over the world, which he has used in "Yesterday and Today." He thinks the public is right for such a picture, and that the industry will prosper with it both financially and in public regard. And just in case he proves to be right about "Yesterday and Today," or even if it doesn't quite make the Music Hall, he'll have completed by then a successor picture entitled "Past and Present" in which scenes and sequences from comedies of the past will be used exclusively, with the Ritz Brothers furnishing the connective and additional footage.

◆

THREE PICTURES were started, and six others were finished, during the week, bringing the shooting level down to 25.

Twentieth Century-Fox started "River of No Return," in CinemaScope, in Technicolor, and in Canada, with Marilyn Monroe, Robert Mitchum, Rory Calhoun and Tommy Retting among the principals. Stanley Rubin is producer, and Otto Preminger is directing.

Warner Brothers launched "Rear Guard," using the Warner all-media camera, which means the picture is going in 3-d, as well as wide-screen and also standard, and in WarnerColor with WarnerPhonic sound. David Weisbart is the producer and David Butler is directing, with Guy Madison, Joan Weldon, James Whitmore in the cast.

Down in Brazil Hollywood's Robert Stillman began producing "Americano," which United Artists will release, with Glenn Ford, Arthur Kennedy, Cesar Romero and Sara Montiel in the cast directed by Budd Boetticher. It's in Eastman color and for wide screen.

Warners Will Make Ferber's "Giant"

Warner Brothers have ended negotiations with Edna Ferber and will produce the novelists current best selling novel, "Giant." Other principals in the negotiations have been Henry Ginsberg, and George Stevens, the director and producer, who will take on the job. According to Jack L. Warner, executive producer, "the screen production of Miss Ferber's 'Giant' will be on a scale commensurate with the novel's title and subject, the vast state of Texas."

Kings Complete "Carnival"

"The Carnival Story" has been completed by the King Brothers, shooting in Germany. It is in color, and was made in German and English versions.

THIS WEEK IN PRODUCTION:

STARTED (3)

INDEPENDENT
Americano (Moulin Prod., U.A. release, in Brazil)

20TH CENTURY-FOX
River of No Return (CinemaScope, Technicolor, Canada)

WARNER BROS.
Rear Guard

COMPLETED (6)

INDEPENDENT
Free and Easy (Greene-Rouse Prod.)
Top Banana (Road Show Prod., 3-D, Color)
Camel Corps (Eclipse Prod., 3-D, Eastman Color, U.A. release, W.S.)

MGM
Crest of the Wave (London)

PARAMOUNT
Alaska Seas (Wide Screen)

UNIV.-INT'L
The Glenn Miller Story (Technicolor)

SHOOTING (22)

ALLIED ARTISTS
Pride of the Blue Grass (Color)

COLUMBIA
The Caine Mutiny (Kramer Co., Technicolor)

INDEPENDENT
Hollywood Stunt Man (Bernard B. B. Ray)
Beachhead (Aubrey Schenck Prod., Pathe-Color, U.A. release, Stereophonic, W.S.)
Hondo (Wayne-Fellows Prod., Warner release, 3-D, WarnerColor, All-Media)
Carnival (King Bros., RKO release, Color, 3-D, Munich)

MGM
Tennessee Champ (Ansco Color)
Gypsy Colt (Ansco Color)
Rhapsody (Technicolor, Wide Screen)
Knights of the Round Table (Technicolor, CinemaScope, London)
The Flame and the Flesh (Technicolor, Wide Screen, Europe)

PARAMOUNT
Casanova's Big Night (Technicolor, Wide Screen) (formerly Mr. Casanova)
The Naked Jungle (Technicolor, Wide Screen)
Knock on Wood (Technicolor, Wide Screen)

RKO RADIO
Rangers of the North (3-D, Technicolor)
The French Line (Edmund Grainger Prod., Technicolor)

20TH CENTURY-FOX
King of the Khyber Rifles (CinemaScope, Technicolor)
Prince Valiant (Technicolor, CinemaScope)
Hell and High Water (CinemaScope, Technicolor)

UNIV.-INT'L
Ride Clear of Diablo (Technicolor)
Son of Cochise (Technicolor, 3-D)

WARNER BROS.
The Bounty Hunter (3-D, All-Media, WarnerColor)

Allied Artists Executives End Production Conference

Major Allied Artists executives were in sessions in Hollywood last weekend, discusing 1954 plans and productions. Among these were Morey R. Goldstein, vice-president and general manager, who returned to New York; Steve Broidy, president; Harold Mirisch and G. Ralph Branton, vice-presidents; Walter Mirisch, executive producer; Harold Wirthwein, western division sales manager; and John C. Flinn, director of advertising and publicity.

WELCOME

INTO THE COMPANY OF GREAT STARS

BURT LANCASTER

"BRONCO APACHE" – color by Technicolor

HUMPHREY BOGART	"BEAT THE DEVIL"
GARY COOPER	"RETURN TO PARADISE" – color by Technicolor
KIRK DOUGLAS	"ACT OF LOVE"
ERROL FLYNN	"CROSSED SWORDS" and "THE STORY OF WILLIAM TELL" – both in Pathecolor
WILLIAM HOLDEN	"THE MOON IS BLUE"
JOEL McCREA	"SHOOT FIRST"
JOHN PAYNE	"RAIDERS OF THE SEVEN SEAS" – color by Technicolor and "99 RIVER STREET"
GREGORY PECK	"THE MILLION POUND BANK NOTE" and "THE PURPLE PLAIN" – both in color by Technicolor

*not to mention **MICKEY SPILLANE** "I, THE JURY"*

and

INTO THE COMPANY OF GREAT DIRECTORS

ELIA **KAZAN**	JOSEPH L. **MANKIEWICZ**	ROBERT **ROSSEN**
"THE GOLDEN WARRIORS"	"THE BAREFOOT CONTESSA"	"ALEXANDER THE GREAT"

JOHN HUSTON	"BEAT THE DEVIL"
ANATOLE LITVAK	"ACT OF LOVE"
LEWIS MILESTONE	"MELBA" – color by Technicolor
ROBERT PARRISH	"THE PURPLE PLAIN" – color by Technicolor
OTTO PREMINGER	"THE MOON IS BLUE"
MARK ROBSON	"RETURN TO PARADISE" – color by Technicolor

In Stars, Stories, Writers, Producers, Directors . . .

***THE BIG NEWS TODAY COMES FROM* UA**

The National Spotlight

ALBANY

Two Albany conventional theatres, a pair of nearby drive-ins and a Schenectady indoor house featured 3-D pictures in the first saturated simultaneous showing of 3-D films hereabouts. Fabian's Palace screened "Fort Ti"; the Stanley Warner Madison played "House of Wax"; Fabian's Mohawk drive-in exhibited "It Came From Outer Space"; the circuit's Saratoga presented "Man In the Dark"; its Plaza, Schenectady, offered "The Charge At Feather River." Most of them were reported to have done pretty well.... Exhibitors in town included: Louis W. Schine, Donald G. Schine, George Lynch, Gloversville; Mr. and Mrs. Frank Varga, Roxbury; Mrs. Wade Boumansour, Malone; R. Dushaene, Tupper Lake; Mrs. Oscar Frezon, Athens; William Barrington, Rensselaer, and Rube Canter, Syracuse and Watertown. . . . Will of Walter H. Wertime, owner of the Chester, Chestertown, and Regent, Cohoes, who died recently at the age of 81, left an estate of $70,000 to the widow and seven children.

ATLANTA

Mrs. Lillian Anglin, Monogram Southern Exchanges, is on a visit with her daughter in Buffalo, N. Y. . . . S. A. Lynch, Jr. has succeeded his father as president of S. A. Lynch, Corp. in Miami. . . . The Palace theatre, Lakeland, Fla., has leased the theatre to Carter-Carr-Tate, Inc. . . . J. H. Thompson, president, Martin and Thompson Theatres in Georgia, was on the row with friends. . . . Paul Breo and E. E. Moyer, of Eastman Kodak, were in for their annual visit. . . . Thomas Read, former city manager for Georgia Theatres, will handle the concessions at the Atlanta Municipal Auditorium for the next five years. . . . Bob Moscow, general manager, Rialto Theatre Co., back after a business trip to New York. . . . R. B. Wilby, president of Wilby-Kincey Theatres, and his wife, are on a visit to the Orient. . . . The Blueberry drive-in, Elkton, Tenn., has closed. . . . Georgia Theatres Macon, Ga., appointed as city manager Jimmy Cartedge.

BOSTON

Ray Canavan, who started as an usher in Boston theatres 20 years ago, has been appointed executive assistant to E. M. Loew, president of a circuit of 40 theatres and 15 drive-ins. He replaces Frank Wolf, who resigned to move to the west coast. Canavan has been with the E. M. Loew circuit for 13 years and was promoted from division manager to assume the new position. . . . Edward S. Canter, treasurer of American Theatres Corp. and who also is chairman of New England area for the Korean Relief Committee, announced that nearly all the circuits and independents in this territory agreed to take audience collections for the week of August 3-7, as requested by President Eisenhower. . . . Nat Ross, veteran film salesman who is with Relston, Inc., theatre candy concessionaires, is in Pratt Diagnostic Hospital for observation. . . . More than 500 entries were received by Paine Furniture Company in its "All I Desire" contest, which was won by a Hyde Park lady, Mrs. Roland Warde.

BUFFALO

Harry Rubin, UPT chief of projection, was in town last week-end and also in Rochester, supervising the installation of giant, full-stage screens in the Paramount, Rochester, and the Center, Buffalo. . . . Six first-run films of a major producer will have premiere showings in Buffalo-area drive-ins, beginning next Wednesday, in an unprecedented booking plan instituted by U-I. Universal has given a title to the innovation, "City-Wide Drive-In Film Festival." . . . Fox branch manager Charlie Kosco noted a full house attended his trade showing of "Sailor of the King" Tuesday in his exchange screening room. . . . Duane Marks, manager, Strand, Seneca Falls, N. Y. gets some swell co-operation from the local newspaper in the form of mat illustrations used on his various attractions. . . . Ed DeBerry, Paramount branch head, is captain of the combined Zukor and Paramount drive and this week visited exchanges in New York, New Haven, Albany and Boston where he delivered pep talks on the campaign. . . . Harold N. Reid has launched S&R Film Laboratories in association with Ted Snell at 62 Niagara Street and are now prepared to turn out trailers for western N. Y. theatres.

WHEN AND WHERE

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

CHICAGO

Harry Goldman, who was to have been released from the hospital last week, was held there for what the doctor believed would be another week or ten days because his recovery was not progressing satisfactorily. . . . Andrew Flando, owner of Lotesto's Restaurant on Film Row here, has hired the employees of Al Simon's restaurant, which was gutted by fire recently, until Simon's reopens. . . . Wally Heim, local U.A. publicist, and Mrs. Heim have announced the arrival of their third child, a boy, at Augustana Hospital last week. . . . The Bismarck Hotel, which houses Eitel's Palace, Chicago home of Cinerama, has inaugurated a Sunday noon "Cinerama Brunch.". . . Mrs. Robert Harrison is back in the hospital with the recurrence of an old illness. Her husband is a partner in Goodman and Harrison, local theatre circuit.

CINCINNATI

Something of a record is being established for neighborhood runs by "Lil," which is in its fourth week at the Hyde Park Art theatre. . . . The annual season of summer opera has ended at the Cincinnati Zoological Gardens, which was extended for an extra week. One of the hghlights was the presentation of the opera "Salome," playing "day and date" with the screen version at Keith's at popular prices. Both did excellent business. . . . What is believed to be a record in the "usefulness" of a motion picture screen is claimed by the Paramount theatre, a Northio unit at nearby Hamilton, Ohio, where William Dodds, manager, reports that the RCA screen was in constant use since the house opened 22 years ago. It was recently replaced by a 3-D screen. . . . Variety Manor, a hospital for emotionally unstable children, at Dayton, Ohio, sponsored by the Dayton Variety Club, received $1,000 from the club's annual picnic held recently. . . . Benjamin Bien, service manager for National Screen Service here, is a surgical patient in Jewish Hospital. . . . Paul Harrington, of nearby Covington, Ky., has opened his new Calvert drive-in, at Calvert City, Ky., of which S. H. Pewitt is manager.

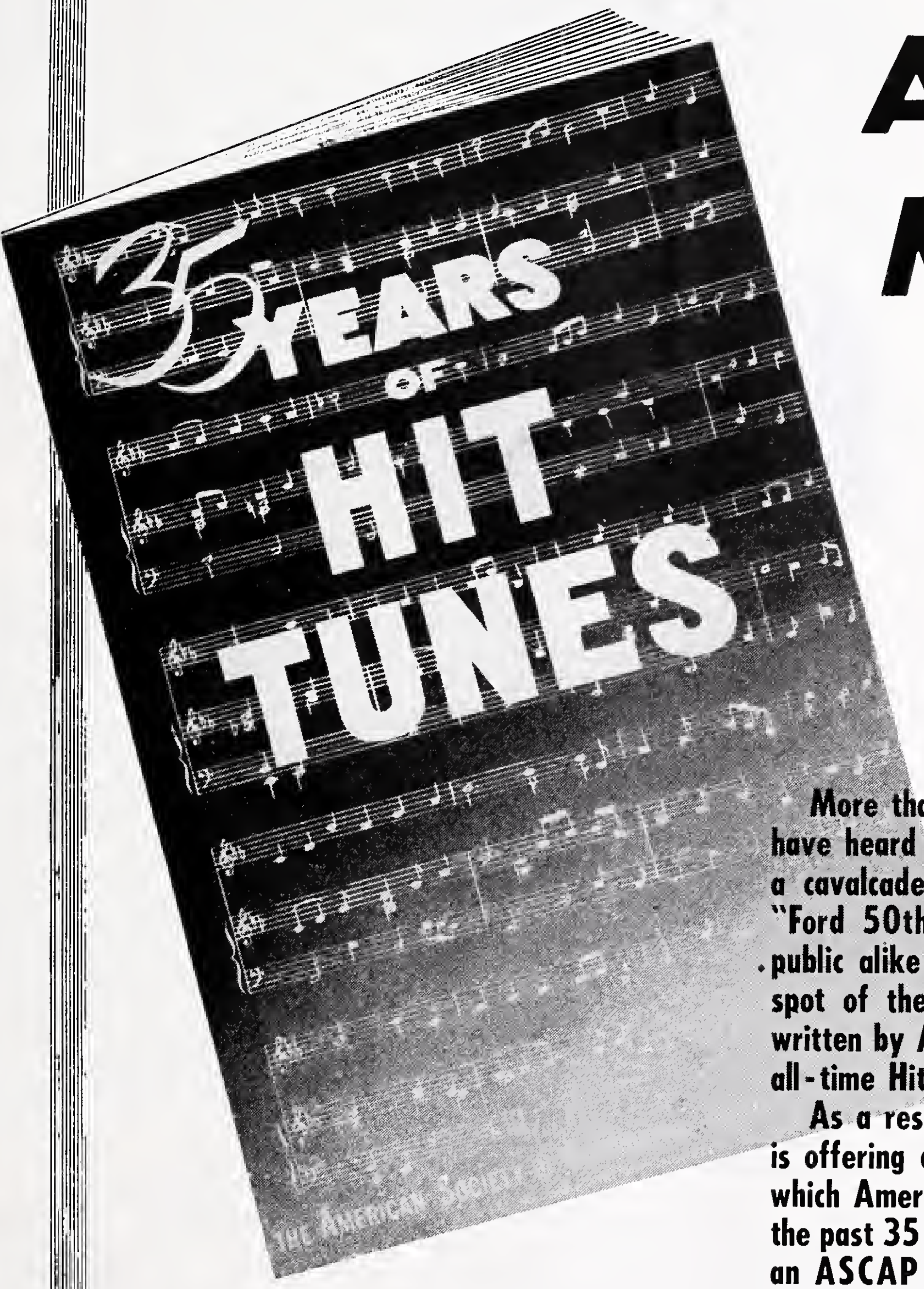
CLEVELAND

With a growing theft of loudspeakers in drive-ins in the Akron area, owners have taken means to stop this type of vandalism by having private detectives parole the theatres and publicizing the plan to prosecute thieves. As many as seven speakers a night are being stolen. . . . Jimmy Ochs, USMC, son of Canadian circuit owner Herbert Ochs has orders for service in the Far East. . . . Mary Drews, Republic head booker is back from a Maine vacation. . . . Robert Martin, Shaker theatre manager, was in Dayton as

(*Continued on page 28*)

THE AMERICAN PUBLIC CHOOSES

ASCAP MUSIC



More than 50 million people are reported to have heard Mary Martin and Ethel Merman sing a cavalcade of American songs on the great "Ford 50th Anniversary Show." Critics and public alike agreed that this act was the high spot of the show. Their medley of songs, all written by ASCAP members, were rated as an all-time Hit Parade.

As a result of many requests, ASCAP now is offering complimentary a listing of hit tunes which America has sung and played throughout the past 35 years and which are available under an ASCAP license. It is the Society's sincere hope that this booklet will serve as a ready reference source of program material for television and radio broadcasters, advertising agencies, theatre exhibitors, and all those engaged in entertaining the American public.

Although this listing contains only a very small portion of the Society's vast repertory, we believe that it should make it possible for those in the entertainment field to discover more ways in which their ASCAP license can help them to make greater profits.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, N. Y.

(*Continued from page 26*)

a delegate of the Shaker Heights chapter of the Fraternity Order of Police Associates. . . . Robert Long, Fairview theatre manager, and family leave in mid-August for a visit in California. . . . Harry Buxbaum, Paramount branch manager, and family left for a vacation in the east. . . . Lieut. William Rush succeeds Capt. Emmett Porter as Film Row fire inspector, Capt. Porter having been promoted to chief of the fire prevention bureau. . . . Evelyn Friedl, of Community Circuit, is on Cape Cod. . . . Eddie Cutler is back in the RKO booking department after a try in the automotive parts industry. . . . Paramount theatre, Steubenville, recently acquired from the Ted Gamble interests by Skirball Brothers, was scheduled to re-open August 5.

COLUMBUS

The North Hi Auto theatre, operated by Lee Hofheimer and Charles Sugarman, is the first Franklin County drive-in to show 3-D films. Warners' "House of Wax" was the first depth film to be exhibited. . . . Walter Miles, chief projectionist, Ohio censor board, was named chairman of the Lantern Movies' committee for the Coroners' National Convention here. Harry Schreiber and Fred Oestreicher were members of the committee. . . . Avondale, West Side neighborhood operated by Lee Hofheimer and Charles Sugarman, has closed. The theatre is one of the oldest in this area. . . . Earl Wilson, nationally-known columnist, will be master of ceremonies at the world premiere of the Dean Martin-Jerry Lewis comedy, "The Caddy" at Loew's Ohio August 17. . . . Ohio censor board is installing 3-D equipment in a $1,200 revamping project. Next month a "wide" screen measuring nine feet by 22 will be installed at a reported cost of $500.

DENVER

The latest addition to the list of prizes to be given at Variety Tent 37 Denverities Aug. 19 is a three-day vacation at the Flamingo, Las Vegas, Nevada—given through the cooperation of Past Chief Barker Ben Goffstein of the Las Vegas Tent. . . . Ray Davis, northern district manager, Fox Inter-Mountain Theatres, has also been named manager of the Denver City district, vacated recently when Hall Baetz left for Seattle, Wash., to become general manager for Sterling Theatres. . . . Earl Hollingsworth, National Theatre Supply shipping clerk, was killed in an auto accident when driving a new foreign car. . . . Herbert Buschmann, United Artists salesman, St. Louis, has been transferred to Denver, succeeding Al Brandon, who resigned a couple of weeks ago. Buschmann will cover New Mexico, and will live in Albuquerque, N. M. . . . Robert Patrick has bought the Intermountain Film Exchange from Dick Ivy and Gene Vitale, and has absorbed the exchange into his other independent film distributions. Vitale has gone to work for Patrick as a booker, but Ivy has not made any announcement of his plans as yet.

DETROIT

Krim, Highland Park, Mich., is holding "Elizabeth Is Queen" a second week. The Queen's visit to Wales and Princess Margaret's Rhodesia trip are playing the Telenews. Proximity to Canada and high Canadian ancestry make film of royalty sure sales. . . . Mark Parsons, manager, Broadway-Capitol reports "The Desert Rats" racked up the biggest week of the summer. . . . Encouraged by success of "Anna" and other foreign films in competing houses, The Coronet poked its head out of the darkness a month early to show "The River." Originally Labor Day had been set for relighting. . . . The Michigan theatre unleashed 200 balloons carrying oil painting canvases. Finders who returned canvas to the theatre received a complete oil painting set.

CALLS WIDE SCREEN THEATRE SALVATION

JOY N. HOUCK, president of Joy Theatres, operating more than 50 houses in Louisiana, Mississippi, Arkansas, and Texas, sees the 3-D and wide screen revolutions as more benefit than trouble. He opines they are "keeping this industry on its toes." He also sees the wide screen winning out.

For instance, he relegates the 3-D pictures to the "gimmick" classification, and sees the spectacles only being brought out on special occasions. And as for the wide screen, well, he's thinking lately of "The Robe," which he claims will make more money than any picture ever made. He also says it will be one of the greatest pictures made. Is 20th-Fox listening?

Mr. Houck's interest in production stems from his captaincy of Howco, a Hollywood production company. This company, which should know public taste, just completed "Untamed Mistress," with Sabu; and its next will be one with a Louisiana background, in color. And, of course, with the wide screen process.

He's remodeling his theatres lately. There's the Joy, in Rayville, La., and there's the Strand, in New Orleans, to be renamed the Panorama, with a wall to wall screen, and no side seats, a new projection booth, and banks of new speakers.

HARTFORD

Paramount's "Stalag 17" was held for a second week in its initial Connecticut booking at the independent Plaza, Stamford. . . . The Loew's Poli-New England Theatres Circuit has installed wide-screen facilities at Loew's Poli, New Haven; Majestic, Bridgeport; Palace, Meriden; and Poli, Waterbury, with other situations to follow shortly. . . . The Stanley Warner Circuit has installed a 23 feet high and 40 feet wide screen at the first-run Strand, Hartford. . . . The Columbia (Conn.) Zoning Commission has approved a long-pending drive-in theatre application filed by Benjamin Hochberg and Willard B. Rogers. Construction will start immediately, and an opening is planned for early 1954. . . . Atty. Joseph W. Shulman of the Shulman Theatres, Hartford, and Mrs. Shulman have returned from a three-month vacation trip to Europe. . . . James F. McCarthy of the Stanley Warner Strand, Hartford, has been vacationing on Long Island. . . . R. K. Lewis, business agent, Local 84, IATSE, Hartford, has resumed his duties at his desk following a surgery operation.

INDIANAPOLIS

William A. Carroll, secretary of the Allied Theatre Owners of Indiana, left Monday on a 2-week vacation trip to Cleveland, Buffalo and New York. . . . Mrs. Ann Kraft, former ATOI office secretary, became the mother of an 8½ pound daughter, Nancy Ann, July 18. . . . Emmett V. Martin, 75, veteran theatre man and father-in-law of Carl Niesse, owner of the Vogue, died here July 28. . . . The Ritz at North Vernon, owned by C. C. Klinger and leased to Albert Thompson, suffered $35,000 damage from fire July 26. . . . Bob Conn, new 20th-Fox branch manager, has found a house and is moving his family here from Des Moines. . . . Rex Carr has installed 3-D at the Zaring here, the Mallers circuit at the Wayne in Fort Wayne. . . . Eden Hartford of the "Band Wagon" cast slipped into town for a quiet weekend before making a round of appearances that have been scheduled for him Monday and Tuesday on behalf of Loew's.

JACKSONVILLE

A September opening is expected for Fred Kent's new Southside drive-in theatre under the management of Talgar Theatres. It will be the first drive-in in the city's southern area where there is a population of 50,000. . . . Hinton Stewart, Bob Anderson's assistant at the Main Street drive-in, flew to Hong Kong, China, for a two weeks vacation. . . . Earl Turbyfill, Warner booker, is back at his desk after a vacation. . . . An IASMPO union meeting and social affair was planned at the George Washington Hotel. . . . Shirley Gordon, Warner office worker, left for Minneapolis, and Carroll Ogburn, Warner branch manager, attended a sales meeting in Atlanta. . . . Doris Wazeka, Teresa Avery, and Musette Stovall are new Fox employees. The former Miss Mary Smith, Fox staffer, is now Mrs. William Thurman. . . . Jerry Gold and Leonard Dobrow, Pahokee exhibitors, and Hugh Martin, Sr., Clermont, made the rounds at several booking offices while visiting here.

(*Continued on opposite page*)

(*Continued from oppposite page*)

KANSAS CITY

Temperatures at the 100°-mark nearly every day do not stimulate attendance at all air-conditioned theatres. It was reported that neighborhood theatres (particularly where top pictures were being shown) have fared well, but that apparently people who work downtown don't want to go back there in the evening for entertainment. . . . The joint use of TV broadcasting facilities by radio stations KMBC and WHB on channel 9 with CBS programs as national hookup, was to start August 1 but has been delayed. . . . The downtown Esquire theatre of Fox Midwest, which recently has been showing second-run 3-D, is this week showing the first run "Inferno." Incidentally; this is the first 3-D picture that has received highly favorable local review. . . . Senn Lawler, public relations director of Fox Midwest, is one of half a dozen leaders in civic, charitable and cultural activities designated to act in the setting up of a memorial to Mrs. William E. Kemp, wife of the mayor of Kansas City, Mo., who died recently.

LOS ANGELES

Earl Rice, Admiral theatre, Hollywood, is sailing to Europe with Mrs. Rice for a vacation on the Continent. . . . Jack Van Leer, former booker and buyer for the Cinema Park drive-in, Phoenix, has joined the Harry L. Nace Theatres as assistant to Vincent Murphy. . . . Norma Cain, Warner Bros. biller, is ailing with a severe case of ptomaine poisoning. . . . Henry Herbel, Warner district manager, and Fred Greenberg, branch manager, flew to San Francisco to attend a district meeting. . . . Fox West Coast recently made the following shifting with their managerial personnel: Ray Duff was transferred to the Stadium, supplanting Dick Mason, who reports to the La Reina, Sherman Oaks. Duff's place at the Culver was filled by Frank Ramsey. In addition, Jack White has been named manager of the Carmel, relieving Emmett Shane, who is awaiting transfer. . . . The Surf theatre in Huntington Beach has gone on a seven-nights-a-week policy, after being on a part-time basis for several months. . . . Jim Womble has been named general manager of the Lompoc Theatres, Inc., Lompoc, to succeed Vincent R. Dixon, who resigned.

MEMPHIS

A CinemaScope screen and stereophonic sound system are being installed at Loew's Palace theatre in Memphis, manager Cecil Vogel announced. This will be the second Memphis first-run with this 20th-Fox wide-angle process. Malco finished its installation last month. . . . Variety held its annual picnic last week. . . . Robert Wilson, owner, has opened his new 64 drive-in at Whiteville, Tenn., and is booking out of Memphis. . . . Richard Lightman, Malco Theatres, Inc., made a business trip to Jonesboro. . . . J. V. Frew, district manager, Atlanta, was a visitor at Universal's Memphis exchange. . . . Elton Holland, manager, Crittenden theatre, West Memphis, Ark., is on a vacation trip. . . . Herbert Kohn, Malco executive, made a business trip to Fulton. . . . Barbara Cason won the Memphis talent contest held at Malco theatre in connection with the opening of "Main Street to Broadway."

MIAMI

Alfred Panetz, assistant at the Olympia, reports manager Jimmy Barnett off on a vacation which will include an auto trip up the east coast. . . . Lawrence Ifshin, assistant at the Normandy, reports the iminent vacation of manager Wayne Rogers will be planned around the convalescence of Mrs. Rogers who has just returned from the hospital. . . . At the Strand, managed by Oran Cohen, 'bargain nights' on Wednesday and Thursday have entry for adults at 25c with youngsters for 9c, and double features as usual. . . . George West, manager of the Dade returned from a variety filled holiday which included a visit with his 85-year-old-mother in Long Island and trips to Cuba and the Isle of Pinos. . . . Ralph Ryder, now on vacation, will take over his old post as manager of the Embassy on his return.

MILWAUKEE

Don Baier, former manager of the Century theatre here, has left for the service. . . . Harry Karp takes Dick Saeger's place as buyer and booker for the Eskin Theatres. . . . Theatre janitors here, belonging to the Building Service Employee's Local 150, received a 5c raise with a 2½c raise next year. . . . Among the outer-towners here recently was Bob Wile, executive secretary of Ohio Allied, who was here to confer with Harold Pearson and Ed Johnson, Roosevelt theatre, regarding the National Drive-in theatre convention which will be held at the Netherland Plaza Hotel, Cincinnati, February 1954. . . . Another visitor here was Charlie Niles, from Anamosa, Iowa, well known theatre man who has recently sold his theatre holdings there. . . . Mike Lee, district manager for United Artist, was in town last week to visit the exchange, as was William Bucholtz, Forest theatre, Trenary, Michigan. . . . Ken Siem, office manager at United Artists, is on his vacation at Kangaroo Lake near Sisters Bay.

MINNEAPOLIS

Front office and service employes of the film exchanges received 10 cents an hour increase in salary retroactive to Dec. 1, 1952, under a new contract negotiated by the union (IATSE) with the distributors. . . . Branch managers from Minneapolis, Milwaukee, Omaha, Kansas City, St. Louis and Des Moines attended a 20th-Fox division meeting in Minneapolis conducted by M. A. Levy, 20th-Fox district manager. . . . The new 435-car Moonlight drive-in at Moorhead, Minn., was opened this week by the Welworth circuit, operators. Bert Johnson and Dan Peterson also opened their new 300-car Sioux drive-in at Redfield, S. D., this week. . . . Clarence Ellingboe is the new office assistant at Northwest Sound Service. . . . Irving Mills, office manager at Columbia, is leaving the industry to sell women's accessories on the road. . . . About 300 persons, including 24 exhibitors, attended the three-in-one-day Paramount trade screening held at the Loring theatre last week. . . . Betty Mae Libra is the new stenographer-typist at Republic.

NEW ORLEANS

Mr. and Mrs. Wm. Castay and son are vacationing in Key West and Miami, Fla. They own and operate the local Jeff and La Place drive-in theatre, La Place, La. . . . Ruth Toubman, secretary, Southeastern Theatre Equipment, is leaving Aug. 8 on a three weeks vacation jaunt on the east coast with stopovers in Atlanta, Washington, D. C. and New York City. . . . Mr. and Mrs. Cecil Kendrick, Milba, Haynesville, La.; the theatre's cashier, Joan Johnson, and friend, Mrs. Wilson Brewer, visited with buyer and booker, J. G. Broggi. . . . Don Kay, Kay Enterprises, is back home recuperating after a brief stay in the hospital. . . . John Richards is back at his desk at Slidell Theatres, Inc. after an extended stay in Jackson, Miss. in the interest of their Pix theatre. . . . Sue Jones, of the Hill Top, Clinton, Miss., advised that operations will be suspended from August 16 to September 7. . . . The Livonia, Livonia, La. ceased operations July 29. . . . Manager Wm. Holliday, Paramount and family are back from a pleasure trip in North Carolina.

OKLAHOMA CITY

Employes of the Kerr-McGee Oil Industries, Inc., who turned movie actors for a brief time during the filming of the picture "Thunder Bay," had an opportunity to see themselves perform at a special showing of the movie July 29 at the Midwest theatre. . . . "City of Badmen" now showing at the Harber and Plaza theatres, will be shown at over 100 theatres throughout Oklahoma and Texas, during July and August. . . . Del Cith theatre held a Kiddie Matinee July 29. . . . Midwest theatre is another first-run movie house to install a wide-angle screen. . . . Both the Starlite drive-in and Skyview drive-in theatres at Ardmore, Okla., recently held "Bargain Nights" when price of admission was 50c per car load.

PHILADELPHIA

Dave Milgram, head of the Milgram Theatres Circuit, has branched out into the building business, constructing houses. . . . Addie Gottschalk, RKO salesman, is now handling the office manager's post at the local exchange. . . . Harry I. Waxmann, veteran Atlantic City, N. J., exhibitor, has accepted the chairmanship of the 1953-54 Israel Bond Drive there. . . . Sam Tannenbaum, owner of the Surf and Lyric, Atlantic City, is up and around again following injuries he received when he was struck by an auto while visiting the film exchanges here. . . . Local Variety Club, Tent No. 13, held its outing and picnic luncheon this week at the club's Camp for Handicapped Children. . . . Orient, closed neighborhood house, has become a farmers market. . . . Morrisville drive-in, Morrisville, N. J., is the latest open-arier in the territory to open, operated by Bob Baranoff. . . . Paramount product now being split in the downtown district, with the William Goldman Theatres getting the brand features for the first time. . . . Wilson and Day closed down their Sherwood here. . . . Both the local Variety Club and the Motion Picture Associates issued an appeal for blood donors to come to the aid of Tom Elliott, of the Garden, Frackville, Pa., who is in a serious condition at Jefferson Hospital here.

PITTSBURGH

Film Row is mourning the death of William H. Fox, general manager of the Herman Theatres at Carnegie. He was on the

(*Continued on following page*)

(*Continued from preceding page*)

board of directors of the Allied Motion Picture Theatre Owners of Western Pennsylvania and served as its treasurer. . . . The Fulton had to shut down for an entire day to have a new large screen installed for the incoming "Thunder Bay." . . . One reason that the movie houses in the downtown district are having a tough time matching grosses, the Civic Light Opera's production of "Naughty Marietta" did an excellent $39,000 for six days. . . . Projectionists Dutch Lauth and Joe De Man took a machine and "Gentlemen Prefer Blondes" to the home of ailing Carl Doser, chief Barker of Variety Club Tent No. 1. That did something to cheer the Variety Clubber who is having a long seige. . . . After a great run in the suburban Squirrel Hill theatre, Gave Rubin brought a "Queen Is Crowned" downtown to his Art Cinema theatre and the picture still is packing in the customers.

PORTLAND

Business is on the upgrade here for the second week with strong product in at all first run houses. "Shane" is going great for a second week at the Orpheum at increased prices. . . . "The Moon Is Blue" opened at the Mayfair with inflated admission. . . . Same goes for "Inferno" at the Paramount. . . . "Lilie," set for two weeks at Marty Foster's Guild' has been doing unbelievable business for 10 weeks and will head into another. . . . Mr. and Mrs. Charles P. Skouras Sr. and the son visited town all week. . . . Evergeen brass, Frank Newman, Sr., and William Thedford, were also on the scene. . . . The Mayfair will be completely rebuilt after being torn down to the four walls. . . . Name will be changed to the Fox theatre. . . . Irwin Westenskow, owner of the Pix theatre, Woodburn, Ore., just opened a 400-car drive-in at Woodburn. . . . Dick Edge, J. J. Parker city manager in Astoria, Ore., was the "Admiral" for the annual regatta.

PROVIDENCE

Hearings on a second petition for a drive-in theatre off Warwick Avenue, near Sandy Lane, in nearby Warwick, are expected to provide nearly all the fireworks at the next meeting of the Warwick City Council. Leo T. and Louisa Martineau previously sought a change in the zoning law of the property to enable them to construct the theatre. Despite the fact the proposal was unanimously rejected at the last session, the Martineaus will put up a strong fight for a reversal. . . . Three of this city's four first-run houses are now equipped with full-stage-sized screens. They are the Majestic, Loew's State, and RKO Albee. . . . The Strand, which not too long ago installed a larger-than-customary screen, may soon switch to the full-stage screen. . . . Gene Moulasion, manager of the Strand, Syracuse, is relieving Maurice Druker, Loew's State manager, who is vacationing. . . . Chester McLean, assistant at the Strand, this city, is enjoying his summer vacation.

SAN FRANCISCO

New theatres opening were the San Pablo Auto Movies (T & D), San Pablo, August 1; the new 350-car Mineralite drive-in at Hawthorne, Nevada (owned by Charles P. Leonard), July 31. . . . The Chabot theatre in Castro Valley went from ownership of Norman Goodin to Edwin B. Rivers. . . . Bill Greenbaum Buying and Booking Agency now has the contract for booking two Brown-Pacific-Maxon Company theatres on Guam. . . . George Archibald of the film buying and booking agency bearing his name, in an expansion move, has closed his San Francisco office and established new headquarters in Palo Alto. . . . The row was saddened with the death of John Forde, 71, projectionist, who died of a heart attack in the booth at the Golden Gate theatre July 24. He was the father of John Forde, business manager of the IATSE projectionists' local here. . . . Resignations include Alice Crain, head booker, Motion Picture Service, to live in Long Beach, and Terry Cox, Loew's Warfield press agent. . . . John Bach, formerly with Westland Theatres, is now manager of Nasser Bros.' Alhambra.

ST. LOUIS

Harry G. Arthur back from a west coast trip. . . . Lester Bona, St. Louis manager for Warner Bros., and Hall Walsh, south prairie manager, back from Chicago meeting of midwest, north and south prairie districts. . . . Andy Doetz, boss man of Dietz Enterprises and Cooperative Theatres, recovering at St. John's Hospital here following major operation. . . . Committee member selections for the December 14-15 meeting of the MPTO of this area has been announced by Tom Bloomer, president of MPTO. . . . John A. Fisher, a charter member of the Motion Picture Operators Union Local No. 143 died in July. . . . Arch Hosier, St. Louis Theatre Supply Co., and family are on Virginia vacation. . . . With his promotion to district manager for UA, Mike Lee had to turn in his resignation from the Executive Committee of the Amusement Employees Welfare Fund.

TORONTO

First Canadian engagement of UA's "Moon Is Blue" at the Uptown, Calgary, is breaking the records set by "Moulin Rouge," with the picture now into its third week. CinemaScope installations are being planned for Hamilton and London, following installation here in the Imperial, PPCC's flagship. First demonstration is planned for Aug. 11. . . . Canadian premiere of "Shane" will be at the Imperial Aug. 14. . . . Allan Hewitt is the new assistant manager at the Nortown, following the shift of Bob Shearing over to the Eglinton . . . Bill Novak was named winner of the "Young Bess" contest. He received a $250 cash prize from MGM. . . . Hugh C. Elsam has been named sales manager of Shelly Films, it has been announced by Leon Shelly, president. . . . Only English film to open in many weeks in Toronto is Rank's "Titfield Thunderbolt," at the Odeon Hyland. . . . Death in New York of Ned Buddy, well-known newsreel executive, was received here with regret as he had made many friends during his association with Cinema (Canada) Pictures, Ltd.

WASHINGTON

The Variety Club of Washington presented to the Arlington-Fairfax Heart Association, a 16mm projector and screen, to be used in their educational program throughout northern Virginia. At the presentation were Victor J. Orsinger, chief barker of Tent No. 11, and Wade Pearson, board of governors. . . . Fred S. Kogod, of K-B Theatres and Kogod-Dubb, has accepted a three-year appointment to the newly set up Public Welfare Advisory Council of the District of Columbia. . . . The Rockville, Md., city council, has given K-B Theatres permission to build a $250,000 drive-in. . . . K-B Theatres also has taken over the Colony theatre, formerly a Warner house. . . . Robert Smeltzer, district manager of Warner Bros. Pictures, attended a home office meeting in New York. . . . Alvin Q. Ehrlich, 2nd assistant chief barker of the Variety Club's annual Welfare Awards Drive. . . . Sam Roth has taken over the Apollo and Strand theatres in Martinsburg, West Virginia, from Warner Bros.

Columbia Promotes Sherman; Herbert Smith Succeeds

Irving Sherman, personnel director and office manager for Columbia, at the New York home office, this week was tranferred to an executive administrative post with Columbia International. Herbert L. Smith, director of purchases, is assuming Mr. Sherman's former duties. Additional promotions have been made as a result of this transfer. Jack Kerness has been made assistant manager of the purchasing department. Gloria Weinstock has been named assistant manager of the personnel department.

IATSE Board, August 24

The general executive board of the International Alliance of Theatrical Stage Employees will meet in New York August 24. This is the annual mid-summer session. It will continue until all business is considered.

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MANAGERS' ROUND TABLE

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

An International Association of Motion Picture Showmen—Walter Brooks, Director

Theatre Managers Say "Thank You" for Tax Help

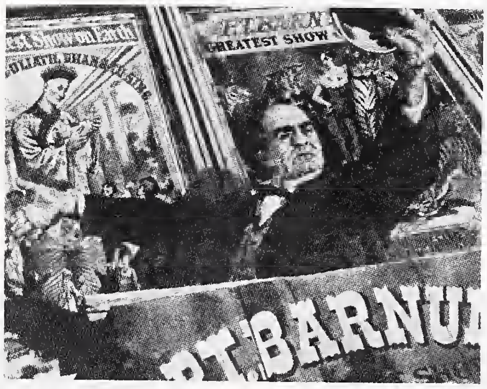
WIN, lose or draw, it is proper for theatre managers generally, and all good members of the Round Table, to put their thanks in writing, and see that these letters of appreciation are dispatched immediately to their Congressmen, and to legislators in both houses who helped in the vote for tax repeal.

It was in the face of odds, against opposition in many quarters—and as this is written, we are still waiting for the final verdict—whether or not the President will sign the measure. But whether he does or not, it is as Trueman Rembusch says—we should by all means, convey our thanks to the men in Washington who stood by our cause. Members of the Congress are often asked for their support, but seldom thanked for their efforts, afterwards.

Please, let's do this, promptly, properly, with your gracious appreciation. We are sincerely grateful, and we should say so—to the members of Congress from your own district, to all those who contributed to the Mason Bill, in Washington, and to the President himself—*but do it now,* regardless of the outcome, for we have won a victory. And it will remain a victory.

There can be no crowding, industrywise, to take credit for the phenomenal result, thus far. This cause was fought and won at the grass roots, and none need elbow their way into the foreground for reflected glory. Praise to Colonel Cole and Trueman Remsbusch, of Allied; to Pat McGee and Sam Pinanski, of TOA; and to Robert W. Coyne, of COMPO, and Al Lichtman, of 20th Century-Fox, for a super-effort, well done. But the thanks of the industry go to the grass root exhibitors, the independent theatre owners, who won this fight because they had to fight alone. It couldn't have been won any other way. It would never have been done any other way. For once, out of a welter of talk, we have seen action. The circuits couldn't have made the same presentation of the case. It was the small town theatre owner and manager who deserved the break. We've often said, "all business is local—and it is proven again.

PATRON SAINT



The John Hancock Mutual Life Insurance Company, in their national magazine advertising—and over their own "John Hancock"—have published this fine, descriptive illustration of the patron saint of showmanship, Phineas T. Barnum, of Bridgeport, Conn. We borrow that illustration, forthwith, to praise its source and to acknowledge the debt of all showmen to this old master.

To quote the original advertisement—and a showman, Sam Pinanski, of Boston, is a director of John Hancock Mutual Life—P. T. Barnum, a storekeeper, said to himself, one day: "I sell people food, but people need more than food. People need fun. I will show them things to make them marvel and to make them laugh. I will show them sights to broaden their minds and lighten their hearts."

We are a nation that has known from the beginning that there is a connection between fun and freedom. Our founders told us so when they put *liberty* and *the pursuit of happiness* together in the Declaration of Independence. We, who are also showmen, will always have a warm spot in our memory for men like Barnum, who added *happiness* in big and little ways. He appealed to the kid in all of us.

¶ No thanks are necessary to the League of New York Theatres, for their wire of protest in opposition to the benefits of tax repeal, unless they have it, too. There is no comparison in the purpose or program of the so-called "legitimate theatre" with the motion picture theatre which constitutes America's best entertainment.

In the first place, the Broadway theatre has priced itself out of reach, and those who can and will pay $6.60 and up, for a theatre ticket are not in any comparable bracket with those who pay 60¢ and less for the movies. Also, the League makes the admission, that it has a record of 75% failures—but they don't say why—and we can tell you. It's because a majority of stage shows are too vulgar to obtain family trade. They cater to a "cafe society" audience that likes filth, and it has long been a matter of record, that they often fail.

We can praise the fur industry, who are hard hit with a 20% luxury tax, on what most people consider an admitted luxury—expensive furs. But this industry came out in favor of tax repeal for the movies, on a basis of long-range thinking.

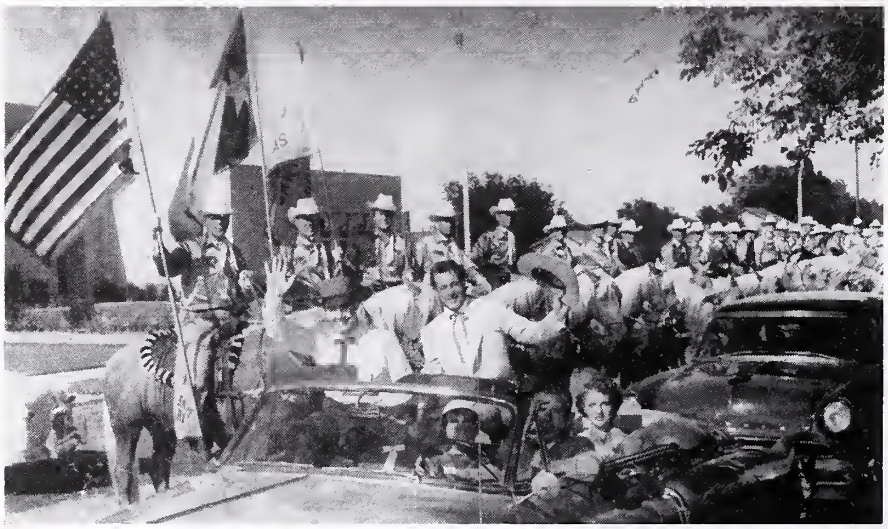
* * *

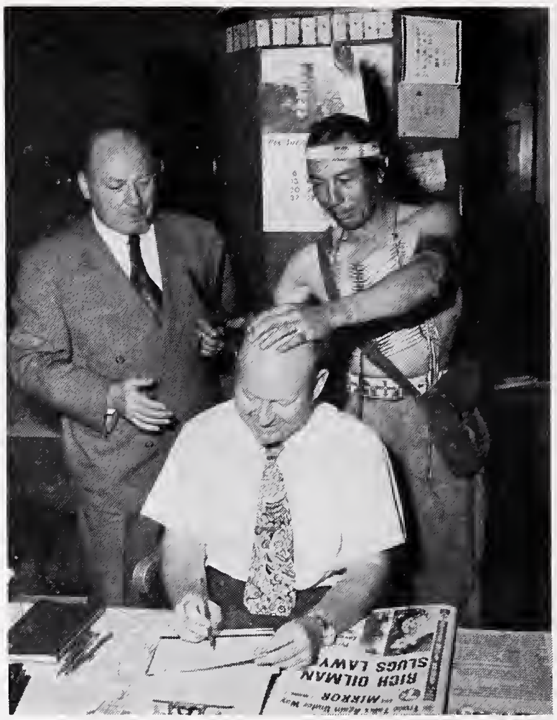
¶ Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, has apparently forgotten much that was familiar to him when he sat at this editorial desk, some years ago. Nor would Gus Eyssell thank him for the suggestion in the current Ohio bulletin that the Radio City Music Hall "could well afford to reduce its price from $1.25 it is now charging, to $1.00 and still make money—in fact, the price reduction might bring more business."

Not so, Robert. The Music Hall has an employed staff of over 400 people, it is an expensive operation, they offer a costly and beautiful stage show. And the ordinary admission price on Broadway, evenings, is $1.80—if he didn't know. Our argument on this point is to tell and sell your patrons in the small towns that they get the same pictures on the home front for about one quarter the Broadway price. —*Walter Brooks*

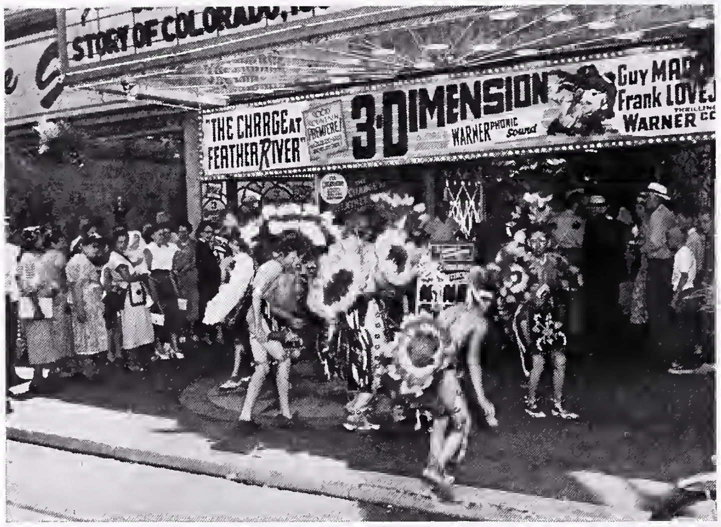
3-D Premiere Of "Feather River"

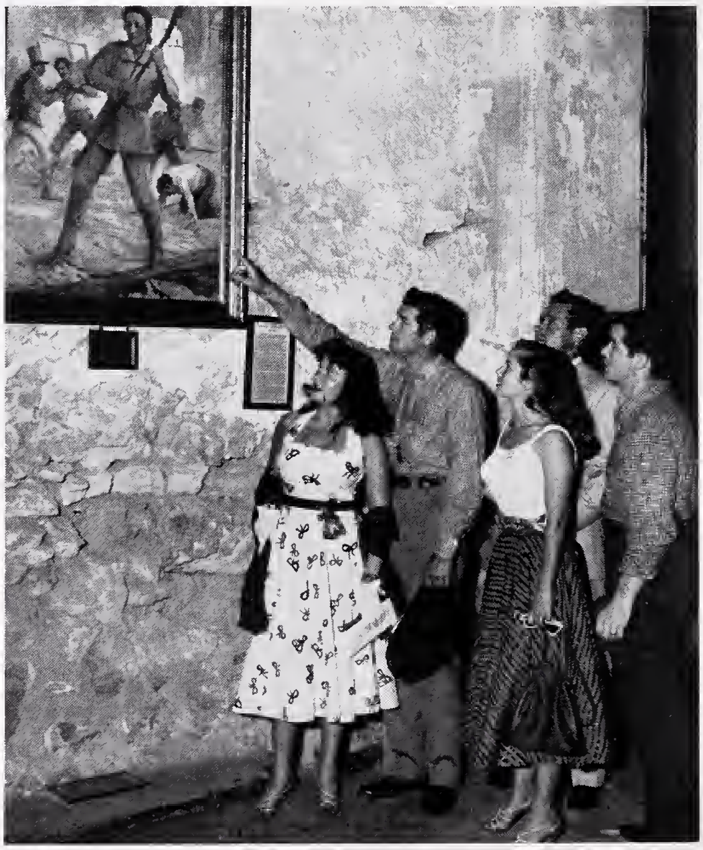
Out of Texas, state-wide, via the Interstate circuit, THE CHARGE AT FEATHER RIVER opened with a roar that could be heard across mountains and plains. In three dimensions, it spread to Denver and the Coast, and back to the Paramount on Broadway, to break box office records. It's super-Warner, sight and sound, in color!




MIRROR
RICH OILMAN SLUGS LAWYER

Chief Running Bear scalps a couple of Los Angeles newspapermen (who didn't need the treatment!) preliminary to the premiere; at left, the motor caravan escorted by cowboys at Vernon, Texas, and below, visiting stars at the historic Alamo, for the Majestic opening in San Antonio.


STORY OF COLORADO
"THE CHARGE AT FEATHER RIVER"
3-DIMENSION
WARNERPHONIC Sound
Guy Madison
Frank Lovejoy
WARNER



Above, at left, local Indians do their war-dance in front of the Denver theatre, Denver, Colorado, for the Rocky Mountain premiere; and below, Interstate circuit executives greet visiting stars in San Antonio with typical Texas hospitality. Left to right, behind the table, Jack Chalman, publicity director, Lynn Kruger, Majestic manager, and George Watson, city manager.

Dan Krendel Names His Winners

Dan Krendel announces the top winners in his 25-week showmanship drive—six-jam-packed with a thousand ideas, a thousand selling approaches, with particular emphasis on the three "P's," Publicity, Promotion and Pubilc Relations, in his Ontario "B" district, of Famous Players-Canadian theatres, up north of here. Our congratulations to those winners, and our apologies, if we coudn't keep up with the speed and frequency of Dan's direct hits on the target. It's been quite an experience.

First prize in group "A" to Bob Harvey, manager of the Capitol, North Bay, and that we can believe, for we've seen many of his exhibits. Second prize winner in the group is Art Cauley, at the Paramount, Peterboro, and third, is Bill Burke, of the Capitol, Brantford. In group "B"—Len Gouin, manager of the Capitol, Peterboro, was first, T. Walters, manager of the Regent, Oshawa, second, and Earl Scandrett, manager of the Royal, Woodstock, was third. Prizes awarded the two groups are about even-stephen, and we don't quite understand the distinction, but we do note several names in this news that haven't been familiar.

Our sincere compliments to Dan Krendel for a terrific job, proving again how important and valuable is the consistent selling of the theatre and product, the company and the industry. He has lead a splendid demonstration of showmanship on a broad scale, and he deserves all the credit and compliments that can be accorded him. In typical fashion, he personally extends his appreciation and thanks to the good showmen that made such a drive possible. It is factual information in the Round Table that Canada leads in our showmanship mail, and that "business is good for those who make it good"—as they do, north of the border. Dan is particularly well pleased with the sustained effort, the enthusiasm that was created from the beginning and which held true to the line, throughout such a long drive. We know that it took many hours of diligent effort, directing, doing and describing these results in "Ballyhoo".

A luncheon honoring the winners is scheduled in Toronto at an early date, and we hope for a group picture of these winners, as a proper illustration for "Showmen in Action." We're keeping the score sheet, until we can see them, left to right.

Picture, Please

Jerry Baker promises us pictures—and we'll be looking for them—for his campaign on IT CAME FROM OUTER SPACE. One of his stunts was a 3-D Space Girl Contest, with the winner in an enclosure in front of theatre with the world's largest 3-D glasses through which patrons were invited to look.

SHOWMEN IN ACTION

Lou Cohen is another of Loew's managers in the field who have had lovely models distributing MGM record albums to disc pockeys around town, a friendly bit of promotion for Loew's Poli theatre, Hartford, and it flatters the platter spinners.

▼

Colonel Bob Cox, of Schine's Kentucky theatre, Lexington, Ky., had a reel co-op ad tieup, with merchants using a film strip design to border their ads for ALL I DESIRE.

▼

Warner's is launching an 18-city personal appearance tour for Merv Griffin, rising young singing star of SO THIS IS LOVE—which is the Kathryn Grayson story of Grace Moore's life—starting in Pittsburgh and doubling back from Boston to Los Angeles.

▼

D. P. Savage, manager of the Capitol theatre, Listowell, Ontario, built a crown over two feet high of various colored flowers as the pinnacle of his promotion for A QUEEN IS CROWNED.

▼

Ted Davidson, manager of Walter Reade's Paramount theatre, Asbury Park, used boardwalk tactics to ballyhoo HOUDINI with a local magician and staff people doubling in magic tricks.

▼

Vincent Youmatz, manager of the Torrington Drive-In, Torrington, Conn., running a comic-book giveaway as an underline for his "Kiddies Kartoon Karnival"—for Tots to Totterers!

▼

George D. Landers, spreading three-dimensional display in the newspapers for STRANGER WORE A GUN—3-D attraction at E. M. Loew's theatre, Hartford.

▼

Bill Elder, manager of Loew's Penn theatre, Pittsburgh, sends us tear sheets on Herb Shriner's personal appearance in advance of MAIN STREET TO BROADWAY.

The Catalina Bathing Suit Pageant which George Cameron, manager of Schine's Vernon theatre, Mt. Vernon, Ohio, promoted, went over with a splash, according to headquarters dispatches. The local store did a real job, even hiring professional models.

▼

Schine's theatres have been giving away a free "Thousand Island Vacation" in a number of their towns that border on this resort area, with phenomenal results, via sponsored contests and local tieups.

▼

Egon Easer writes from his new Odeon theatre, Beuel/Rhine, Mittlestrasse 1, Germany, and says he had the pleasure of meeting Gregory Peck, on location, and that Bing Crosby, Errol Flynn, Gary Cooper and others, have been recent visitors.

▼

Paul Pine, manager of Schine's theatre at Ravenna, Ohio, found a picture of Clark Gable in Coronet magazine and the story that he once attended school in Ravenna. Result: some free publicity mats and a story in the local newspaper.

▼

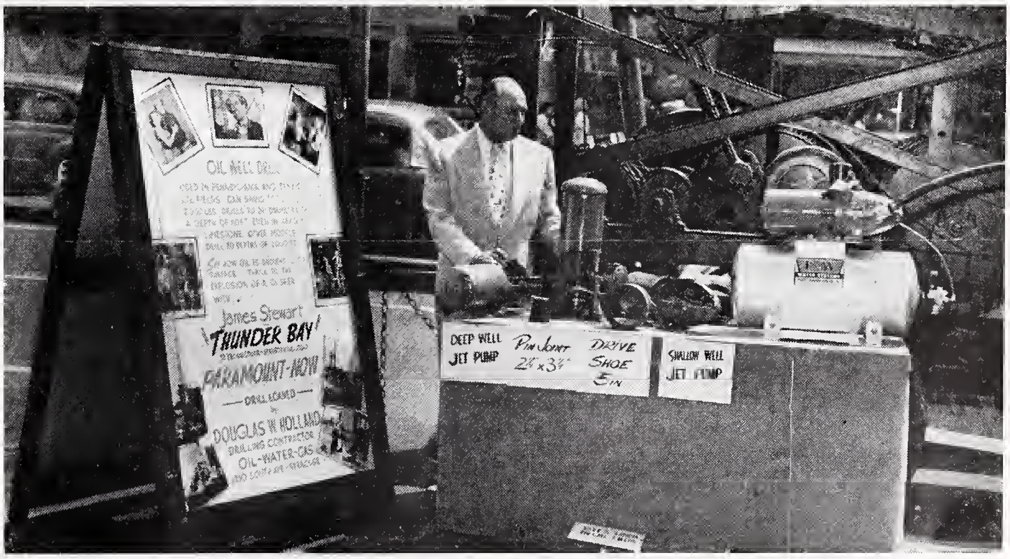
Seymour Morris, of Schine's headquarters staff at Gloversville, reports that the Remington-Rand Kiddie Shows held annually at the Liberty, Herkimer, and Capitol theatres, Ilion, N. Y., were a bigger success than ever, with breaks in the Utica papers.

▼

Frank Lynch, manager of the Meriden theatre, Meriden, advertised a hold-over "No gimmicks, no gadgets—SHANE stays on the screen." He calls his house "the indoor drive-in theatre" with free parking for 500 cars.

▼

Ernie Gracula, advertising manager of the Central theatre, West Hartford, and Jim McCarthy, at the Strand theatre, Hartford, getting big breaks for wide screens in all the newspapers.



Harry Unterfort, city manager for Schine's theatres in Syracuse, probably read about striking oil on the Fox studio lot, so he started drilling in front of the Paramount, incidentally as ballyhoo for "Thunder Bay"—in any event, he'll strike something!

Can the Movies Come Back?

A COMMENTARY BY MARTIN BOUHAN RADIO STATION WOPA, OAK PARK, ILLINOIS, FRIDAY, JULY 31, 1953

The opinions expressed by this commentator are his own, and do not necessarily reflect the viewpoint of the Round Table or its members. But we figure it is good to see and study what men in other and related lines may be thinking of our industry. It would be easier to toss this piece in the waste-basket, but it may be profitable to stop, look and listen, when such warnings are sounded.

Perhaps you may recall that once upon a time, twenty-odd years ago, our industry was about to go out of business because of the new radio, which would bring free entertainment into every home, and so why should anybody pay admission to the movies?. Well, it didn't work out that way; in fact, no one can say that radio, as such, ever did the motion picture industry a bit of harm, intentionally or otherwise, so there's no hard feelings, on either side.

Also, more recently, a new electronic development has sprung up, right in radio's back yard, and just a little while ago, they were holding preliminary inquests over the probable demise of the radio industry. So, it's encouraging to read that the total number of radio sets in use now totals 110,000,000, the all-time high, and that this industry has grown in the face of new, and devastating competition. So we give Mr. Bouhan the floor, without interruption, and counsel our readers to consider thoughtfully all that he has to say, with their own, and our reservations. —W. B.

The death knell of the motion picture emporiums is being rung by the exhibitors themselves, who like the riverboat captains of a nostalgic era, live in a dream world of yesterday. The majority are not showmen. For the past twenty years, the ordinary exhibitor has depended on the studio experts to prepare his publicity. All he had to do was use it.

Since the house was usually packed, he felt important as he strode the lobby, shaking hands with the socially prominent. And he was convinced of his genius as he stepped out on the sidewalk and saw a block-long queue waiting for the late show. He considered his primary function was giving passes to the right people. His authority was supreme as he ordered the ushers to check the front rows and admonish the kids to keep their feet off the seats.

Says We're Not Showmen

Today the lobby is empty, there are no kids in the front seats and no crowds on the sidewalk. Since he is not a showman, the exhibitor is lost. He inherited his theatre from men like Roxy, Barney Balaban, Sid Grauman and others . . . who were men of vision, who knew the pulse of the people. These men realized that all people are creatures of habit and susceptible to emotion . . . and the screen portrayed emotion. They played on the public's emotions to create the habit of movie attendance.

The suggestions I am going to make are based on the assumption that soon every theatre will be in a TV area. They may seem radical, if not stupid, to many an exhibitor who has never had a creative idea. I realize that what I am going to say applies to the smaller communities rather than the large cities. For the suggestions are limited by the facilities of the stage as well as the house; also, union regulations are always a problem. However, I feel that some of the suggestions could be used to advantage by all exhibitors.

Vetoes Double Features

First—Get rid of double features. They are passé. Where is the logic of charging one admission for two full length features? This fad started in the depression when for 75 cents two people could spend from four to six hours in a movie. Today, the pace has speeded up. The public is used to TV, where the running time of movies has been cut to an hour or less.

How can anyone enjoy or understand a novel by starting at the middle, following it to the end, then turning to an entirely different story, reading it through and coming back to the first one? This is also true of a lecture, stage play, or even a funny story. Yet this is what the moviegoer has been forced to do for years with double feature after double feature. With a single feature the starting time can be made convenient for the theatregoer. For years now, the fan has had no choice . . . he saw his movies in slices, or he didn't see them. Today he isn't seeing them. Show one feature, publicize it, and encourage the audience to get in at the start.

We're Wishful Thinkers

In my opinion, it's wishful thinking to hope that 3-D or Cinerama will cure the box office ills. Already 3-D has been shown successfully on the TV and soon it will be available in color to the viewer on his home screen. Why can't the exhibitors see further than the end of their nose? They have had the amusement tax repealed on the pretense that many people have stayed away from movies because the tax made the admission too high. Yet they raise the prices 50 to 100 percent to a 3-D or Cinerama production. How long will the public continue to pay higher admissions to see this new fad after the novelty has worn off?

The newsreel is no feature. It's as dead as yesterday's newspaper. Who is going to pay an admission to see last week's news that they have already viewed on their own TV screen? Here is a suggestion. Present a LOCAL newsreel of the events in the community. The public would come to see themselves and their friends. Possibly this idea is too expensive. However, most TV stations use daily local newsreels. Possibly some sort of a reciprocal deal could be worked out and the print blown up from 16mm to 35mm.

He's Got Something Here

TO STAY IN BUSINESS IN THE FUTURE THE THEATRE MUST BECOME THE COMMUNITY CENTER FOR THE AREA IT SERVES. It must forget its dignity and concentrate on dollars . . . and this means resorting to gimmicks to bring about the rebirth of an audience. Forget double features and short subjects and concentrate on local personalities and groups.

Capitalize on the theatre's assets . . . its air conditioning . . . lounges . . . seats, etc. If there is no loge . . . partition off part of balcony. Invite different women's organizations to hold their meetings or card parties in the theatre and let them see the film attraction afterwards free of charge. Do the same with Cub Scouts, Boy Scouts, and other groups. Let your local fans create your audience by presenting community dramatic groups in non-royalty plays. Arrange community town meetings once or twice a month. Let prominent civic and social leaders discuss local problems. Have a panel on stage with questions from the audience. Encourage women's groups to use the lobby for bake and rummage sales.

Each exhibitor is going to have to bring back his own audience. To those who may feel these ideas are corny or below their dignity, may I reply that so is a darkened marquee.

Today, all forms of entertainment are in the process of revolution. The present-day exhibitor must adapt himself to meet the challenge of these changing times or the fabulous motion picture palaces built by the showmen of yesterday will become as decadent as the castle of old-world monarchs . . . like the Colosseum of Rome or the Acropolis of Athens, they will become ruins of an ancient glory.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

CRAZY OVER HORSES: Bowery Boys—We always do at least average or better with a Bowery Boys' picture on Friday-Saturday. Doubled it with "Fort Osage" (AA) and did a little above average in this drought-stricken town. Small town and country patronage. Played Friday, Saurday, July 17, 18.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

Columbia

HAPPY TIME, THE: Charles Boyer, Louis Jourdan—If a little of this "Happiness" could have been radiated at the box office, I'd have been better pleased. Salesman warned me to pull my Sunday date and put it in midweek, but I had a case of big head and thought I could sell it on my own. He was smarter than I gave him credit. It's a wonderful show, but I don't know how you'll prove it to very many people in a small country town. Played Sunday, Monday, June 14, 15.—Bob Walker, Uintah Theatre, Fruita, Colo.

TARGET HONG KONG: Richard Denning, Nancy Gates—The aroma of war scared too many away, so few Fruitaites learned what a nice job a little-known cast did in this pleasing little programmer. Played Friday, Saturday, June 12, 13.—Bob Walker, Uintah Theatre, Fruita, Colo.

Metro-Goldwyn-Mayer

ABOVE AND BEYOND: Robert Taylor, Eleanor Parker—A wonderful picture and it drew accordingly. Should be of interest to everybody, young and old. Played Sunday, July 12.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

I LOVE MELVIN: Donald O'Connor, Debbie Reynolds—How I'd like to have had this a couple of years ago when farm prices were good. Donald and Debbie are wonderful in this all-to-short comedy offering from Leo. Our allocation was fair, so we came out all right. Don't pass it, as there are too few this good on the present celluloid market. Played Sunday, Monday, Tuesday, June 7, 8, 9.—Bob Walker, Uintah Theatre, Fruita, Colo.

PLYMOUTH ADVENTURE: Spencer Tracy, Gene Tierney—An excellent picture in every detail. Our audience was enthused about it. Our patronage is mostly rural and they like action. The storm scene was a breath taker. Played Monday, Tuesday, July 20, 21.—D. P. Savage, Capitol Theatre, Listowel, Ont.

SKY FULL OF MOON: Carleton Carpenter, Jan Sterling—It's hard to be fair with a feature that doesn't get back film rental, but even so, I couldn't help liking this different rodeo story. Think the trailer held a few back, but lack of names didn't help, even though the cast turns in a mighty creditable job. It's strictly double bill fare. Played Wednesday, Thursday, June 10, 11.—Bob Walker, Uintah, Fruita, Colo.

Paramount

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—When a gal like Shirley Booth (no relation to the owner of this theatre) gets a part like this one with a fine supporting cast, it is time to even forget all about hard times and the excise tax. There were more adults on Monday night than on Sunday, which is only accounted for by word-of-mouth. We were proud to run this one and had nothing but fine compliments. Certainly Miss Shirley Booth brought fame, even to the writer, Mr. Shirley Booth, to whom she sent a personally autographed photograph from the Empire theatre on Broadway just before "The Time of the Cuckoo" closed the old Empire theatre forever. Small town and rural patronage. Played Sunday, Monday, July 19, 20.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—Those who came with a "you gotta show me" attitude were agreeably surprised. Only to a few in town does the New York stage mean anything and they hadn't heard much about the play, much less the star, other than her Academy Award. Play it by all means. It will please and add prestige to your theatre. Played Monday, Tuesday, Wednesday, July 13, 14, 15.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

SCARED STIFF: Dean Martin, Jerry Lewis—One of their better pictures which kept the audience in howls of laughter. Had many people say it was the best picture we had shown for a long time. You won't go wrong with this one. Played Thursday, Friday, Saturday, July 16, 17, 18.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

STARS ARE SINGING, THE: Rosemary Clooney, Lauritz Melchior—The name of Rosemary Clooney will draw the customers, but they should have let her sing more often. The customers were a bit let down, as she only warbled three times. Picture has appeal to all ages of the femme side—the men felt it a bit arty. Played Wednesday, Thursday, Friday, July 22, 23, 24.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

RKO Radio

BEST OF THE BADMEN: Robert Ryan, Claire Trevor—My public tired of "Badmen" long since, but I'll agree with RKO, this is the "Best" of them. A big cast, a somewhat different story and gorgeous Technicolor will please those you can lure in. Doubled with "Target Hong Kong" (Col.) for break-even business, which doesn't add much to a bad week. Played Friday, Saturday, June 12, 13.—Bob Walker, Uintah Theatre, Fruita, Colo.

LAS VEGAS STORY: Jane Russell, Victor Mature—Not a bad picture with a terrific different chase for the finale. Liked by most of our patrons and did well for us. It will do well in most situations. Star value helps a lot too. Played Friday, Saturday, June 26, 27.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Twentieth Century-Fox

BLOODHOUNDS OF BROADWAY: Mitzi Gaynor, Scott Brady—A lovely musical that played to excellent houses and was given nothing but praise by all who saw it. It's the type of musical that goes down with nearly every type of audience. Mitzi Gaynor was excellent in this one and we would really like to see more of Mitzi Green and Gaynor's very good looking fine dancer who also had a small part in "Snows of Kilimanjaro." Play this musical, it will make money for you! Played Thursday, Friday, Saturday, June 11, 12, 13.—Dave S. Klein, Asra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

MY COUSIN RACHEL: Olivia de Haviland, Richard Burton—An excellent picture, perhaps a little slow, but the acting is so brilliant it holds your attention all the time. The best thing of its kind since "Rebecca," and the acting of Richard Burton is really something. Fox has a gold mine in this fellow. Hope he gets the parts he deserves. "My Cousin Rachel" is a money-spinner for most houses except smaller situations. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, July 5, 6, 7, 8, 9, 10, 11.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

O. HENRY'S FULL HOUSE: All Star Cast—As good as "Trio" and "Quartet," with the exception of the one episode, "Ransom" with Oscar Levant and Fred Allen. Otherwise it was difficult to pick the best, except that Charles Laughton's performance was excellent. A natural for most houses. Played Thursday, Friday, Saturday, June 4, 5, 6.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

PONY SOLDIER: Tyrone Power, Cameron Mitchell—I'll start out by saying I paid too much for this. It drew fairly well, but I still didn't take in enough to meet expenses—Good picture though. Played Sunday, July 19.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

United Artists

B'WANA DEVIL: Barbara Britton, Robert Stack—Add another dimension to this 3-D picture—4-D (a smellie!). But who's crying? The novelty is definitely there, there's thousands of curious film goers, the tills are full and what more can one ask? This could have been a real fine movie if more attention had been paid to the story. We were the first to show this 3-D in Northern Rhodesia and it caused quite a sensation! If you can afford the rental and extra equipment expenses and incidentals, play it. You can't lose! Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, July 12, 13, 14, 15, 16, 17, 18.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Universal

IVORY HUNTER: Anthony Steel, Dinah Sheridan—This would be a fine picture except for one thing—too draggy. I avoid English pictures for this reason, but slipped up on this one, or I should say this one sneaked up on me. Anyhow, it drew! Played Friday, Saturday, July 17, 18.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Shorts

Metro-Goldwyn-Mayer

BEAUTIFUL BAVARIA: Fitzpatrick Travel Talk—Its complete shape-up puts it in the category of a very good travelogue in Technicolor.—Sharon Bodenstein, Telepix Theatre, Boston, Mass.

TV OF TOMORROW: Technicolor Cartoon—The exhibitor or manager who fails to give this Fred Quimby short the same space as his feature and fails to start a talking campaign on this excellent short isn't worthy of being called a showman.—Hugh G. Martin, MCM Theatres, Leesburg, Fla.

TV OF TOMORROW: Technicolor Cartoon—This is cute and it makes plenty of fun of TV, in fact, much of it makes sense. Your seat dusters will like it.—Bob Walker, Uintah Theatre, Fruita, Colo.

WEE WILLIE WILDCAT: Technicolor Cartoon—Here's another crowd pleaser you'll be glad you bought. This series gets better all the time.—Bob Walker, Uintah Theatre, Fruita, Colo.

Paramount

BEAR CRAZY: Good short about cub bears. An ideal fill-in for the delight of all audiences.—Sharon Bodenstein, Telepix Theatre, Boston, Mass.

People in The News

Eric A. Johnston, president of the Motion Picture Association of America, has been confirmed by the Senate to be chairman of the International Development Advisory Board, following his nomination by President Eisenhower.

Nicholas M. Schenck, Charles C. Moskowitz, Charles M. Reagan, Howard Dietz and **Oscar Doob**, returned to New York last weekend from conferences at the MGM studio.

Robert Goodfried, has been named exploitation manager in the Paramount studio publicity department, heading a new unit organized by publicity director **Teet Carle** to handle pre-release exploitation, commercial tie-ups, previews, premieres, junkets and key openings.

Arnold M. Picker, United Artists foreign distribution vice-president, left London by air last weekend for a 10-day tour of Germany and Italy.

Robert M. Gillham, has been elected a vice-president of Cunningham and Walsh, Inc., to serve in an executive capacity on the Liggett and Myers Tobacco account.

Ray Canavan, associated with the E. M. Loew circuit in Boston for the past 13 years, has been named executive assistant to Mr. Loew, president of the company.

Lou Gerard, industry writer, has been named director of advertising, publicity and exploitation of Box Office Television, Inc., theatre TV organization.

George Ganetakos and **B. C. Salamis**, Montreal exhibitors were among those cited by Greek Ambassador to Canada, Raoul Bibica-Rosetti for assistance rendered to Greece in relief and other fields.

Richard S. Leghorn, assistant manager of Eastman Kodak's European and Overseas Organization, also has been appointed manager of Kodak Portuguesa, Ltd.

Robert W. Selig, executive assistant to the president of Fox Inter-Mountain Theatres, has been reelected president of the board of trustees of the University of Denver.

Deon Detitta, chief projectionist for 20th Century-Fox, has retired after 37 years with the company.

Legion Reviews Nineteen; Finds 14 Unobjectionable

The National Catholic Legion of Decency this week reviewed 19 pictures, and finds five morally objectionable in part for all, these being "Arena," "From Here to Eternity," "Gentlemen Prefer Blondes," "I, The Jury," and "O.K., Nero." In Class A, Section Two, morally unobjectionable for adults are "City Is Dark," "Genghis Khan," "Gentle Gunman," "Roman Holiday," "The Sword and The Rose," and "Vice Squad." In Class A, Section One, morally unobjectionable for general patronage are "It Came From Outer Space," "The Kid From Left Field," "Melba," "Mission Over Korea," "The Sea Around Us," "Shoot First," "So This Is Love," "Valley of Head Hunters." Meanwhile the Legion also had changed its classification of "Arrowhead," which it had found objectionable. Now it is in the category objectionable only for general patronage.

Allied Artists Will Make Three In August

Allied Artists will put three pictures before the cameras in August, Walter Mirisch, executive producer, disclosed in Hollywood last week. Two of them will be in 3-D, he added. The pictures are "Dragonfly Squadron," in 3-D, which John Champion will produce, using John Hodiak as star, and with Lesley Selander directing; "Riot In Cell Block 12," a Walter Wanger picture to be directed by Don Siegel; and "House in the Sea," which Richard Conte will star in along with Wanda Hendrix. This will be in 3-D, with William F. Broidy producing and Jerry Juran directing.

Schaefer Buys British Novel; Closes TV Deal

George Schaefer, distribution executive, returned to New York last week with the screen rights to the British novel "The Singer, Not the Song," by Audrey Erskine Leslie, a top best seller in the British Isles. He said the picture will be made there as his own project, with an executive producer still to be named and a screenplay to be written. He added he also negotiated with singer Patrice Munsel for a series of musical films to be made in Italy, which he will distribute here for television. They each run 27 minutes and will be made by her husband, Robert Schuler.

Industry In Williams Tribute

Baseball player Ted Williams' homecoming to New England will be marked by extensive industry participation. The welcome home banquet August 17 at the Hotel Statler, Boston, will be co-sponsored by the Variety Club, along with the Red Sox; and on the welcoming committee includes Martin Mullin, New England Theatres president, and William Koster, executive director of the Variety Club.

Critic Gets Into Booking Argument

Showmen of Oakland, Cal., who've been feeling they're neglected in their clearances in favor of the large area of across-the-bay San Francisco, have a powerful ally in Wood Soanes, drama critic of the *Oakland Tribune*, who's been crusading for better pictures in his home town. He wrote lately, in part:

"There is no escaping the fact that the movies are suffering the torments of the damned at the boxoffices of Metropolitan Oakland . . . the basic cause, it seems to me, has been overlooked entirely. Good pictures do not get here until they have been milked dry at the boxoffices of San Francisco.

"This is not the fault of the Fox West Coast or the Blumenfeld Theatres, who serve the first run houses in Oakland, Berkeley and Alameda. It is the fault of the Hollywood producers who, through their controlled distributing agencies, have maintained steadfastly through the years that Metropolitan Oakland, for want of a better term, is a 'one horse town,' if not 'the bedroom of San Francisco'."

Mr. Soanes also added: "On the rare occasions when some crazy, nervous, mixed up little kid in the booking offices has decided to open a film simultaneously in Oakland and San Francisco, the results are frightening. The last example that comes to mind is 'The House of Wax.' The Oakland run outgrossed the San Francisco engagement."

Streibert Heads Government Overseas Information

Theodore C. Streibert, former board chairman of the Mutual Broadcasting System, was named last week by President Eisenhower to head the Government's Overseas information program. His title will be Administrator of the International Information Administration, from which Dr. Robert L. Johnson resigned. Mr. Streibert had been recalled from Germany, where he was consultant on public affairs in the office of the High Commissioner.

Congress Gives Information Services $75,000,000

Congress before adjourning gave the United States Information Agency $75,000,000 in a sort of compromise over disputed allocations. Of the amount $70,000,000 is for the Voice of America, the film program, and other activities. The remainder is for liquidation of certain operations and personnel. The Agency is an unit just created by transfer of the State Department's International Information Administration to an autonomous status. The original budget request was for $87,900,000.

Fabian Hits The Ball In Brooklyn

Johnny Burke, publicist for Fabian's Fox theatre in Brooklyn, writes enthusiastically of what's going on over the River—leading off with the statement that the Messrs. Fabian and Rosen are not only making news nationally, but also locally, in his borough. They've just installed a giant panoramic screen, that stretches all the way across the proscenium at the Fox, for the proper showing of Salome and her seven veils, and with Warner's Charge at Feather River coming in to add 3-D and stereophonic sound, as well.

Publicity-wise, he submits several campaign books as entries for the Quigley Awards in the third quarter, which is news because there are some who think that their situations are either too big or too small to become contenders. Johnny has a book on Fort Ti, which was current in June, and which has had full treatment for this big house, in our suburb across the river (population three million!) All kidding aside, it's the world biggest neighborhood, that boasts it's own postoffice. We New Yorkers sometimes think that Manhattan is New York, and there's no bigger mistake possible. There's so much of America that's just across the river, in either direction.

The Beast from 20,000 Fathoms and South Sea Woman are two other recent attractions which he submits as campaigns. He gets more free space than is usual in large situations.

"Young Bess" Gets Play In Small Situation

Keith Maupin, manager of the Richland theatre, Richland, Washington, sends a picture of his attractive display for "Young Bess"—which was put together out of materials at hand, or which could be borrowed from convenient sources. It looks regal, and makes an impressive selling approach for a distinguished color film. He says, "It was a joy to construct"—and different from the usual lobby display. The Coronation has been called the best example of showmanship this year, and it has promoted much that is above average in typical showmanship at the box office line.

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FILMACK

Selling Approach

PICK-UP ON SOUTH STREET—20th Century-Fox. When the B-girls, the pickpockets, and the stoolies join the fight against Communism on the side of the law. No holds barred, no punches pulled, nothing left out. You've never seen anything like it. "Candy" is the central figure in a counterblast against spies. She had a job to do for the F.B.I., and she was doing it the only way she knew how. Not since House on 92nd Street has the screen dared such realism. 24-sheet and all posters ideal for art-work cut-outs, to create your own lobby and marquee display. It's exciting stuff, capable of compelling attention at the box office line. A set of teaser ads, 2-colums wide, are worth using, and the complete campaign mat, at 35c, which should be on your standing order at National Screen, has all the ad mats needed for small situations, very well selected, and with two publicity mats thrown in, all for the price of one ordinary ad mat. Get the selection and give your composing room a treat. No herald mentioned, but you certainly can create your own with several oversized ad mats, and good, too—with a cooperative advertiser to pay for the whole job, by using his ad on the back. Look at the pressbook cover, or mats 402, 401, for this special use. This picture, at the Roxy in New York, and in other first runs, ran away with box-office records, because it was well sold, and because it delivered the goods.

THUNDER BAY — Universal-International. In color by Technicolor. The saga of a man who fought for the biggest bonanza of them all! Jimmy Stewart in a brawling, mauling story of the tidelands oil fields, drilling for oil off the Gulf Coast. Exciting, colorful, romantic drama. The story of a mighty man and a bayou woman, in a coastal town that struck it rich. 24-sheet is particularly colorful, with all posters making good cut-outs for lobby and marquee display. Herald keys the campaign for most situations, and a set of Color-Glo stills will sell color with color in a special lobby frame. Ad mats, some very big, but enough in smaller sizes for those who pay for their own newspaper space. The big, bargain, 35c composite mat, at National Screen, has all the ad mats and slugs needed for small theatres, six of them with two publicity mats additional, to illustrate reviews and stories. Where can you get more, for less, and so, why not put this on your standing order immediately?

DREAM WIFE—MGM. Hilarious entertainment with Cary Grant, Deborah Kerr and Walter Pidgeon. Too hot to handle! Cary's flirtation with an Oriental dancing beauty turns into a tangle when a cutie from his own home town puts a bee in his fez! Betta St. John is the dancer and she's new—but you'll want to adopt her. Pressbook suggests a stag preview for men only. Where the Dream Wife comes in, you'll have to come in to find out. 24-sheet and all posters designed to create cut-outs for lobby or marquee display. You can't get better art work for so little money. No herald mentioned, but a set of door panels is plenty colorful. Newspaper ad mats feature Cary in a fez, and Betta in her dancing costume, with a Dream Wife supervising the scene. The complete campaign mat, special ad mat No. 1 on every exhibitor's list, at National Screen Service, gives you ten ad mats and slugs, two publicity scene mats and still more borders to use all week to dress up your newspaper ads and make them look different—all for 35c, the cost of just one ad mat! Small theatres will put this big bargain, on standing order, to supply more showmanship.

These lucky kids were the luckiest of all, for when Roy Rogers visited their Roy Rogers Riders Club, at the Music Box theatre, Tacoma, Washingon, they also won a trip to Hollywood, as Roy's guests. Roy Gordon, manager, at far right, boasts that his Riders Club has 2,000 members, but we wonder what they do for new Roy Rogers' pictures?

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Bert Reisman, With RKO 30 Years, Succumbs

Bert Reisman, 57, RKO Radio sales representative at Johannesburg, South Africa, died of a heart attack July 31, according to a cable received in New York. He had been with RKO and other film companies 30 years, and was a brother of Phil Reisman, former RKO vice-president in charge of foreign distribution.

He is survived by the widow, a daughter, and two brothers and two sisters.

Howard Roth

Howard Roth, Paramount office manager and head booker at Cleveland, died July 31, en route to the hospital after a heart attack. He was 50, and would have shortly marked his 25th year at the Cleveland branch. He leaves his widow.

Hugh Gardner

Hugh Gardner, exhibitor, of Neosho, Mo., died August 1 at Tulsa, Okla. He operated two theatres and a drive-in. His widow and two daughters remain.

Charles Gulotta

Charles "Alex" Gulotta, owner of the Fox Theatre, New Orleans, died July 29, after a short illness.

Oscar Libros

Oscar Libros, retired owner of the National Poster Exchange and the Penn Printing Company, Philadelphia, died at his Atlantic City home July 31, at the age of 65. He started the industry's poster exchanges in the area 40 years ago. His widow and son survive.

W. A. Andlauer

William A. "Billy" Andlouer, pioneer exhibitor at Kansas City, died August 1, at the age of 72. He also for many years was with Paramount in the making of newsreels and sport shorts. He is survived by a widow and two daughters.

E. C. "Ned" Buddy, Newsreel Editor, Dies at 46

Edward Carr "Ned" Buddy, general manager of the television new/film division of the Columbia Broadcasting System, was buried at Vineyard Haven, Martha's Vineyard, Saturday. He died from a heart seizure July 28, at Norwalk, Conn., at the age of 46. Mr. Buddy has been in his position six months, having come from Cinema Canada Pictures, Ltd., of Toronto, where he was managing director. Previously, he was foreign news editor of Warner Pathe Films, and European manager of Paramount News. In 1942 he became editor of United Newsreel, put out by the five newsreel companies at the request of the OWI for audiences abroad. His widow, Juliet, three daughters, two sons, and a brother are among the survivors.

Herman Stern

Herman Stern, a pioneer in the industry, and one of the older executives of the old Universal Pictures, died in New York, July 30. He had been in retirement many years.

Loew's International Promotes Seely, Pati, and Carroll

Three promotions were disclosed by Loew's International Corporation, in New York this week. They are Joseph L. Seely, elected assistant treasurer; Charles Pati, who has been appointed assistant to Morton A. Spring, first vice-president; and Ronald Carroll, who has been made assistant to Sam N. Burger, the sales manager. Mr. Seely has been with the company since 1929, at that time entering its sales department, then going to accounting, and then being appointed chief accountant. Mr. Pati started at the age of 14 as an office boy. Mr. Carroll joined about ten years ago, after being with the OSS during the war. He started in the 16 mm department.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 130 attractions, 6,366 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott and Costello Go to Mars (Univ.)	–	8	30	30	3
All Ashore (Col.)	1	8	26	21	3
†All I Desire (Univ.)	–	1	2	10	–
Ambush at Tomahawk Gap (Col.)	–	3	1	6	–
*Androcles and the Lion (RKO)	1	2	8	11	2
Angel Face (RKO)	–	2	31	22	7
*Anna (IFE)	6	8	5	4	1
April in Paris (WB)	4	20	31	34	11
Bad and the Beautiful, The (MGM)	2	27	39	46	6
Battle Circus (MGM)	–	12	62	26	11
Beast from 20,000 Fathoms, The (WB)	6	13	11	8	1
Blue Gardenia, The (WB)	–	4	5	21	5
Breaking the Sound Barrier (UA)	3	3	5	8	11
Bwana Devil (3-D) (UA)	18	13	4	5	1
By the Light of the Silvery Moon (WB)	–	18	48	14	3
Call Me Madam (20th-Fox)	3	24	36	40	20
†Charge at Feather River, The (3-D) (WB)	7	3	–	2	–
City Beneath the Sea (Univ.)	2	1	17	21	9
*Clown, The (MGM)	4	37	52	18	3
Code Two (MGM)	–	3	10	–	1
Column South (Univ.)	–	2	6	13	1
Come Back, Little Sheba (Para.)	13	38	24	9	1
Confidentially Connie (MGM)	–	1	19	24	12
Count the Hours (RKO)	–	–	4	1	7
Cry of the Hunted (MGM)	–	–	9	1	–
Dangerous When Wet (MGM)	1	13	13	–	–
Desert Legion (Univ.)	–	7	21	34	1
Desert Rats (20th-Fox)	–	5	8	18	1
Desert Song, The (WB)	–	–	19	16	1
Desperate Search, The (MGM)	–	1	23	5	4
Destination Gobi (20th-Fox)	–	4	27	40	6
Down Among the Sheltering Palms (20th-Fox)	–	1	27	19	5
†Dream Wife (MGM)	–	6	6	5	–
Fair Wind to Java (Rep.)	–	1	6	9	5
Farmer Takes a Wife (20th-Fox)	–	7	4	3	–
Fast Company (MGM)	–	–	7	6	1
Fort Ti (3-D) (Col.)	9	7	7	1	–
†Fort Vengeance (AA)	–	–	–	5	4
Four Poster, The (Col.)	4	2	2	5	6
Francis Covers the Big Town (Univ.)	1	10	4	1	–
Girl Next Door, The (20th-Fox)	–	4	11	3	–
Girl Who Had Everything (MGM)	–	5	16	11	1
Girls in the Night (Univ.)	–	9	14	–	3
Girls of Pleasure Island (Para.)	2	11	21	12	1
Glass Wall, The (Col.)	–	2	1	3	2
Gunsmoke (Univ.)	2	21	30	24	1
Hans Christian Andersen (RKO)	17	25	2	1	1
Hitch-Hiker, The (RKO)	–	2	5	4	–
House of Wax (3-D) (WB)	50	19	4	2	1
I Confess (WB)	–	9	14	29	11
I Don't Care Girl, The (20th-Fox)	–	10	33	34	7
I Love Melvin (MGM)	–	7	43	39	13
I'll Get You (Lippert)	5	1	–	1	–
Invaders from Mars (20th-Fox)	–	8	8	11	7
It Happens Every Thursday (Univ.)	–	2	3	15	1
Ivanhoe (MGM)	28	43	35	19	3
Jack McCall, Desperado (Col.)	–	–	15	10	5
Jalopy (AA)	2	6	8	–	4
Jamaica Run (Para.)	–	1	8	12	1
Jazz Singer, The (WB)	–	–	22	21	44
Jeopardy (MGM)	9	23	14	20	8
Kansas City Confidential (UA)	–	5	9	5	7
Kansas Pacific (AA)	–	–	3	13	6
Lady Wants Mink (Rep.)	–	–	3	3	7
Last of the Comanches (Col.)	–	1	16	34	5
Law and Order (Univ.)	–	3	9	25	–
*Lawless Breed (Univ.)	2	19	19	11	2
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	10	30	14	–
Ma and Pa Kettle on Vacation (Univ.)	47	32	28	20	–
Magnetic Monster, The (UA)	–	–	1	5	2
Man Behind the Gun (WB)	3	16	32	16	1
Man in the Dark (3-D) (Col.)	4	9	7	5	2
Man on a Tightrope (20th-Fox)	–	–	5	13	3
Meet Me at the Fair (Univ.)	–	11	37	26	12
Member of the Wedding (Col.)	3	1	6	2	4
Mississippi Gambler (Univ.)	21	62	34	6	2
Moulin Rouge (UA)	15	26	9	6	4
*My Cousin Rachel (20th-Fox)	–	7	16	27	12
Naked Spur, The (MGM)	8	57	54	10	4
Never Let Me Go (MGM)	–	5	36	35	2
Never Wave at a Wac (RKO)	4	38	47	7	9
Niagara (20th-Fox)	7	46	45	18	11
Off Limits (Para.)	2	16	37	21	–
Peter Pan (RKO)	34	15	3	2	–
Pickup on South Street (20th-Fox)	–	29	9	2	4
Pony Express (Para.)	–	18	24	8	1
Powder River (20th-Fox)	–	5	14	18	–
President's Lady, The (20th-Fox)	11	20	44	20	13
Prince of Pirates (Col.)	–	–	3	6	–
Queen Is Crowned, A (Univ.)	3	7	–	1	4
Raiders of the Seven Seas (UA)	–	1	1	6	2
Redhead from Wyoming (Univ.)	–	5	42	21	6
Remains to Be Seen (MGM)	–	4	22	5	1
Ride the Man Down (Rep.)	1	8	15	15	6
Rogue's March (MGM)	–	–	9	11	5
*Ruby Gentry (20th-Fox)	10	37	26	27	5
Salome (Col.)	9	24	11	1	–
San Antone (Rep.)	–	–	4	5	4
Sangaree (3-D) (Para.)	2	6	2	–	–
Scandal at Scourie (MGM)	–	1	4	7	2
Scared Stiff (Para.)	12	25	4	2	–
Seminole (Univ.)	–	22	26	16	3
Serpent of the Nile (Col.)	–	–	2	10	1
She's Back on Broadway (WB)	1	11	30	40	10
Silver Whip (20th-Fox)	–	1	26	16	5
Small Town Girl (MGM)	–	9	28	50	3
Snows of Kilimanjaro (20th-Fox)	28	55	14	3	1
Sombrero (MGM)	1	4	16	44	3
South Sea Woman (WB)	–	6	8	6	–
Split Second (RKO)	–	–	9	13	2
Star, The (20th-Fox)	–	–	15	17	29
Stars Are Singing, The (Para.)	–	4	25	27	13
Stooge, The (Para.)	31	44	37	7	1
†Story of Three Loves, The (MGM)	–	3	2	–	3
Take Me to Town (Univ.)	–	8	11	6	–
Tall Texan, The (Lippert)	5	2	2	3	1
Taxi (20th-Fox)	–	4	12	16	15
Thief of Venice (20th-Fox)	–	2	8	7	13
*Thunder in the East (Para.)	–	8	31	33	7
Titanic (20th-Fox)	2	35	27	9	2
Tonight We Sing (20th-Fox)	–	8	2	4	9
*Torpedo Alley (AA)	–	2	10	7	4
Treasure of the Golden Condor (20th-Fox)	–	7	41	42	6
Tropic Zone (Para.)	–	6	20	24	6
Trouble Along the Way (WB)	2	9	24	53	11
†Vanquished, The (Para.)	–	–	2	5	2
White Witch Doctor (20th-Fox)	8	12	3	1	–
Woman They Almost Lynched (Rep.)	7	8	8	3	1
Young Bess (MGM)	1	12	21	15	2

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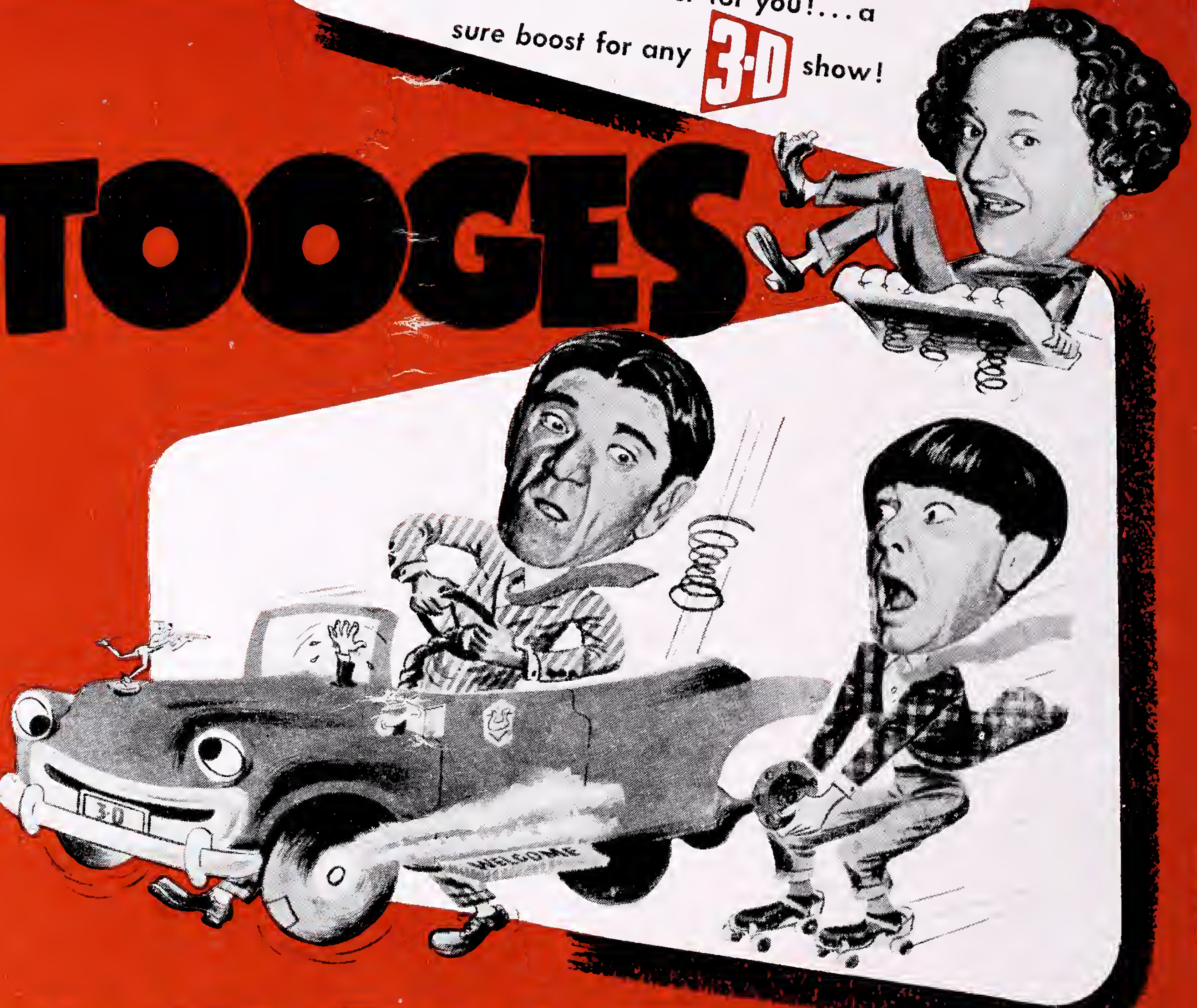

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AUGUST 15, 1953

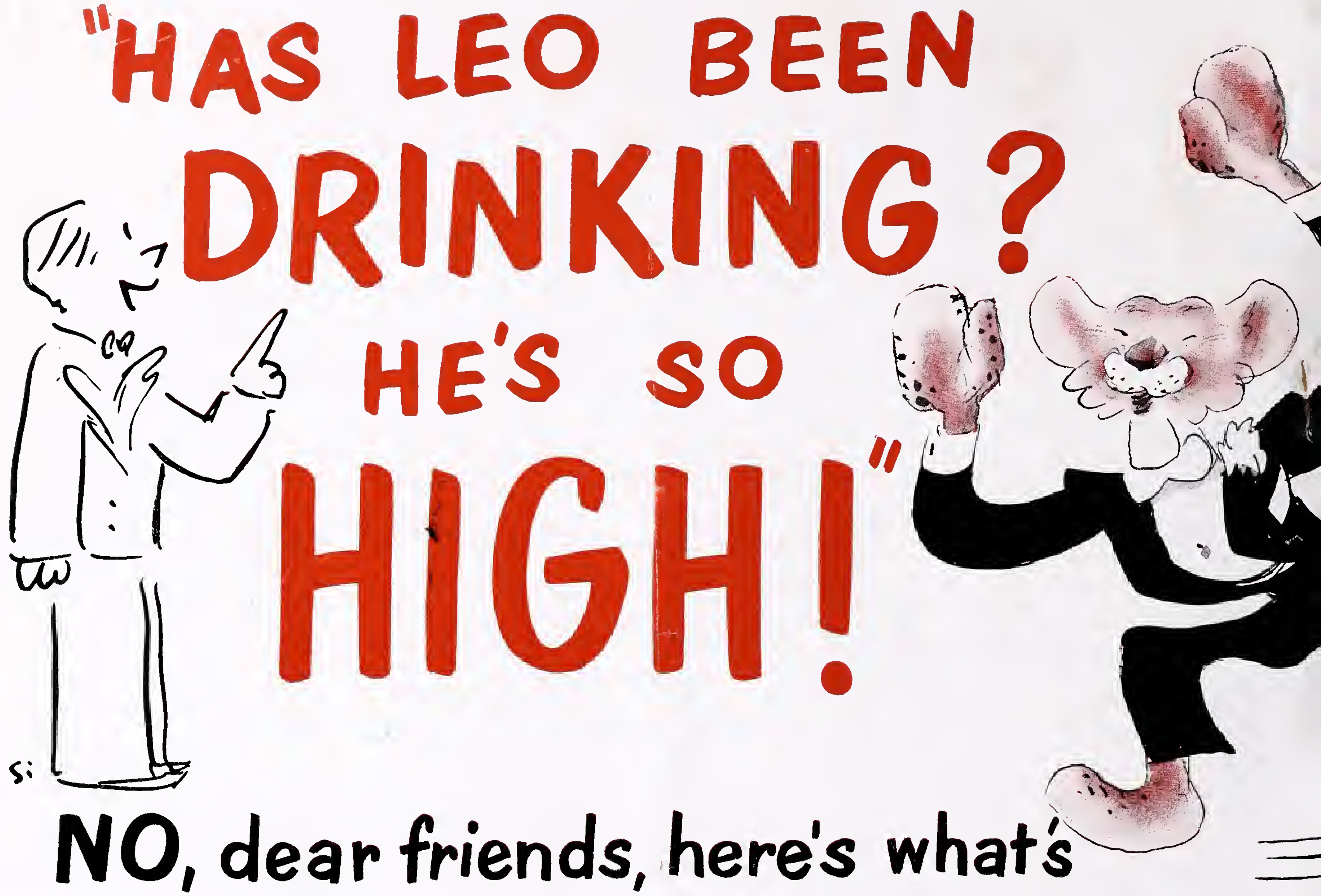
MOTION PICTURE HERALD

Industry to Press for Tax Repeal in 1954 Following Eisenhower Promise of "Reduction"

MPAA REAFFIRMS CODE SUPPORT

REVIEWS (In Product Digest): THE DIAMOND QUEEN, THE STAND AT APACHE RIVER

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*



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LANA'S "LATIN LOVERS" LOOKS LOVELY!

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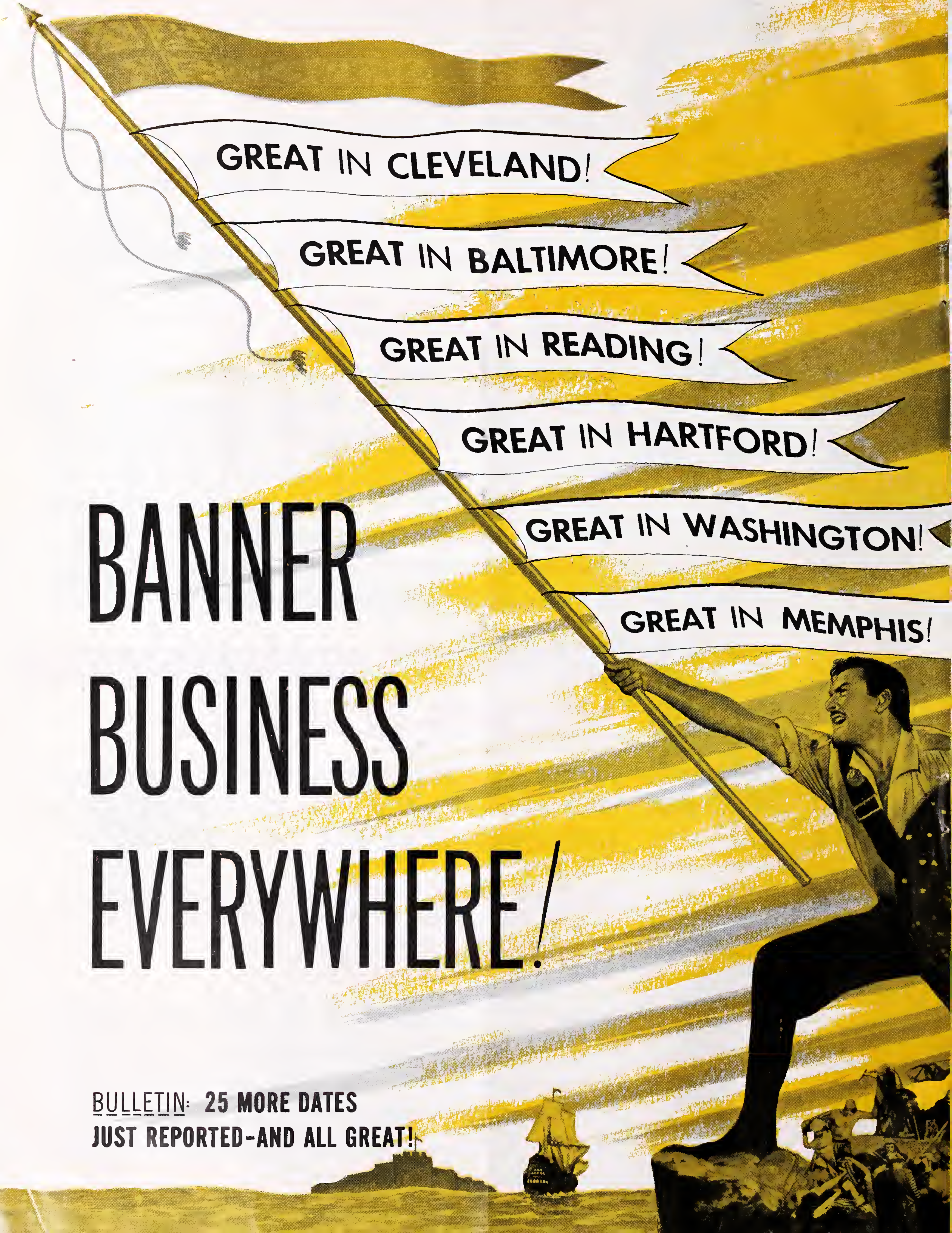
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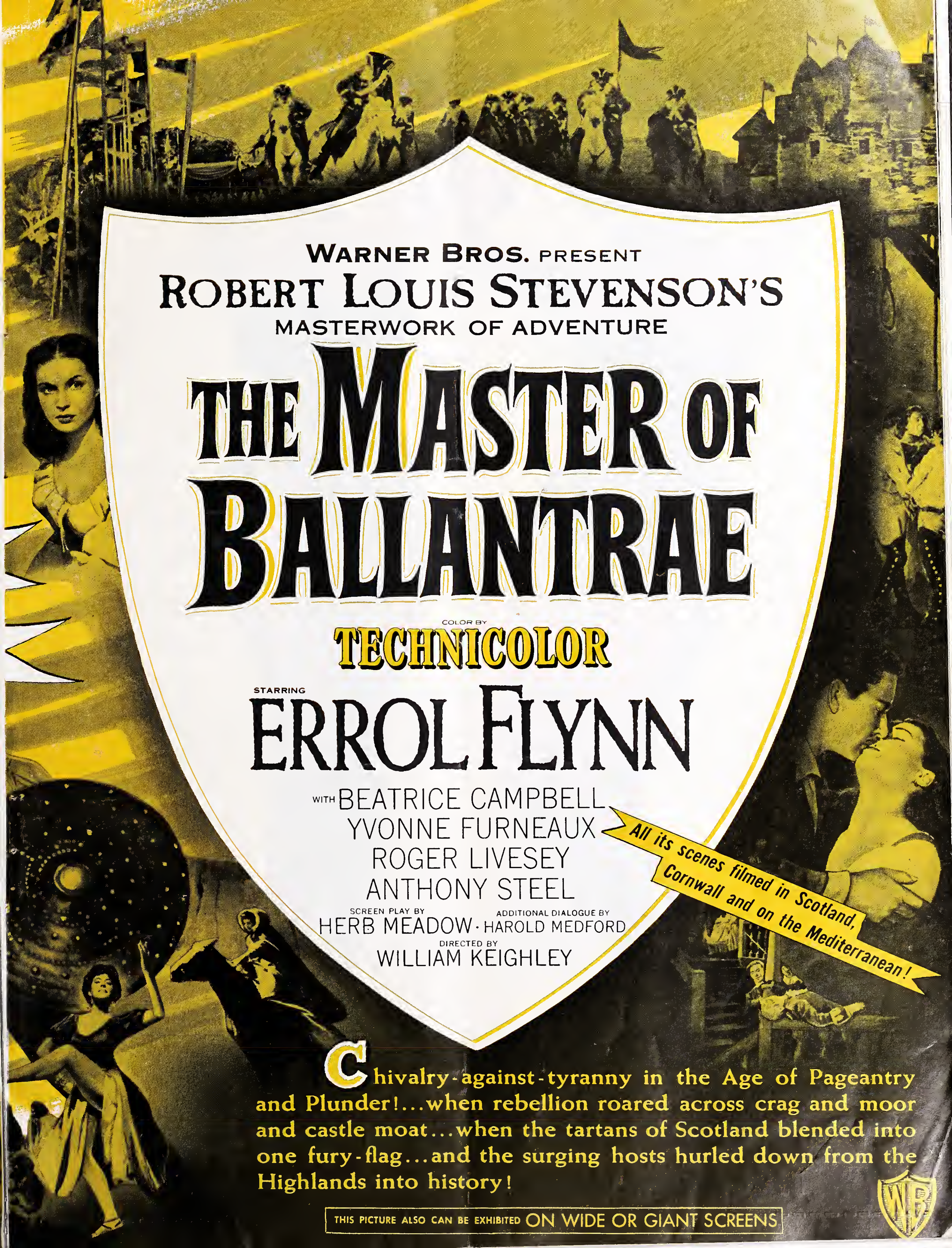

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MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 192, No. 7

August 15, 1953

Hard Action—Soft Words

THE action of the President in refusing to sign the Mason Bill repealing the tax on motion picture theatre admissions was a hard blow to the industry. The particular circumstances increased the disappointment because hopes for repeal this year had been raised by the swift and virtually unanimous passage of the measure by both houses of Congress.

Some statements in President Eisenhower's "memorandum of disapproval" which gave the reasons why he did not approve the bill are encouraging for the future; others are not. Presumably the prime reason for rejecting tax relief to theatres was that the Administration decided on a policy of no tax reductions of any kind this year. That was the reason for the passage of the bill extending the excess profits tax (a type of tax which Mr. Eisenhower attacked in his election campaign). It is regrettable that the "memorandum of disapproval" went further than that.

However, Mr. Eisenhower has taken the position that the theatre admissions tax is just one of a number of excise taxes that require revision next year. He has promised to recommend "a reduction" next January and went on to comment, "Action could be taken by the Congress early in 1954 and relief could be given at that time."

These are soft words. Elsewhere in two places in the memorandum the President stated that the country "cannot afford the loss of any revenue." There is no certainty that the budget will be any nearer balanced in 1954 than this year. The President also asserted that "it is unfair to single out one industry for relief at this time". The Congress did not think it was unfair but only just and prudent.

The "memorandum of disapproval" also stated, somewhat gratuitously, that "the basic causes of the industry's distress arise from new forms of competition." The President might well have passed over that argument because the reasons for "the industry's distress" are multiple and "the new forms of competition", principally TV, are not subject to a twenty per cent tax.

The effect of the President's action is to have the matter of tax relief for theatres reviewed with all other excise taxes when Congress reconvenes in January. Unfortunately, it is likely that as much or more emphasis will be placed at that time on finding new taxes as on cutting or eliminating old ones. This is true because many tax cuts already have been voted: (effective January 1, 1954)—a ten per cent cut on individual income taxes and elimination of the thirty per cent excess profits tax; (effective April 1, 1954)—reduction of the corporate tax from 52 per cent to 47 per cent and cuts in whiskey and other alcoholic beverages, cigarettes, gasoline, fuel oil, automobiles, sporting goods and truck taxes.

Furthermore, powerful groups representing many votes on whom members of the Congress will have their eyes during the 1954 election year are pressing for other changes including tax credit for working wives and more liberal deductions for medical expenses and dependents. The total tax revenues to be lost in 1954, according to laws already approved, completely dwarfs the one hundred to one hundred and twenty million that the President said would have been the net loss if he approved the Mason Bill.

* * *

The tax outlook is reviewed here not to discourage but to indicate the magnitude of the task ahead of the COMPO tax committee and every individual member of the industry. Results obtained this year, though short of complete success, show what teamwork can accomplish. The 1954 campaign will be even more difficult but the plight of thousands of theatres warrants and requires complete victory at the earliest possible moment.

Well Done!

Columbia Pictures' production of "From Here to Eternity" is a noteworthy development in several important respects. It has received an extraordinary and well-merited critical acclaim. The public has responded in impressive numbers.

Yet this production is based upon a recent novel which contained a formidable array of problems with respect to the screen, many of which appeared to be of such proportions as to tax the experience, skill and judgment of any group of creative workers. Credit in a large measure for solving so happily the threatening problems belongs to Mr. Harry Cohn, Columbia head, who with his co-workers succeeded in preserving the dramatic impact of this powerful novel, meanwhile dispensing with much shocking incident and language which in a motion picture would only have aroused public resentment and limited its audience.

"From Here to Eternity" is another proof in the long series that given sufficient ability and goodwill a producer is able to bring to the screen the best in the available dramatic material without outraging the sense of decency of an audience.

—*Martin Quigley*

■ ■ ■

¶ Reporting from Berlin recently Jack Gould, television editor for the "New York Times," noted what may be another Russian "first"—the use of pornography to make television propaganda programs more palatable. This might be considered another sign that the Communists are losing their political grip on subjugated people.

Letters to the Herald

No Cure-All

To the Editor:

I have been reading everything I can get on 3-D and talking to everybody I can who has seen 3-D or has had experience with 3-D. I am convinced that the present two-machine-glasses method is headed for trouble and will soon prove of little value to any one except the makers of raw film stock.

When you consider all the extra cost in film rental, film delivery service, operators, and glasses, not to mention extra equipment cost, plus the many small increased costs such as carbon, electricity, depreciation, etc., then take a look at the public reaction to glasses, intermission, and extra delay from mechanical defect due to the two machine method and imperfect film out of frame, etc., sure to trouble later runs. After all this, sit down and read about later 3-D pictures doing only average business. It occurs to me that our industry has gone plain crazy and is grabbing at straws.

I feel that exhibitors should refuse to show further 3-D pictures until such time (if ever) that we can project a good clear 3-D picture from one machine and it can be viewed without the use of glasses. If we exhibitors don't speak out and be heard now, we will continue to get more 3-D pictures with impossible price tags plus increased operating cost and continue to have fewer show-going people.

The wide screen may hold some hope to increased business but I fear that this too can be overdone, as I don't think the public will want to see people presented in the size of large giants. The extra screens at the sides will no doubt improve the presentation of the picture some; however, I doubt if it will greatly improve the box office as I feel that people usually follow the action and the stars, usually shown in the center of the screen anyway. If the wide screens lead to large extra sound costs, it too can become unprofitable for small theatres.

I think the industry should take a middle of the road policy in new experiments and concentrate on producing more *A* pictures in the present standard film.

If the tax is eliminated, we will be able to bring back the glitter to show business. How many so-called up and going businesses of today could survive under a 20% sales tax? How anyone with this thought in mind can dare say our business is anywhere except at the top of the list of successful businesses of today is beyond my understanding. With our present standard method of projection, we are delivering unquestionably the world's finest entertainment. Show business is not what it once was and it never will be again, because new mediums of entertainment have found their way to the public and will remain. We still and always will have plenty of following to cure all the industry's financial ailments if we can obtain relief from the 20% tax which we are rightfully entitled to and without which we cannot survive regardless of how many new methods of presenting our programs are invented. We no longer have a monopoly on the entertainment world and therefore can survive only by the elimination of the ticket tax.

There is nothing wrong with the movie business that good pictures, fair rentals, and tax elimination can't cure.—*VERNAL M. ELLIOTT, Clayton Theatre, Clay City, Illinois.*

To Martin Quigley:

Your editorial, "Playing with Fire" (The HERALD, August 1), is so sound, so wise and so timely that I hope everyone in the industry will read it and take it to heart.

It is an eloquent manifestation of your deep and abiding faith, not only in the industry but in the public which we serve and on whose support we depend.

As you say, we must keep the faith. I am sure that this must be the resolve of every person who wants to advance the best interests of the motion picture and of the public.

Congratulations on an inspiring message!—ERIC JOHNSTON, President, Motion Picture Association of America, Inc.

△ △ △

To Martin Quigley:

You are, in my opinion, so right in the position you have taken (Playing with Fire, The HERALD, August 1) and therefore these few words of applause to you for the comment you have seen fit to make in the interests of the Production Code.—WILLIAM F. RODGERS, New York City.

For Better 3-D

To the Editor:

The producers and film companies will have to put out better 3-D pictures than they are or the theatre business is on the way out. People are tired of the same old gimmicks all the time.—*T. CALLAGHAN, Sandusky Ohio.*

MOTION PICTURE HERALD

August 15, 1953

20th-FOX cuts price of CinemaScope lenses; stresses investment Page 12

INDUSTRY ready to fight for tax repeal in 1954 Page 13

TEXT of President Eisenhower's "memorandum of disapproval" Page 13

TERRY RAMSAYE Says—About Experting in the Lay Press Page 18

EQUIPMENT experts form informal group in East to study new techniques Page 20

RCA announces stereophonic sound equipment for single film at $5,000 Page 20

SUBSCRIPTION TV urged by four station owners in petition to FCC Page 21

SINGLE FILM multiple track sound system shown to trade by 20th-Fox Page 21

ARBITRATION revived as subject for industry discussion Page 22

TOA ready "now or any time" to negotiate on arbitration proposals Page 22

COLOR TV speed up seen in FCC moves to approve new system Page 24

MARCIANO heavyweight championship fight set for theatre TV network Page 24

BRITISH labor leader warns of world film crisis if tax relief is not given Page 28

CINERAMA price tag to Stanley Warner put at $962,637 Page 29

WARNER BROTHERS PICTURES net profit $796,000 for first quarter Page 29

NATIONAL THEATRES net profit $1,873,521 for 39 weeks Page 29

NATIONAL SPOTLIGHT—Notes on industry personnel across the country Page 30

"HERE TO ETERNITY" leads Broadway grosses in heavy business Page 33

SERVICE DEPARTMENTS

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On the Horizon

WITH a cause and effect pattern, the death of the Mason admission tax exemption bill is being followed swiftly in scattered areas of the country by increases in box office price scales. Many theatres, looking forward to the elimination of the tax, held off price increases for months. Now the bars are down, and with some operators already having taken the step, it is expected that many others will follow. In other situations, where the market will not absorb admission hikes, exhibtors say theatre closings are inevitable.

▶ "Job Night," a promotion being offered by some theatres in downstate Illinois as an added attraction, has been ruled illegal by Latham Castle, attorney general of Illinois. To participate in "Job Night" a person must file an application seeking a job as good will ambassador for the theatre. Along with the application goes a theatre ticket. On "job night" a ticket is drawn and the person who holds the number is paid the sum of money, if he accepts the job within three minutes to act as good-will ambassador and promote the theatre.

▶ Twentieth Century-Fox has not applied for any patents covering its CinemaScope process nor does it plan to, Spyros P. Skouras, president asserted this week. The position, he emphasized, is in keeping with the company's policy of making its technical improvements available to the entire industry.

▶ Business is slow in Milwaukee because it's summer and business always is slow in the summer, opines John R. Freuler, who ought to know. He's been in the industry since 1905, and owns the new Century and the remodeled Atlantic in the home of the Braves. He's been checking his books back to 1910, and, sure enough, the records bear him out. You just wait out the period from the first week in June to the final week in July.

▶ Photographing the climbing of Mount Everest was a problem peculiar and interesting, Tom Stobart, official cameraman to the British expedition, said the other day in London. For one thing, there was care of the cameras alone. The range of temperatures encountered was 100 degrees. Cameras were carried, and bounced, on the backs of native Sherpas. They had to be waterproofed against monsoons, and the waterproofing had to be checked constantly. When Mr. Stobart's native took ill, he then carried his equipment, 30 pounds, which soon seemed a great deal more. Mr. Stobart's 16mm film, exposed as high as 26,000 feet, is being enlarged onto Technicolor 35mm, and will be ready in the Fall.

▶ One newspaper critic, at least, cannot blame those 3-D glasses. Donald Kirkley, reviewer for the "Baltimore Sun," had his optometrist make a pair, ground to his prescription, for $40.

MPAA REAFFIRMS CODE AS "CONTRACT WITH PUBLIC"

The board of directors of the Motion Picture Association of America Wednesday afternoon formally reaffirmed their support of the Production Code. Eric Johnston, MPAA president, informing the press of the board's action Wednesday afternoon at Association headquarters in New York, said,

"Reports that producers were weakening in their support of the Code are pure and utter nonsense. The board unanimously reaffirmed its firm and wholehearted support of the Code. It is a contract with the American people."

. . Explaining in detail the organized industry's support of the Code, Mr. Johnston continued, "There has been a feeling in some areas both within and outside the industry that the Code or some parts of it are out of 'style'. The Code has nothing to do with 'style'. It is a living and vibrant document that deals with principles of morality and good taste. These are ageless."

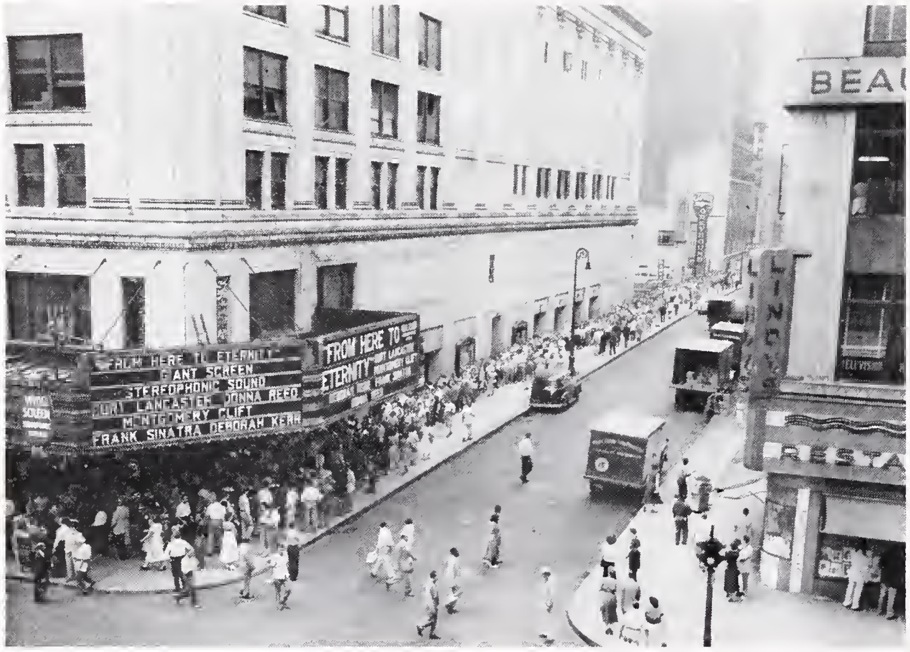
He detailed the arguments in favor of self-regulation and pointed out that the Code has been the industry's most valuable weapon in fighting local political censorship "with which we have had enough experience to know its deadening effect." He pointed out that the fight against such censorship would be crippled without the Code and that its operation is so admired by other industries, notably television, that its example has been followed.

Concerning the matter of theatres not playing pictures from which a Code seal had been withheld, Mr. Johnston pointed out that while some do, many do not and that those which do not follow that course not because of any possible sanctions but solely because of their support of the principles of the Code.

Supporting the stand taken by the company presidents who comprise the MPAA board, Geoffrey Shurlock, acting Code administrator, who was present at the interview, told the press that he recently had questioned Hollywood producers about their feeling toward the Code. Without exception, he said, they also had reaffirmed their support of the Code and its principles. Among those whom he said had gone on record in this regard were: Y. Frank Freeman, Jack Warner, Darryl F. Zanuck, Harry Cohn, Steve Broidy, the MGM studio, and independent producers such as Clarence Greene and Russell Crouse, among others.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Roy Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures

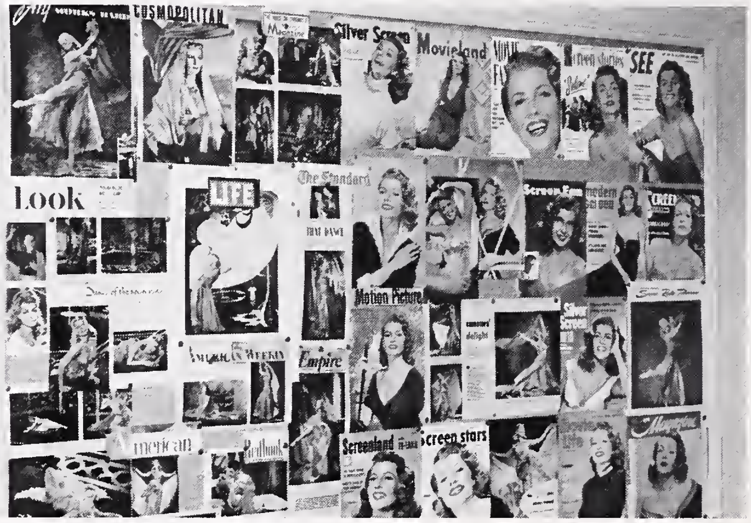

FILM HERE TO ETERNITY
GIANT SCREEN
STEREOPHONIC SOUND
BURT LANCASTER DONNA REED
MONTGOMERY CLIFT
FRANK SINATRA DEBORAH KERR
FROM HERE TO ETERNITY
BEAU
LINDY'S

GARY COOPER

PUBLIC ACCLAIM shows at the boxoffice. The lines and the records at the Loew's Capitol, New York, for Columbia's "From Here to Eternity" are staggering the local industry. Above, at the premiere, some of the personalities who attended: Louis Weinberg, sales executive; Joseph Vogel, Loew's vice-president; Buddy Adler, the producer, and Eugene Picker, Loew's executive. Pre-selling, it's agreed, did the job.

Below, some of the national magazine preselling for Columbia's "Salome", now going into general release.

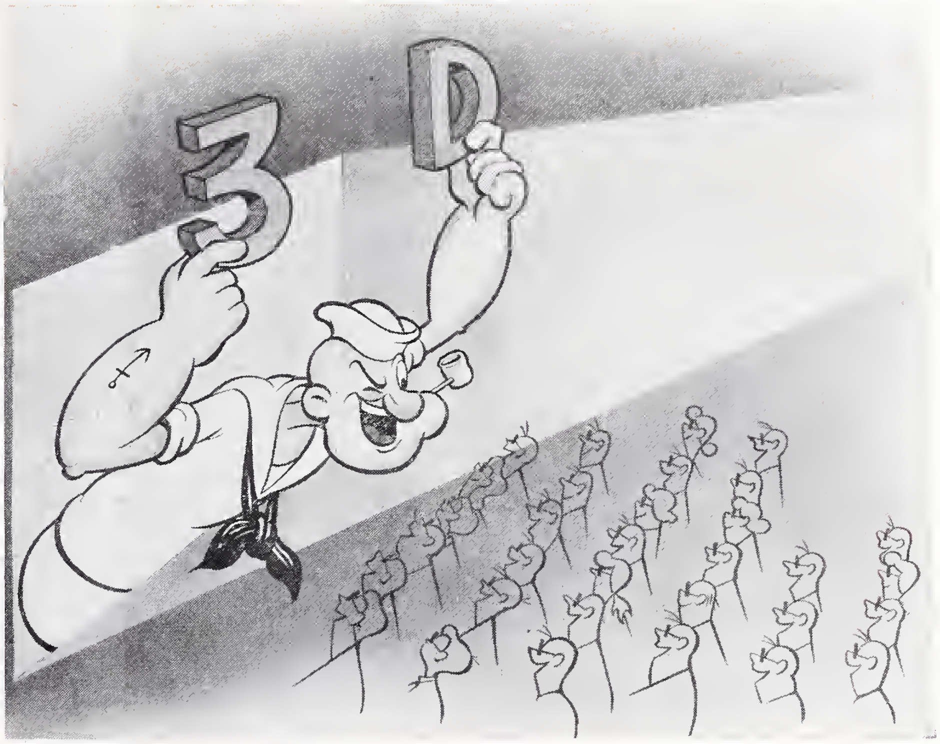
AT THE REUNION of the late Grace Moore's friends, at Reuben's Restaurant, New York, as Warners' "So This Is Love" opened at the Normandie: David Weinstock, the theatre's owner, and Arnold Reuben, restaurateur. The picture is about the late, great singer.


COSMOPOLITAN
Silver Screen
Movieland
SEE
Look
LIFE
Motion Picture
Empire
Screenland
screen stars

by the Herald

TECHNIQUES won't bring back customers, and 3-D has lost its novelty and is too expensive; and stereo sound in many spots is just too loud, Alfred Starr, TOA president, asserted at a New York press conference last week. He also said his unit would shortly have a declaration on arbitration. See page 22.

AT THE FAREWELL PARTY for Frank Wolf, left, who resigned as assistant, in Boston, to E. M. Loew, circuit head, Mr. Wolf congratulates his successor, Ray Canavan, former district manager.



NOW IT'S POPEYE who's gone 3-D. The man who won't be beaten comes into the new medium with Paramount's "Popeye—The Ace of Space," next month.

VISITORS, on the set of Paramount's "Casanova's Big Night". Raymond Levy, Quigley Publishing Company vice-president; Mrs. Levy, and daughter Carol stop by for a chat with Bob Hope. The Levys were in Hollywood and Los Angeles for a week of renewing acquaintances.

AT THE CAPACITY OPENING, Monday night, in the Fine Arts Theatre, New York, of J. Arthur Rank's Universal release, "The Cruel Sea": left, Milton R. Rackmil, Universal president; Martin Quigley, publisher, and Charles J. Feldman, Universal general sales manager.

RETIREMENT, for Phil Hodes, RKO Pictures branch manager, with the company over 30 years. As friends of the New York industry look on, Charles Boasberg (behind microphone), general sales manager, bids Phil farewell. Others on the dais are Walter Branson, RKO; Samuel Rinzler, guest speaker; James R. Grainger, company president; and Len Gruenberg, another RKO executive.

By the Herald

FOX CUTS CINEMASCOPE LENS COST TO THEATRES

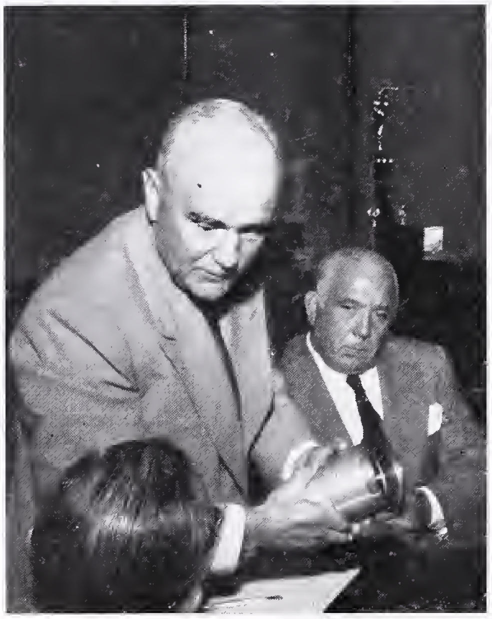
Skouras Emphasizes Extent of Investment; Forecast 50 Films for 1954

Spyros P. Skouras, president of Twentieth Century-Fox, announced August 11 in New York a sharp reduction in prices of CinemaScope lenses.

The old prices have been cut, retroactively to the first order, from $2,875 a pair of projection lenses to approximately $1,900 a paid for the 4" lenses for long projection throws and $1,800 a pair for the 2⅞" short throw lenses. These reductions have been made possible, Mr. Skouras said, by decreased prices from the lens manufacturers (notably Bausch & Lomb in the United States) on account of the large volume of orders. The savings are being passed on to exhibitors.

Photos by The Herald

THE SUBJECT OF CINEMASCOPE. The scene Tuesday morning, above, in the board room of 20th-Fox, New York, as Spyros Skouras, center, company president, announced a price reduction in lenses and also explained in detail the company's tremendous investment and effort in pioneering a new system. With him are Earl I. Sponable, left, director of research; and Al Lichtman, director of distribution.



Mr. Sponable tells about the lenses.

Mr. Lichtman cites a point.

Guaranteed $10,000,000 in CinemaScope Orders

The announcement of the price cuts for the anamorphic lenses highlighted a news conference in which Mr. Skouras reported about a number of developments concerning CinemaScope, including the following:

1) 20th-Fox has given guarantees totalling $10,000,000 to equipment makers in the United States and major countries abroad in order to insure the rapid production of lenses, stereophonic sound systems and screens;

2) The production commitments of these equipment makers for sound, lenses and screens for CinemaScope now amount to some $100,000,000;

3) 20th-Fox is expected to have in release during 1954 about 20 CinemaScope productions;

4) Production of CinemaScope features by other U. S. producers for release in 1954 is expected to amount to about 30 with another 25 to 50 being made in various foreign countries by producers of those countries.

5) Although no price cut in the Miracle Mirror Screen ($3 per square foot) is to be made at this time, 20th-Fox is developing another screen—the Magniglow Astrolite screen—which is expected to be less expensive yet satisfactory for subsequent run houses and small theatres.

"Quality" Is Watchword For CinemaScope

Mr. Skouras emphasized that the purpose of the company in its development of CinemaScope was to avoid the mistakes that occurred when sound was first introduced. His watchword is quality. High quality lenses, screens and sound are desired in order that CinemaScope pictures may be presented under the best possible circumstances. The basic aim, Mr. Skouras said, "is for CinemaScope pictures to bring the public back to the theatres."

Pointing out that he had seen for the first time the process that is called CinemaScope only last December, Mr. Skouras said that the progress made thus far was achieved "by breaking one bottleneck after another" in the way of equipment. For example, between 750 and 1,000 stereophonic sound equipment will be produced in October, a figure that would have been judged impossible only a short while ago.

In order to further industry acceptance of CinemaScope Mr. Skouras said 20th-Fox has sought no patents on its developments. He said that the system, developed by Earl I. Sponable, research director, for four sound tracks on the same film with the picture probably could be patented but 20th-Fox wants it available to everyone.

So far as production is concerned, producers in the United States may contract for use of CinemaScope lenses on a per picture basis or by the year. The single picture price, Al Lichtman, 20th-Fox distribution head explained, is $25,000 which includes two camera lenses, one or two projector lens sets and a Miracle Mirror screen for the studio. The annual license was not stated but indicated to work out to approxi-

(*Continued on page* 16, *column* 3)

TRADE READY TO PRESS FOR TAX REPEAL IN '54

Leaders Emphasize Need For Full Relief Despite Promise of "Reduction"

With the first shock of disappointment passed, the industry this week was undaunted and actively planning new drives to have the admission tax burden lifted from exhibitors.

Last Thursday President Eisenhower "disapproved" the film admissions tax repealer, but promised he would recommend reduction in the tax next year. Coming almost as an echo to the President's action was a statement from the Council of Motion Picture Organizations pledging to continue the tax-removal campaign without abatement.

Pledge Continuation Of Fight for Relief

"After such a gallant and extraordinary fight that brought the industry within sight of victory," the statement said, "COMPO leaders indicated they are not going to take anything for granted."

"We are disappointed," declared Colonel Cole, Pat McGee and Robert W. Coyne, "but we are far from being defeated. We realize the problem that President Eisenhower has had to face in considering relief for our industry. We regret that he has not viewed the matter differently. His very statement of itself indicates that he realizes relief is necessary. We know that repeal of the 20 per cent admissions tax is vital for the continuance of the industry and we are not going to give up the fight until this relief shall be had."

President Cites "New Forms of Competition"

In his "memorandum of disapproval" of the Mason Bill, President Eisenhower said that the basic causes of the industry's distress lie in new forms of competition.

The reason for his action, he said, is that it would be unfair to single out one industry for relief at this time, and he pointed to the fact that the excess profits tax on all business had just been extended for six months. Tax relief for one industry therefore would be unfair, he contended.

President Eisenhower estimated that repeal would result in a gross loss of revenue of $200,000,000 and a net loss, after allowing for resulting increase in corporation income taxes, of between $100,000,000 and $120,000,000 per year.

The President's action was neither a veto, since Congress has adjourned and no veto message could be sent, nor a pocket veto, since a statement of reasons for failure to sign were presented.

After the president's statement, the COMPO tax repeal committee in Washington declared: "We do not believe that the complete implications of this event at the eleventh hour are fully realized, even by those of us close to the situation. This followed an uphill struggle for more than one year in which the industry members, exhibitors, distributors and producers, functioned as a team under the COMPO banner. There were many junctures at which defeat was predicted as certain and where the opinion was universal that success during this term of Congress was unattainable. The fight waged by exhibitors was inspiring. It is a tremendous victory, a tribute to unity, and it is a thrilling testimonial to the power that still resides in the hands of the folks at home to rectify wrongs through Congress."

Col. Cole declared: "It is our pledge to repay our friends in Congress who did their utmost to win our case by continuing this fight."

Sam Pinanski and Trueman Rembusch, speaking for the COMPO governing board consisting of themselves and Al Lichtman, said: "Our pride is great today. We have lost the battle and our hearts are sick for theatre men and industry members who sorely needed this relief. But we hope they

(*Continued on page 16, column 1*)

Text of the "Disapproval"

Following is the text of President Eisenhower's "Memorandum of Disapproval":

I am withholding my approval of H. R. 157, entitled "To Provide That the Tax on Admissions Shall Not Apply to Moving Picture Admissions."

My reasons for taking this position are that we cannot afford the loss of revenue involved and that it is unfair to single out one industry for relief at this time.

In my message to the Congress on May 20, I said: "Tax receipts will apparently fall considerably short of our necessary expenditures during the next fiscal year. In view of this fact, I have come to the conclusion that no reductions in tax rates should become effective during this calendar year."

In accordance with this policy, the Treasury Department advised the chairman of the House Committee on Ways and Means and the Senate Committee on Finance of its opposition to this bill.

Because of the need for revenue I recommended an extension of the excess profits tax for six months and the extension has now been made. Tax relief for one industry now would be inconsistent with that action.

It is estimated that the repeal of the admissions tax on motion picture performances, which has been on the books at the present rate since April 1, 1944, would result in a gross loss of revenue of $200,000,000. After allowing for a resulting increase in corporation income taxes, the net loss is estimated to be between $100,000,000 and $120,000,000 a year.

It is not contended by the industry that the present scale of admission prices which reflects the 20 per cent tax is responsible for the existing distress situation in the industry. Indeed, the industry apparently expects in many cases to maintain the present price to consumers even though the tax is repealed.

There is distress in large but not all segments of the industry. The basic causes of the industry's distress, however, arise from new forms of competition.

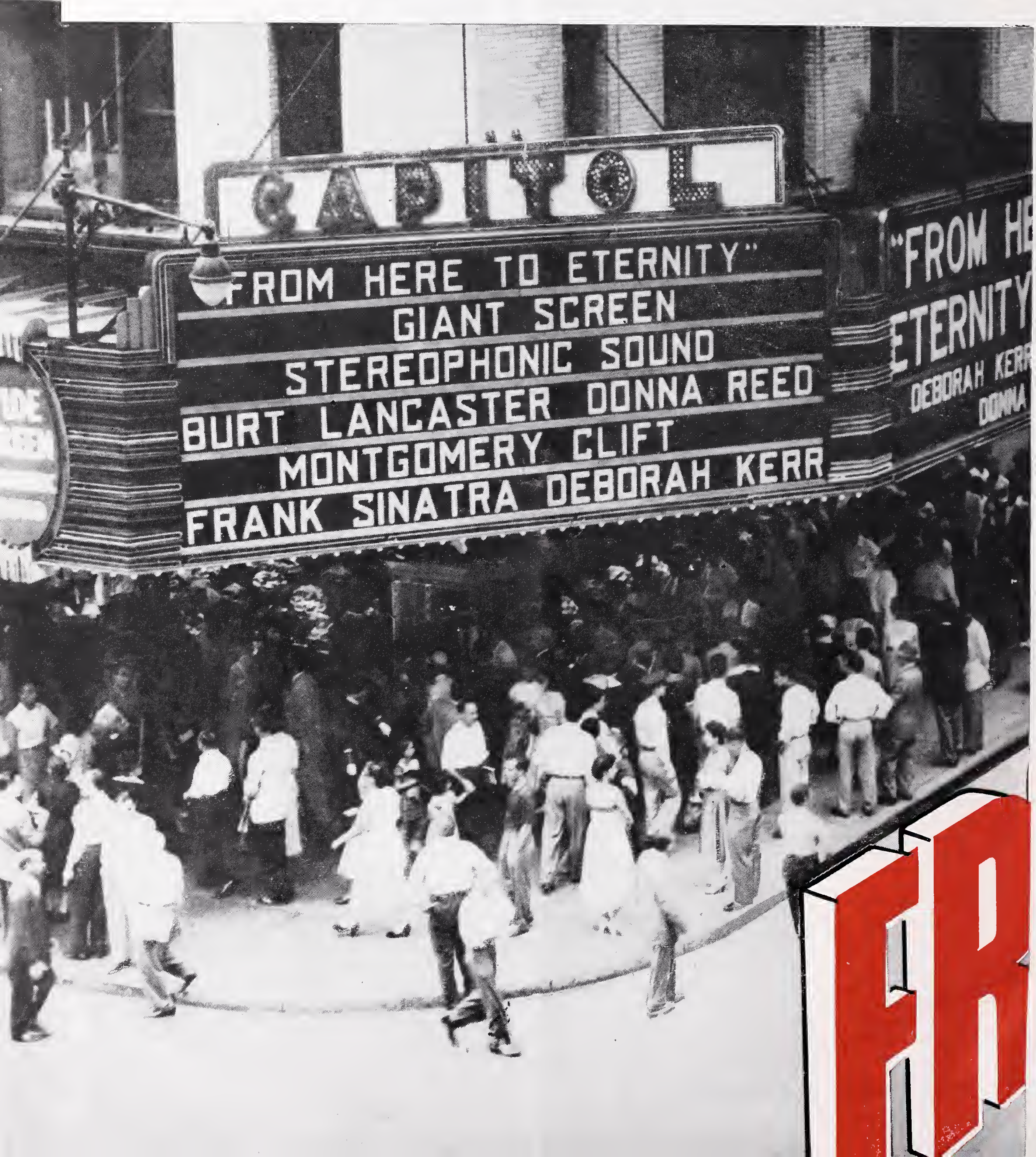
A strong case can also be made for tax relief in other industries which are subject to high excise taxes, including other forms of entertainment subject to the admissions tax. If relief is to be given to motion picture theatres at this time it would not be fair to refuse relief to these other industries. If widespread relief were given, however, the loss in revenue would be very large.

As I said in my message of May 20, "The wide variety of existing excise taxes makes little economic sense and leads to improper discrimination between industries and among consumers. Specific proposals for a modified system of excise taxation will be included in the recommendations for tax revision that will be submitted to the Congress next January."

The Treasury analysis has already progressed to the point where I can say that I will include a recommendation for a reduction in the admissions tax in my proposals for a modified system of excise taxation. Action could be taken by the Congress early in 1954 and relief could be given at that time.

It is for these reasons that I cannot give my approval to the repeal of the tax on admissions to motion-picture performances. The country cannot afford a loss of revenue at this time. Furthermore, it would not be fair and would be discriminatory to give relief under a single excise tax and then only to one of the industries subject to that tax.

CAPITOL, N. Y., SETS ALL-STRAIGHT MOVIE HOUSE


CAPITOL
"FROM HERE TO ETERNITY"
GIANT SCREEN
STEREOPHONIC SOUND
BURT LANCASTER DONNA REED
MONTGOMERY CLIFT
FRANK SINATRA DEBORAH KERR
"FROM HE
ETERNITY
DEBORAH KERR
DONNA
FR

TIME WEEKLY HIGH FOR
S ANYWHERE IN WORLD!

GREYHOUND
RE TO
BURT LANCASTER
MONTGOMERY CLIFT
FRANK SINATRA
REED

OM HERE TO ETERNITY

starring

BURT LANCASTER · MONTGOMERY CLIFT

DEBORAH KERR · FRANK SINATRA · DONNA REED

Screen Play by DANIEL TARADASH · Based upon a novel by JAMES JONES · Produced by BUDDY ADLER · Directed by FRED ZINNEMANN

FROM COLUMBIA!

TAX FIGHT

(*Continued from page* 13)

will take courage. The tax fight must go on. We urge exhibitors to keep their marquees bright, for although we have lost this battle the war against discrimination has just begun. This has been an amazing demonstration that we can win and we will win!"

Robert Coyne, special counsel, commented: ". . . I think the Treasury was wrong! I think the Congress was right! Our gratitude to Congress for doing the unpopular thing is watered down in no measure by our regret that the persuasion that moved both houses of Congress and won favorable action by the toughest Congressional committees, failed to move the Secretary of the Treasury. In this last hour of defeat our feelings toward our supporters in Congress and to our thousands of supporters in and out the industry are very warm indeed."

Pat McGee said: ". . . I am proud that I was associated with the effort. We should hold no bitterness. We have the satisfaction of knowing that we, and by we I mean every industryite who pitched in—and that is almost across the board—fought the good fight."

Meet for Action

In New York during the week the governing triumvirate of COMPO was to have met to blueprint a program to underwrite a renewed drive to eliminate the 20 per cent tax.

Slated to confer were Mr. Lichtman, Mr. Rembusch and Mr. Pinanski. One of the major items on the agenda was to be the replenishment of the COMPO treasury. While it is know that COMPO raised more than $300,000 in last year's dues collection drive, including distributions' 50 per cent share, it is understood a greater portion of that sum was spent during the 14-month campaign against the Federal admissions tax.

In addition to beginning preparations for the January tax elimination campaign, the COMPO leaders were expected to examine proposals for other and new activities for the organization. Among these, it is being suggested, is a comprehensive public relations campaign designed to better the lot of the imperiled small theatres across the country, in more dire straits now than ever because tax relief has been denied them.

Campaigns Urged

It is being urged that COMPO might, on both local and national levels, conduct public relations programs aimed at winning new patronage for the theatres in jeopardy in an effort to prevent them from closing. Tax campaign estimates were that several thousand theatres, without tax relief, would have to close in the next six months.

Few avenues of assistance other than those that COMPO might devise, are available to such theatres, it is pointed out. Raising admission prices is out of the question, the industry is agreed. If the traffic would have borne increases, they would have been made long before now. The admission tax freezes the price ceiling for thousands of small theatres, with any increase being met by a falling off in attendance with a resultant gross lower than that which prevailed before the prices were raised.

Alfred Starr, president of Theatre Owners of America and head of a circuit of more than 50 theatres, said that the average patron would have to side-step motion pictures entirely if prices were increased.

At a press conference in New York Monday, Mr. Coyne asserted that COMPO is not discouraged by President Eisenhower's failure to sign the Mason Bill and he urged every exhibitor who planned to close his theatre to do everything possible to stay in operation.

Mr. Coyne said that exhibitors should "hang on by their teeth," raise prices if practicable and borrow money if necessary to stay in business, because there is a "living promise" that the tax will be removed in the next effort.

Telegram to President

Mr. Coyne did not want to comment on the President's action, but said that his attitude and that of the others associated with him was best expressed in a telegram which was sent to the President in Colorado. It read: "In defeat today after a fight we believe we should have won, we want you to know we have deepest respect for your conviction. The industry, as always, is completely at your service. Respectfully." The wire was signed by Mr. Coyne in behalf of COMPO.

Mr. Coyne said that COMPO would not lose ground and would finalize plans for the future in its relations with Congress.

Mr. Coyne also said there would be a drive for dues in the next 60 days, indicating that the tax drive drew heavily on COMPO's treasury. The dues for theatres range from $10 to $100, a year, based on seating capacities, with the distributors matching the total paid by the exhibitors.

In Dallas it was announced that a special session of the Texas COMPO conference to be held Sept. 28-30 will honor Congressional leaders who were instrumental in aiding the Mason Bill to pass the House and Senate.

One of the highlights of the conference will be a tribute to Col. Cole, Mr. McGee, Mr. Pinanski, Mr. Lichtman and Mr. Rembusch.

A three point proposal was submitted to COMPO by the Texas unit.

1. Recommend that every exhibitor in Texas raise his admission price equivalent to the 20 per cent tax.

2. Make available an "extraordinary" trailer created for the purpose of relating to the theatre patrons that the campaign to remove the tax was designed to abstain from raising admission prices, and since it was unsuccessful, it now becomes imperative to raise admission prices to offset costs of innovations and increased operations. The trailer would stress that the increase will be remitted to the public when the Federal tax is eliminated.

3. A continuous weekly report of theatre closings and the amount of tax money lost to the government, the report to be submitted to President Eisenhower and copies to the Treasury and Congressional leaders.

ADMISSION TAX KILLED; DIDN'T EVEN HURT

CLEVELAND: **Lakewood, a suburb of Cleveland, has taken resolute action on its three per cent amusement tax —it has repealed it, effective August 1. Lakewood has three film theatres and a population of 70,000. The houses are the Hilliard Square and Hemstead, units of the Associated Circuit; and the Detoit, owned by General Theatres. The three per cent tax was enacted October 1, 1947. Lakewood is the first of Cleveland suburbs to repeal the tax.**

FOX CUTS

(*Continued from page* 12)

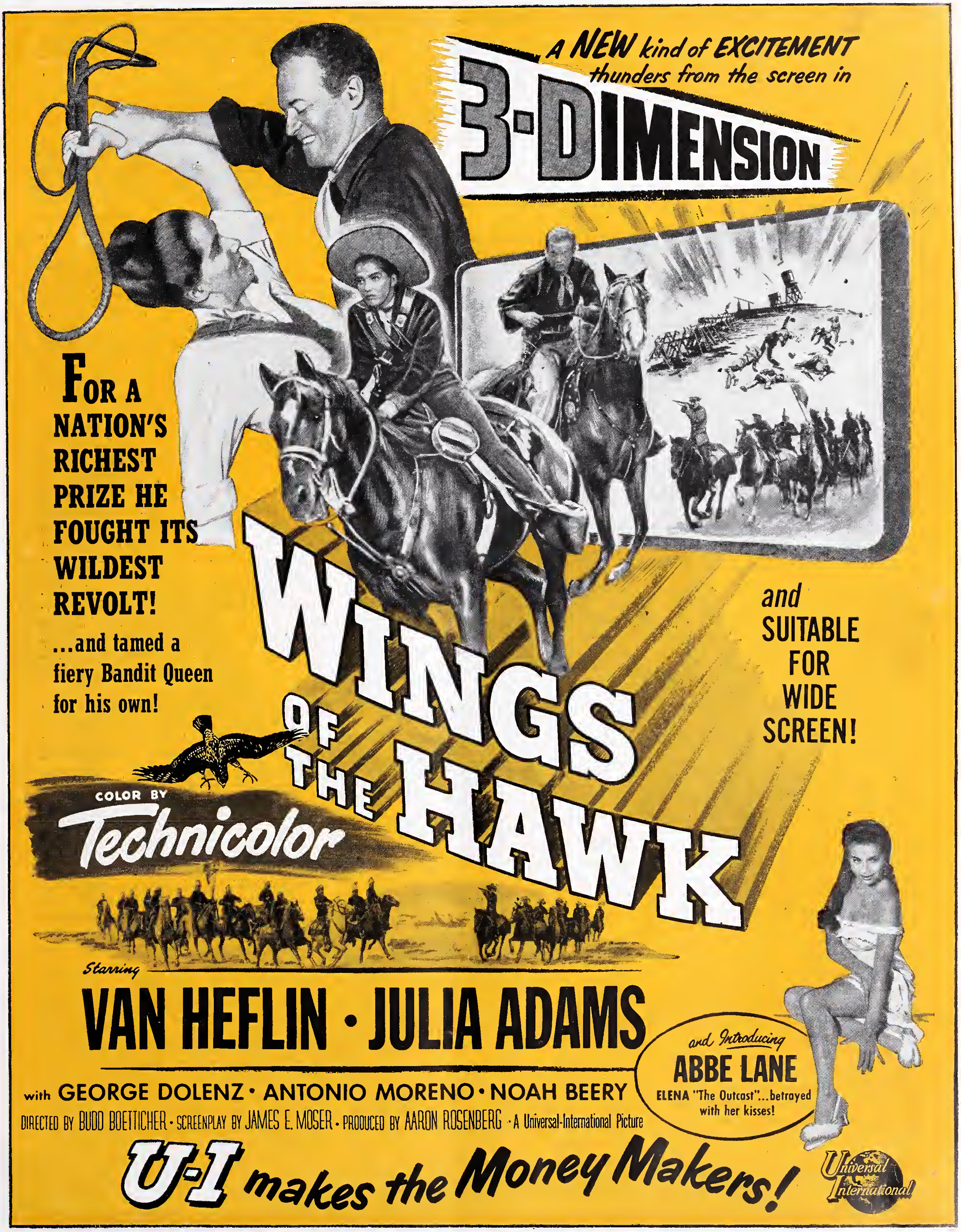
mately the sum, per picture, charged to foreign producers of CinemaScope features, viz. about $5,000 to $7,000.

The first picture in CinemaScope, 20th-Fox's "The Robe" is to have its premiere at the Roxy, New York on September 16 and openings are planned for all the principtal capitals of the world before the end of the year. Following the opening of "The Robe" 20th-Fox plans to put a CinemaScope production in release every four weeks.

Up to the present time, Mr. Skouras said, extensive tests by engineers have shown that the Miracle Mirror Screen is the best screen for CinemaScope. They have not yet found any other screen to equal it for even distribution of light and for brilliancy. However, the firm hopes that the Magniglow Astrolite screen which it is developing will be acceptable for smaller theatres. Its price will be considerably less than the $3.00 per sq. ft. (which includes .60 per sq. ft. dealer's commission) for the Miracle Mirror screen.

Announcing first demonstrations of the four track composite stereophonic sound with picture system for August 13 in New York Mr. Skouras noted that four different methods are under test for placing the magnetic striping on the prints. Under present practice the striping is added after the prints are made; then the sound is recorded onto the tracks. Reproduction involves the use of a special sound head mounted on the standard projector above the projection gate instead of below it as has been the custom since sound on film was adopted a quarter of a century ago.

While improvements are expected to be made in CinemaScope technique in production—"The Robe" was filmed with French lenses made 28 years ago by Prof. Henri Chretien—the projection lenses now being manufactured and offered to exhibitors are expected to be satisfactory indefinitely.



A NEW kind of EXCITEMENT thunders from the screen in

3-DIMENSION

FOR A NATION'S RICHEST PRIZE HE FOUGHT ITS WILDEST REVOLT!

...and tamed a fiery Bandit Queen for his own!

WINGS OF THE HAWK

and SUITABLE FOR WIDE SCREEN!

COLOR BY *Technicolor*

Starring

VAN HEFLIN · JULIA ADAMS

with GEORGE DOLENZ · ANTONIO MORENO · NOAH BEERY

DIRECTED BY BUDD BOETTICHER · SCREENPLAY BY JAMES E. MOSER · PRODUCED BY AARON ROSENBERG · A Universal-International Picture

and Introducing
ABBE LANE
ELENA "The Outcast"...betrayed with her kisses!

U-I makes the Money Makers!

Universal International

Terry Ramsaye Says

About Experting In The Lay Press

THE Letters page of The Herald has presented a communication taking me to task, in a somewhat friendly manner, by Alex Murphree, drama editor of "The Denver Post." He takes off with a quotation from this column of July 18: " 'Why must the lay press elect to give experting attention only to theatrical entertainment?' That is what you profess to want to know!"

Mr. Murphree's answer: "The lay press elects to give experting attention to theatrical entertainment—and to books, baseball, records, radio and television—because the public (ticket buyers at the box office) does not have a chance to inspect the merchandise before buying . . ."

As to books and records the public in fact does have a chance to inspect before buying. Those really interested do. As to baseball, radio and television the lay press experts get the show right along with the public.

His key word is "merchandise." I'll take that.

Mr. Murphree, admitting my experience, twits me with dissembling and says he'll bet I know the answer very well indeed. Perhaps so; I have been among those present, and participating since when. Some facts: the lay press has two controlling reasons for its special departments and critics, notably in the case of the motion picture:

1—The amusement industries' principal merchandise reposes in the skills, charms and agility of personalities, especially the stars. They are people. They make copy in words and pictures, for the press, from news to gossip and from beauty to cheesecake. That wins readers and makes circulation. That's editorial merchandise. Movieland is a splendid source.

2—The motion picture and its theatre has been these many years a great advertiser, nationally and locally. It has in general paid what are called "amusement rates," considerably higher than for soap, pickles, sox, motor cars, refrigerators, department stores and groceries. That represents the price of being an "art," and the journalistic stance. The newspaper is a business, generally either a big business on its own or intertwined with business in politico-economic relations.

I am for newspapers, and I am for business. They are of the American Way, which, imperfect as it may be, has been the best way. I distinguish between the Republic and that hybrid thing some call democracy. It is the Republic I like.

The journalistic stance in the matter of art criticisms has its roots in the prejournalistics of what may for brevity be called pamphleteering punditry. Criticisms were highly personal expressions addressed at small audiences of the decidedly thin layer of intelligent literacy. For literature and the drama there were no mass audiences, no mass circulations.

* * *

Motion picture criticism came in through the circulation department. It came in because newspapers were striving to reach down into the lower and less literate strata whose buying power had been demonstrated by the movies and the nickelodeon.

The precise spot was at the corner of Madison and Market streets at the edge of Chicago's "Loop" district, in the office of the "Chicago Evening American," and in the mind of the late Moses Koenigsberg, an editor of that paper. He arrived at a notion of a story that should run concurrently on the screen and in the paper. He engaged the interest of William N. Selig, a Chicago major producer. Hearst office politics delayed and defeated Mr. Koenigsberg and incensed Colonel Selig. He took the notion to the "Chicago Tribune."

There was a circulation war in Chicago. Max Annenberg, who had come to fame in circulation for the Hearst papers, had been acquired by the "Tribune," which was undergoing a change from its conservative policies. So it came that the "Tribune" launched the motion picture serial with the Adventures of Kathleen, adding considerable circulation thereby.

* * *

It followed with The Million Dollar Mystery with expanding success. "The Tribune" concurrently acquired a widening motion picture interest. It started with a line of copy which soon fell into the pattern of attentions to the stage, along with what might have been called reviews of the screen. This was, mind you, just as the feature picture was dawning, 1913-14-15.

The serial era was upon us with a wave of journalistic interest and an awakening interest in movies, much stimulated by the slightly belated Hearst attentions on a national basis.

Your reporter on this page was considerably a participant, having come into the Chicago scene as a re-write man, and as always functioning between the editorial department and the offices of advertising and circulation. He entered with the Hearst papers and transferred, in course, to "The Tribune." Thence he was called to New York and movieland to become the advertising and publicity functionaire for one of the Big Three distributors.

One of the problems was to get serious attention to the movies from important and conservative papers. This reporter, with the dynamics of rough Chicago journalism, used everything in the kit, including advertising pressures used in big figures, nationally. It became a pattern. He is reminded that the first heed the august New York "Times" gave was no concession at all. Items about movies in six-point fillers began to appear in the "Times" dramatic section. I was amazed, and running it down I found it was solely because the late Brock Pemberton was tucking them in since he wanted to recognize "another fellow from Kansas." I later bedevilled the "New York World" for editorial attention until it offered me a job of establishing and conducting a movie column. No deal. But the "World" installed a column.

* * *

In that early period the reviews were not so expert and pontifical. There were several reasons and I as representing a movement was one of them. Those were merchandising days.

One may take no exception to Mr. Murphree's declaration of altruistic purposes, either for himself or the "Denver Post," even if it is a paper with a decidedly pragmatic tradition. His zeal is representative of that precious quality that publishers are able to buy.

The movie industry is conscious of, and in its fashion, grateful for a friendly press. The motion picture, unlike radio and television, is not a competitor for advertising dollars.

The helpful friendship of the lay press for the movies will continue as long as the interest of the readers continues.

* * *

COUNTRY NOTE—Up here in the valley of the Silvermine in Yankeeland we have come to a state of suspension between seasons. 'Tis neither summer nor yet quite early autumn. It is a time of drowsing, drought and heat. Only in the water-gardening of the pond with its lilies and lotus are there abundant flowers. There anyway there is no weeding and watering. At sundown perfumes come lazily through the air. The birds, retreated to the thickets are silent, and even the rowdy crows and gaudy jays are heard only in their daily helling-around at dawn. The songsters are busy raising new costumes of feathers for the flight south. The elders, rich with berries, dripping with wine juices, droop under load, and no one to pick them. It is a splendid time in which to do nothing, in the shade.

ROCK HUDSON · PIPER LAURIE

His blade of gold...
a legend in battle
Her kiss of surrender
...the prize of victory!

Even more
TERRIFIC...
in each
others arms!

THE GOLDEN BLADE

COLOR BY
Technicolor

Universal International

with **GENE EVANS · KATHLEEN HUGHES · GEORGE MACREADY**

DIRECTED BY NATHAN JURAN · STORY AND SCREENPLAY BY JOHN RICH · PRODUCED BY RICHARD WILSON · CO-PRODUCER LEONARD GOLDSTEIN · A UNIVERSAL-INTERNATIONAL PICTURE

U-I makes the Money Makers!

EXPERTS STUDY 3-D ADVANCES

Symposium Represented By Executives from All Industry Phases

Technical executives of various motion picture companies in the production, distribution, exhibition and equipment fields met last week informally at the Warner Brothers home office in New York to discuss new 3-D projection devices and the latest developments in stereophonic sound.

The symposium of technical men, under the chairmanship of Frank E. Cahill, Jr., of Warner Brothers and a vice-president of the Society of Motion Picture and Television Engineers, is scheduled to meet again the week after Labor Day. Whether the informal meetings will be held at regular intervals thereafter has not been announced.

Chubb Holds Spotlight

The spotlight at the group's first meeting was held by L. W. Chubb, a senior research engineer of the Polaroid Corporation, who demonstrated two of the company's new synchronization monitoring and control devices for 3-D films, whereby the projectionist can maintain perfect synchronization of the two linked projectors at all times.

Mr. Chubb reported that a survey of some 70 theatres, mainly in the New England area, had indicated that 20 per cent or more of the 3-D showings were out of synchronization to a sufficient degree to cause discomfort to the audience.

The Polaroid official demonstrated an electronic synchronization monitor, which provides an automatic warning for any mis-synchronization up to four frames, and a cheaper, more compact stroboscopic model which scans the screen and indicates by a break in its line pattern any partial frame mis-synchronization. Both are accurate to one-tenth of a frame.

"Sync" Control Devices

Demonstrating the synchronization control devices, Mr. Chubb used them to bring out-of-sync pictures immediately back into synchronization while the film was being projected.

For use with selsyn interlock, two types of device could be employed, he said. One is a differential selsyn between the two existing selsyns and the other a multiple snap switch inserted between the selsyns, with steps equivalent to one-tenth of a frame variance at each interval. For mechanical interlocks, a mechanical differential has been developed, the Polaroid representative reported, and is now in use in the Boston area with excellent results.

R. T. Kriebel, also of Polaroid, showed the assembled group a new projectionist's viewing device consisting of two sheets of polarizing filters whose axes of polarization are at right angles to each other. Looking through them, the projectionist can determine immediately whether the amount of light being projected by each projector is of matching intensity.

Set Pilot Quantities

It was announced that pilot quantities of the Polaroid devices would be available in about 10 days, with synchronization monitor and control units—the complete equipment—priced probably under $100. Polaroid officials were said to be conferring with industry technical experts on further programs of research and development in the 3-D field.

The discussion of stereophonic sound at the meeting indicated that there is a need for more information regarding what type of stereo sound tracks would be used and specifying the number of features ready or in work with separate 3-track recording. With this information, the experts agreed, exhibitors would have some guidance as to the type of equipment they should install.

List Those Attending

Attending the meeting were C. J. Bachman, Henry A. Eberle, Gio Gagliardi and C. A. Piltz of Stanley Warner; L. W. Dave of Century Projector Corp.; H. H. Heacock and J. F. O'Brien of Radio Corporation of America; J. M. Florio and Bernard R. Goodman of Warner Bros.; William Hecht of International Projector Corp.; George Hornstein and Jack Schaffer of Joe Hornstein, Inc.; J. R. Johnstone of National Carbon; J. J. Kohler and M. D. O'Brien of Loew's, Inc.; Boyce Nemec and Allen P. Snody of SMPTE; A. J. Platt of Radio Corporation of America; A. J. Rademacher and Elmer Wilschke of Altec Service Company; P. D. Ries of National Carbon; G. F. Sandore of RCA Service Company, Inc.; J. W. Servies of National Theatre Supply, and Basil Wedmore of Westrex Corp.

4,000 Attend CinemaScope Showing in Canada

Nearly 4,000 exhibitors, newspaper representatives, members of the Government and financial leaders attended the first Canadian demonstration of 20th Century-Fox's CinemaScope process at the Imperial theatre in Toronto Tuesday. Shown were scenes from two forthcoming productions, "The Robe" and "How to Marry a Millionaire," as well as panoramic shots of the Coronation and of Paris. 20th-Fox officials in attendance included Arthur Silverstone, eastern and Canadian sales manager; Alex Harrison, home office representative; Peter Myers, Canadian division manager, and V. J. Beattie, Toronto branch manager.

RCA Ready With $5,000 Sound Unit

Theatre Equipment news was made during the week with an announcement by Radio Corporation of America of Stereo-Scope Sound, "an easily installed soundhead for the new single-film, magnetic sound pictures and a complete sound system" at prices beginning under $5,000. Twentieth Century-Fox for its CinemaScope—and Paramount have announced single film stereophonic sound methods.

The RCA equipment is made for CinemaScope pictures and engineered for easy interchangeable handling of standard films and for new methods of single-film, magnetic four-track pictures.

The design permits quick installation of what RCA has named a "Button-On Soundhead" between the projector mechanism and top magazine. It does not interfere with showings of standard films. It permits the showing of the new multi-track films without intermissions, with standard two-projector setup. Other features are: four magnetic tracks feeding sound to four pick-up heads which in turn feed into stereophonic sound system; four magnetic heads, arranged for maximum response from high-fidelity magnetic sound and minimum head wear.

The Stereoscope sound system also features controlled horn angles and a new speaker design. Any combination is available for every theatre regardless of size or shape.

Also featured is a new RCA amplifier system with the all new audio-sync circuit.

"Helen of Troy" to Be First In WarnerSuperScope

HOLLYWOOD: "Helen of Troy" will be the first Warner Bros. production to be filmed in the newly-perfected WarnerSuperScope wide screen process, Jack L. Warner announced last Thursday.

The world-wide search for the actress to play the title role has narrowed down to a select list of stars. Advance preparations, including the planning of sets and the creation of wardrobes, are virtually completed. The picture is scheduled to go before the cameras at Warner Bros. studios in a matter of weeks. "Helen of Troy" will be filmed in WarnerColor.

"The Homeric story of 'Helen of Troy' possesses all the qualities of a spectacle—background, sweeping action, and colorfully intriguing characters—to make the ideal vehicle to introduce WarnerSuperScope," Mr. Warner stated. "It is our conviction that WarnerSuperScope will open a whole new wonderland of entertainment for Warner picture audiences by enlarging screen vistas to the full limit of the human eye. No more exciting entrance could be made into this wonderland than 'Helen.' "

Fox Shows New Sound

Twentieth Century-Fox's method of including stereophonic sound tracks on the same film strip with the picture was scheduled to be demonstrated to the press for the first time at the company's home office screening room August 13.

The system, as previously announced, involves the use of four stereophonic magnetic sound tracks on the 35mm, one outside and one inside each of the lines of sprocket holes. In order to make room for the tracks the size of the sprocket holes has been slightly decreased. New sprocket teeth will be required on the projector to show this film but the new teeth may handle all kinds of 35mm film, new and old.

Advantages of the composite film including the stereophonic sound tracks are reported to be the elimination of the synchronization problem between the picture and a separate film carrying the sound tracks; savings of large sums in print costs and simplification for the exhibitor. Furthermore the use of four tracks instead of three used in most stereophonic sound systems permits one track to be used exclusively for special effects reproduced through auditorium speakers.

Chicago Bans Re-Use Of 3-D Spectacles

Chicago theatres have reverted to use of throwaway spectacles for 3-D pictures, after objections to the permanent type by the Chicago Board of Health. Herman Goldstein, president of the company which leases machines to sterilize glasses, was in that city this week to confer with Dr. Herman Bundesen, Board of Health chief.

Meanwhile, the Polaroid Corporation stressed that glasses to which the Board objects are "reworked"; that is, glasses made by taking material from standard Polaroid viewers and putting them in plastic frames; or they are glasses made in plastic frames by other companies. Its associate director of research, Dr. Elkan R. Blout, warned that the "reworked" glasses are endangering the future of 3-D. Samples tested, he said, are shoddy, shabby, and the material is misaligned. The company added its lawyers are considering suits for patent and trade mark infringements.

Schedule Opening Dates For "Devil's Canyon"

RKO's three-dimensional film, "Devil's Canyon," will open August 19, it has been announced by Charles Boasberg, general sales manager. The color by Technicolor production, starring Virginia Mayo, Dale Robertson, Stephen McNally and Arthur Hunnicutt, has opening day dates set at the Missouri, Kansas City; Pantages and Hillstreet, Los Angeles; Orpheum Theatres, Minneapolis and St. Paul; Keith, Syracuse; and the Golden Gate, San Francisco.

UHF STATIONS ASK FCC TO APPROVE SUBSCRIPTION TV

WASHINGTON: Federal Communications Commission approval of subscription television was asked last Friday by four ultra high frequency grantees as a means of saving ultra high frequency stations.

The FCC was told that one UHF station had been forced to discontinue television operations and that many licensees had relinquished their authority, all because of inability to compete with established very high frequency stations.

Home News, New Brunswick, N. J.; Pennsylvania Broadcasting, Philadelphia; Stamford-Norwalk Television, Stamford, Conn., and Connecticut Radio Foundation, New Haven, presented a combined petition.

Subscription TV need not compete with free TV, and on the other hand would aid baseball, football, boxing and other sports and entertainment enterprises currently being hurt by television, the petition said.

The four companies told the commission that TV set owners in areas presently receiving adequate VHF service will not pay the $50 to $75 necessary to convert each set to receive UHF.

Unless UHF stations can present high quality programming, they are at a competitive disadvantage.

If only 10 percent of the Washington, D. C., sets were tuned into a program for which the charge was 50 cents a station they would gross $18,425. "Possibilities for local programming in the public interest" would be great, the petition said. As to network programming, if only 10 percent of U.S. sets were tuned into a 10-cent program, the take would be $232,500.

The companies' detailed experiments with various types of subscription television and several surveys of public opinion proving that there is a public demand for subscription TV.

The petition asked that the FCC set hearing dates for proceedings at which standards would be set for a subscription television service, and suggested that it be approved on a basis limiting the number of hours per day, per station.

This would enable the new UHF stations to show first-run films, legitimate stage shows, opera, concerts, sporting events, etc. The public would be "stimulated" to convert for UHF, and the stations would be saved, according to the petition which was filed by the station owners.

In commenting on the application, Arthur Levey, president of Skiatron Electronics and Television Corp., declared in New York that public demand for subscription TV "already is high."

"Approval of this application," he said, "would mean swift expansion of the television and related industries. Communities throughout the country would benefit from this opening of new sources of income for TV stations, the entertainment industries and educational institutions. Better programs would result. New stations would open, with many of them being in areas where TV broadcasting is not available, or where it is being held to a minimum by economic factors."

He said that at a recent public demonstration of Skiatron Subscriber-Vision in New York City, 93.6 per cent of those filling in questionnaires stated that they would be willing to pay nominal fees for TV programs that would bring outstanding entertainment into their homes.

Pola-Lite Company Names New Officers

The Pola-Lite Company, recently purchased by Matthew Fox and associates, announced in New York Wednesday that Mr. Fox has been named chairman of the board.

S. G. Fassoulis, 31-year-old head of a large export-import business, has been appointed president and chief executive officer. Al O'Keefe, former national sales manager for Universal pictures, has been signed as vice-president in charge of sales. Mr. Fassoulis and Mr. Fox are the two principal owners of the company.

The company also announced that it has signed a long-term deal with National Film Service, Inc., whereby Pola-Lite's 3-D glasses will be sold and distributed through National Film Service's affiliated 33 exchanges in the nation's key cities.

The Pola-Lite release claimed that with the completion of its fifth plant, production "will soon reach 7,000,000 glasses per week." The new plant is located in Brooklyn. Two other plants are located in Long Island, and one each in Leominister, Mass., and Toronto, Canada.

The viewers now being made by the company are an all-plastic type with malleable, adjustable plastic ear-pieces.

Ballantyne Shows 3-D, Stereophonic System

OMAHA: The first demonstration of the Ballantyne Company's complete 3-D, stereophonic sound, wide-screen package was given for upwards of 100 engineers and theatre supply dealers here Monday at the Admiral theatre.

Ballantyne's executive vice-president, J. Robert Hoff, was host. Shown was the company's new magnetic sound reproducer, details of which had been kept under wraps pending the filing of patent applications. Another demonstration will follow shortly in New York, it was said.

ARBITRATION REVIVAL DUE

Senate Committee Report Starts Talk of Opening Discussions Once More

Arbitration seems likely once again to become the foremost topic of the day—supplanting, for a while at least, the talk of new screen techniques. That was the general industry opinion this week following release of the Senate Small Business subcommittee's report which recommended that such a system be set up.

Hope to Start Soon

Industry leaders are hopeful that negotiations leading to an all-industry arbitration system will be resumed this autumn, but the feeling is also that the move should be initiated by exhibitors.

In New York, one key figure in the drafting of proposals last year expressed the sentiment that the distributors are more than willing to meet with exhibitor organization representatives in another attempt to work out a plan. With the exception of the film rentals issue, all other factors standing in the way of distributor-exhibitor agreement are negligible, this individual said.

He added that there should be no provision of arbitration of film rentals, pointing to the support which the Senate Small Business subcommittee furnished on that point. He described all other issues to which Allied took exception as "making a mountain out of a molehill." Asked whether an arbitration system could be adopted without Allied participation, he said it would be extremely difficult. He maintained that Allied represents a large number of theatres and that its cooperation would be necessary for a workable system.

Allied Meets in October

As far as Allied is concerned, nothing can be done without the authorization of its board of directors. Wilbur Snaper, Allied president, said in New York last week that the board will not meet again until October, convening just prior to the Association's national convention in Boston. Mr. Snaper declined to make any comment about the SBC report until he had read it in its entirety.

Abram F. Myers, Allied's chairman and general counsel, said in a bulletin from Washington that "in the main the draft appears to be sound and should prove helpful to exhibitors."

However, most of his comments in the bulletin were directed at the subcommittee's criticism of Allied and its leaders for breaking off arbitration discussions last year. Mr. Myers reviewed the record on this, showing that he made alternate recommendations to the Allied board and a "plus and minus" report to the Chicago convention last year before both the board and convention rejected the arbitration draft. In face of this, he said, the subcommittee's conclusion "is beyond comprehension."

"Somewhere along the way," wrote Mr. Myers, "Senator Schoeppel, the committee chairman, ceased to be objective and became a partisan in connection with this detail of the draft."

Buffalo Area Drive-Ins Feature U-I First Runs

BUFFALO: Drive-ins in this area are featuring first run showings of Universal-International in a unique film festival. Nine drive-ins—the Broadway, Delaware, Skyway Lakeshore, Niagara, Buffalo, Park, Sheridan, Aero and Star—have cooperated in the purchase of large newspaper advertisements announcing the first run showings. The first attractions to be offered by the theatres were "Thunder Bay," "Take Me to Town," "All I Desire," "The Great Sioux Uprising," "The Man from the Alamo" and "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde." The bill plays for one week and then the same features are rotated for subsequent showings among the drive-ins.

Discuss CinemaScope Policies at Meeting

TORONTO: Salesmen for 20th Century-Fox discussed Canadian sales plans and policies for "The Robe" and "How To Marry a Millionaire"—the first two CinemaScope pictures—at a three-day meeting here which ended Tuesday. Arthur Silverstone, eastern and Canadian sales manager, conducted the sessions which were held at the Imperial theatre. Participating in the talks were Peter Meyers, Canadian division manager; and branch managers Robert A. Cringon, Calgary; G. L. Chernoff, Montreal; R. G. March, St. John; V. J. Beattie, Toronto; J. E. Patterson, Vancouver; and J. H. Huber, Winnipeg.

Altec Signs Service Contracts With 100

One hundred first run theatres last week retained Altec Service on a contractural basis. The deal was closed by Leon D. Netter, Jr., for Altec, and John Murphy and Gene Picker, for Loew's. Mr. Netter is general sales manager. Also in negotiations were E. O. Wilschke, Altec operating manager, and William Boettcher, in charge of Loew's sound department. The deal runs for three years, and covers the Capitol and the State theatres, New York key houses, and the entire string of Loew Poli theatres in New England.

TOA Ready To Discuss Arbitration

Theatre Owners of America is, has been and always will be willing to sit down once again around the conference table and work towards an all-industry arbitration system, Alfred Starr, president, told the trade press at a news conference in New York last week.

Although unwilling to comment on the Senate Small Business Subcommittee's report, which recommended the industry's setting up of an arbitration system, without first having studied it carefully, Mr. Starr said the official TOA attitude had not changed in the long months since arbitration was apparently "killed" last year at the Allied convention in Chicago.

The industry cannot be helped by legislation, said the TOA head, nor is it any good to "air dirty linen" before Senate committees. He added that he hoped to annouce in the near future the Association's policy in regard to initiating new arbitration talks as soon as he had studied the Senate report.

In passing, Mr. Starr also commented on the first "couple of hundred days" of the era of new screen techniques. The 3-D novelty is passing, he said, and no techniques in themselves, no matter how impressive, will continue to draw customers after the newness has worn off. Stereophonic sound which is too loud, Mr. Starr termed "the curse of our time." However, he praised the research now in progress and called it a healthy trend.

In that respect, Mr. Starr bemoaned the lack of coordinated research program by the industry. The stumbling block, he said, was the apparent unwillingness of the major film companies to pool their resources. He indicated that TOA might revive its once announced intention of initiating a research program.

Miss Booth On "Time" Cover

Shirley Booth, winner of the Academy Award for her performance in Paramount's "Come Back, Little Sheba," is featured on the cover of "Time" Magazine's August 10 issue. The issue also contains a five page article about the actress.

Distribute Film Catalog

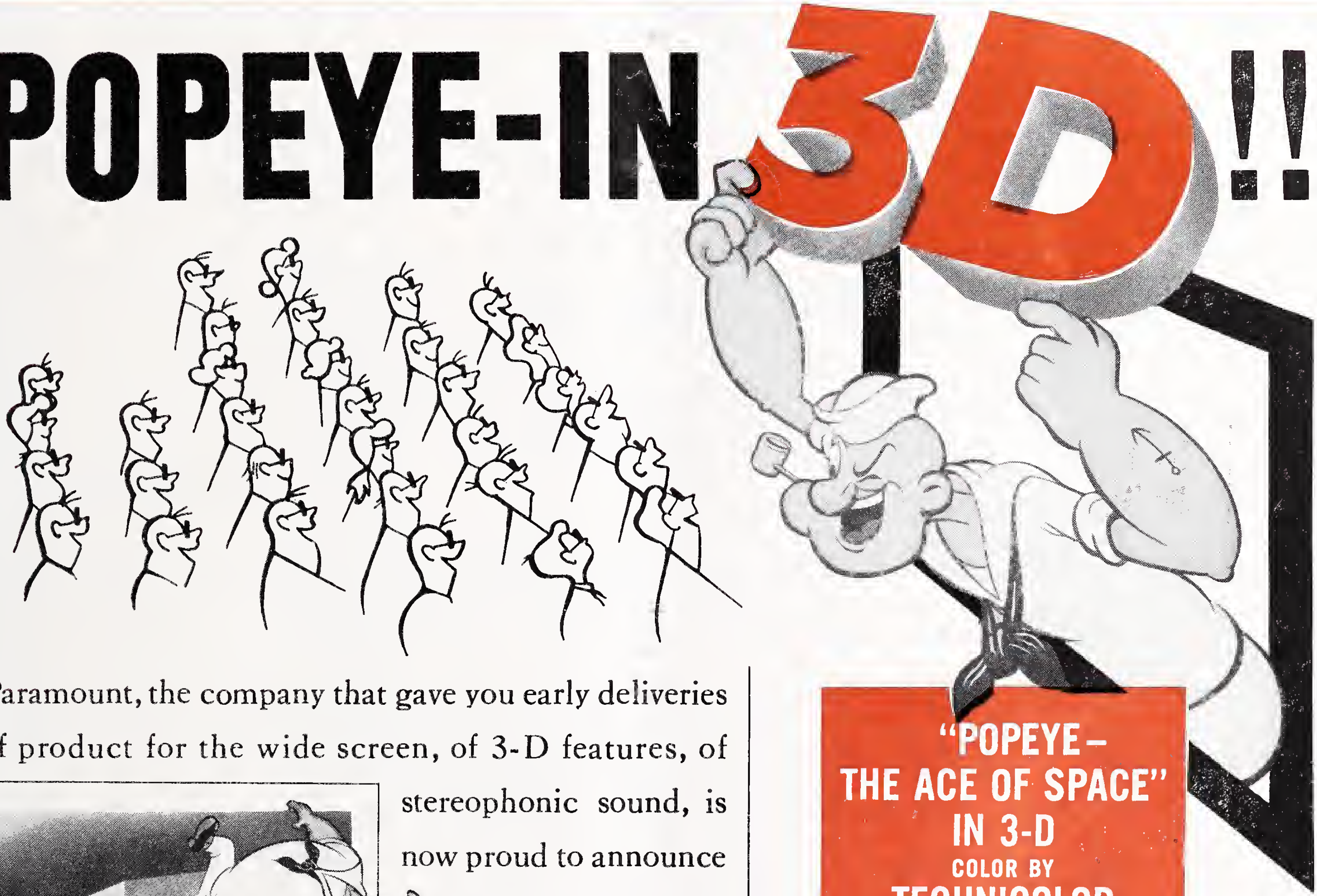
Association Films, Inc., distributor of 16mm non-theatrical motion pictures, has released its annual catalog, "Selected Motion Pictures," in which more than 1,400 subjects are described.

Plan Walk-In Drive-In

Provisions are being made to accommodate 150 walk-in patrons at a new 250-car drive-in theatre near Bathurst, N. B., Canada. The owners of the theatre are B. Girouard and S. Pines.

Another New Paramount Sensation For Your Public:

POPEYE-IN 3D!!



"POPEYE – THE ACE OF SPACE" IN 3-D

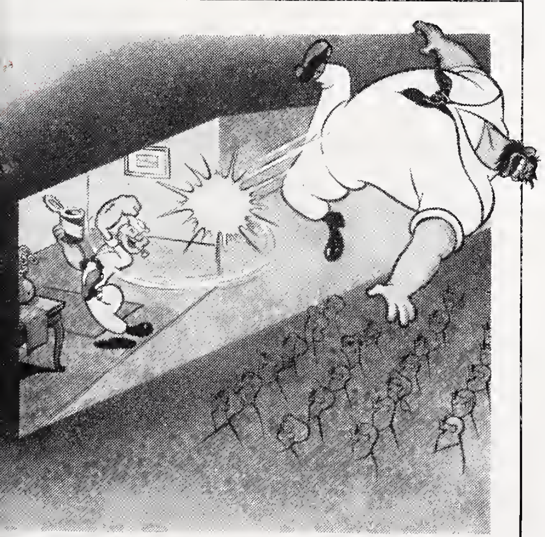
COLOR BY

TECHNICOLOR

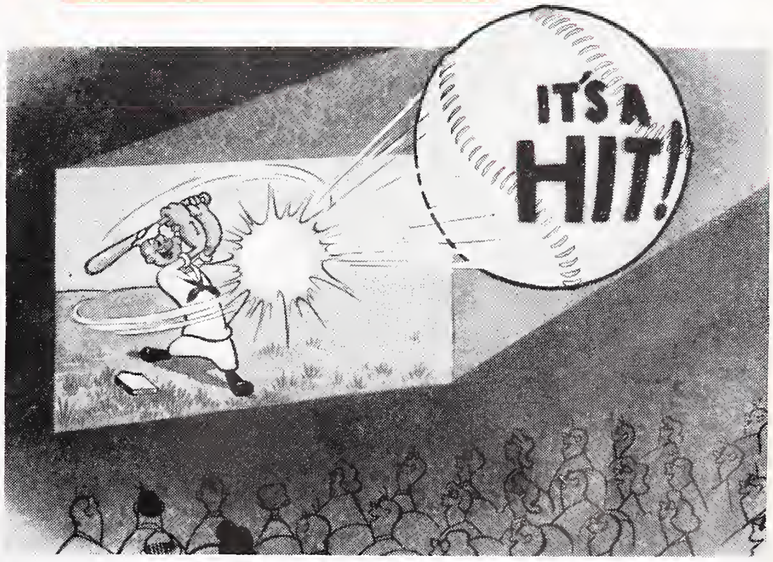
Produced by Famous Studios

©King Features

Paramount, the company that gave you early deliveries of product for the wide screen, of 3-D features, of stereophonic sound, is now proud to announce another new screen thrill — its first 3-D cartoon.



Here is something the public will buy on sight. The demand for dates is already terrific — and growing every day. To avoid disappointment, get your date set NOW!



FCC Speeds Color-TV Approval

WASHINGTON: The Federal Communications Commission this week took the first step in what observers predict will be reasonably fast approval of the National Television System Committee's compatible color television system.

The FCC announced "rule-making proceedings" looking toward the adoption of new rules for color television transmission.

The Commission noted that it had approved the Columbia Broadcasting System "Field Sequential" system in 1950. But that nobody in the television industry is doing anything with it. Even CBS has told the Commission it has no plans to push its system, which cannot be received on present sets without adapters either in color or in the other hand, is "compatible," in that it black and white. The NTSC system, on can be received on existing sets as black-and-white without adapters.

FCC also said that in approving the non-compatible system it had left the door open for any satisfactory compatible system.

Radio Corporation, Philco, National Broadcasting, Sylvania Electric, General Electric, and Motorola as well as NTSC, have all petitioned for approval of the NTSC System, and the ECC said that they have "taken the necessary steps" for new hearings.

Interested parties have until September 8 to submit arguments in writing, and some time thereafter the FCC will set dates for further proceedings. Industry observers believe there will be no opposition to substitution of the NTSC system for the CBS system, and that the Commission will rubber-stamp the new system after merely observing demonstrations.

Industry sources expect final approval of the system within a few months, but say that commercial color telecasts on any significant scale may be delayed for as much as six months longer.

Cost of the first color sets will be one obstatcle, with receivers comparable to present 14 inch sets expected to bear $900 or $1000 price tags. As quantity production begins, the price is expected to slide and the screens to get bigger until color sets cost perhaps 25 percent more than present-day black and white receivers.

Schedule TV, Radio Spots For "Mister Scoutmaster"

The national saturation campaign for 20th Century-Fox's "Mister Scoutmaster" will be aided by 24 television trailers and radio spot announcements which have been prepared by the company. More than 100 stations throughout the nation will use the line-up of announcements, which consists of eight one-minute TV trailers, four 20-second TV trailers, eight one-minute radio transcriptions and four 20-second transcriptions.

Glowmeter Firm Buys New Plant Facilities

BUFFALO: The Glowmeter Corporation of Buffalo, screen manufacturer, has purchased one of the principal buildings of the American District Steam Company in North Tonawanda, N. Y., for an estimated $1,000,000. Glowmeter, which has recently signed a contract to supply screens for 20th Century-Fox's CinemaScope, has announced that the new plant will enable it to double its production of screens. Marketed under the trade name Magniglow Astrolite, the company's screens can be used for all types of projection systems. Company officials have announced that screen orders to be filled in the next year will exceed $5,000,000.

Close 'Queen' Competition On Aug. 29

TORONTO: Entries in the international showmanship competition, sponsored by the J. Arthur Rank Organization, for the best Canadian campaign for "A Queen Is Crowned," will close August 29. Chairmen of the panel of judges that will choose the top Canadian entries, September 9 in Toronto, is Martin Quigley, publisher and editor-in-chief, MOTION PICTURE HERALD and "Motion Picture Daily." Other judges in the contest are Ray Lewis, publisher and editor, "Canadian Moving Picture Digest"; Hye Bossin, managing editor, "Canadian Film Weekly;" H. T. Venning, president of the Association of Canadian Advertisers; and Athol MacQuarrie, managing director of the Association of Canadian Advertisers.

The winning entries will be forwarded to England were they will be judged by an international panel consisting of Sir Miles Thomas, chairman of the B.O.A.C.; Sir Connery Chappel, editor, Picturegoer; Jock MacGregor, London representative of Showman's Trade Review; and Harry Agerbak, president of the Foreign Press Association.

There will be cash prizes given to national winners and the three top showmen chosen by the international committee will receive additional cash prizes plus two weeks' all-expenses paid vacation in London.

Paramount's Popeye Sets 3-D Debut Labor Day

Paramount's cartoon star Popeye will make his three-dimension film debut during Labor Day week in the short, "Popeye—The Ace of Space," it has been announced by Oscar A. Morgan, short subjects sales manager. The Labor Day week showing of the 3-D color by Technicolor short will be set up as special pre-release bookings, with the picture due to go into general release on September 15. The short will subsequently be made available in standard form for theatre that are not equipped for 3-D presentations.

Marciano Fight on Theatre TV

Exclusive theatre television rights to the heavyweight championship bout between Rocky Marciano and Roland LaStarza, slated for New York's Polo Grounds September 24, have been acquired by Theatre Network Television, it was disclosed by James D. Norris, president of International Boxing Club, and Nathan L. Halpern, TNT president.

Under terms of the deal, the following areas will be blocked out for theatre TV: New York City Metropolitan area; Boston, Brockton and Lynn, Mass.; and Providence, R. I., and their immediate vicinities.

Despite the blocked out areas, TNT said it expected the number of theatres for this bout to exceed all previous attractions on ciano-Wolcott bout in September 1952, was theatre TV. The last major fight, the Mar- carried by 50 theatres.

It is understood that that TNT, in order to clinch the deal for theatre TV, had to guarantee from $105,000 to $125,000 to the Boxing Club.

This Wednesday it was disclosed a deal was concluded by TNT with Radio Corporation of America and General Precision Laboratories to lease theatre television equipment for the bout.

The arrangement represents the first time theatre TV equipment will be made available on a leased basis. It is of particular value to drive-in theatres, it was pointed out due to the comparative ease of installation .

The move to harness the drive-in trade came in the wake of the smash box office results last September realized by the S-3 Drive-in theatre, Rutherford, N. J., which telecast the Marciano-Walcott bout. RCA put in installation there, it was learned, on an experimental basis and was pleased with the draw, estimated at $12,000, in net receipts at $10 per car.

Name 19 Industry Heads As Chairmen of JDA

Nineteen industry executives have been named to serve as chairmen of their firms and, in some instances, as chairmen of industry branches, in the 1953 Joint Defense Appeal campaign, it has been announced by William J. German, of William J. German, Inc., general chairman of the campaign. Named as firm chairmen were Morey Goldstein, Leo Jaffe, Leopold Friedman, Arthur De Bra, William B. Brenner, Arthur Israel, Jr., Charles Boasberg, James O'Gara, Harry Goldberg, Al Lichtman, Max E. Youngstein, A. W. Schwalberg, Leon Goldberg, Adolph Schimel, and Samuel Schneider. Division chairmen appointed were Emanuel Frisch, exhibitors; Harry Mandel, RKO Theatres; Charles O'Reilly, vendors and Martin Quigley, trade papers. The group will hold an organizational meeting August 20 at the Hotel Astor, New York.

A STATEMENT

From Republic Pictures Corporation

In order that there should be no mystery about Republic's policy in the "New Era Of Screen Dimensions" and no confusion in determining aspect ratios in connection with the production or projection of Republic product, we wish to bring these simple facts to all exhibitors:

1. REPUBLIC'S new pictures are being photographed so that they can be projected on either wide-screen or the conventional style screen.

2. REPUBLIC has adopted the 1.66 to 1 aspect ratio so that its new product can be projected on wide-screen with aspect ratios from the conventional size of 1.33 to 1 up to wide-screen ratios of 1.85 to 1. Theatres will find that they can choose one set of wide-angle projection lenses which can project aspect ratios of 1.66 to 1 up to 1.85 to 1, and merely change the projection aperture for the different aspect ratios.

3. REPUBLIC, in changing to a 1.66 to 1 aspect ratio, has not altered the actual picture frame from the conventional size but has composed its subject matter in production so that artists' heads and important subject matter within the picture frame will not be cut off when screened with the new wide-screen apertures.

4. REPUBLIC pictures can be projected on any wide-screen with a special wide-angle lens, a change in projection aperture to the proper aspect ratio, and more light for projection. This is true of *any* wide-screen method and information regarding the type of lens, projection apertures, and added light needed can be obtained from regular theatre service organizations.

5. REPUBLIC pictures can be projected by any theatre equipped with wide screen for CinemaScope with the right projection lens and the correct projection aperture aspect ratio. However, Republic pictures cannot be projected through a CinemaScope projection lens since this lens is a companion lens to the CinemaScope camera lens used in production.

6. REPUBLIC pictures now available for wide-screen exhibition are:

1. FAIR WIND TO JAVA
2. CITY THAT NEVER SLEEPS
3. THE SUN SHINES BRIGHT
4. WOMAN THEY ALMOST LYNCHED
5. SAN ANTONE
6. A PERILOUS JOURNEY
7. THE LADY WANTS MINK
8. RIDE THE MAN DOWN
9. THUNDERBIRDS
10. OLD OVERLAND TRAIL
11. IRON MOUNTAIN TRAIL
12. SWEETHEARTS ON PARADE
13. CHAMP FOR A DAY
14. SEA OF LOST SHIPS

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Edition

Five of the six pictures started this week are going in color, of one kind or another, and all of them are being "composed," a word the trade may as well get used to, in such manner as to facilitate their satisfactory exhibition in your choice of aspect ratios. (Exception to this last is the CinemaScope aspect ratio, too wide a stretch for five of the pictures, although not for the sixth, which is a CinemaScope production and therefore not exhibitable—what strange words hath dimensionalism wrought—in any of the lesser accepted widths.)

Three of the six new undertakings are being filmed elsewhere than here.

One of the six is going in 3-D, as well as otherwise.

The CinemaScope production, by 20th Century-Fox, is "We Believe In Love," and it is being shot in Rome, which turned out, in "Roman Holiday," under other auspices, to be about the most interesting setting a story can have. This film is being produced by Sol Siegel, and directed by Jean Negulesco, and it has Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdon and Maggie McNamara in the cast. Technicolor, of course, as in all other CinemaScope uses to date.

"Dial M for Murder," with that old master of suspense Alfred Hitchcock directing, got started at the Warner Brothers studio, with the Warner all-media camera, which gives you 3-D, wide-screen, WarnerPhonic sound, together, separately or in various combinations, in operation. The cast is headed by Ray Milland, Grace Kelly, Robert Cummings, John Williams and Anthony Dawson. WarnerColor, naturally.

Up in Canada a Universal-International location company, with Aaron Rosenberg as producer and Raoul Walsh as director, began shooting "Saskatchewan," Technicolor, employing a cast headed by Alan Ladd (ever to be associated with "Shane" in reference and in memory) and Shelley Winters, with Robert Douglas, J. Carrol Naish, Hugh O'Brien and Richard Long.

Trucolor is being used by Republic producer-director Joseph Kane on "Jubilee Trail," a Vera Ralston vehicle with Forrest Tucker, Joan Leslie, Pat O'Brien, Ray Middleton, Buddy Baer, John Russell, Jim Davis and Barton MacLane in the cast.

"Yankee Pasha" is the second Universal-International starter of the week, and it goes, like "Saskatchewan," the Technicolor way. Howard Christie is producing this one, with Joseph Pevney directing, and the cast is topped by Jeff Chandler, Rhonda Fleming, Lee J. Cobb and Mamie Van Doren. It's being made here.

Republic's second undertaking of the week, "Hell's Half Acre," is being filmed in Hawaii, with producer-director John H. Auer in charge of a cast that includes Wendell Corey, Evelyn Keyes, Marie Windsor, Elsa Lanchester, Jesse White, Keye Luke and Nancy Gates.

The six projects stack up as a pretty substantial week's launchings at this time of this year. They average relatively higher, as to properties, quality of personnel, use of color and apportionment of dimensional features, than has been the case in most recent weeks. Collectively they aggregate an investment in the motion picture's future that clearly does not contemplate the industry's collapse in the near, nor in the distant, future, although in point of fact these productions were committed for prior to the President's rejection of the Mason Bill. And contrary-wise, so to speak, the fact that half of the new product is being produced elsewhere than here must be interpreted to mean that the abolition by the 83rd Congress of the 17-month tax holiday was without bearing on the geographical placement of the production companies concerned. The week's work reflects nothing but confidence in a business that needs it as keenly this week as ever.

◆

LAST WEEK was brightened by the announcement of the signing of a new long-term contract binding producer Mel Epstein and the Paramount studio to a continuation of their long-standing association. Producer Epstein has been at work at the Paramount studio for the past 23 years, after joining on, aged 20, as stand-in for Edmund Lowe. Deciding early that acting was for others than he, young Epstein got himself switched to the production setup and became a second assistant director. A first assistant next, he moved over to unit-managership, establishing there some records for efficiency and economics that still stand, before becoming an assistant producer, a director of short subjects, and finally a producer. Most recent of his eight productions for the studio is "Alaska Seas" and his next is to be "Legend of the Incas," a Technicolor job starring Charlton Heston, Viveca Lindfors and Wendell Corey, and filmed in part in Peru.

The Epstein-Paramount story is impressive proof of several things about Hollywood that need proving somewhat more at this time than commonly. It proves that it is possible for a young man to begin at the bottom, as they say, and work his way up, in the production business as in any of the old-line industries, in spite of the belief to the contrary that has been allowed to build up. It proves that a man can stick with a single studio through the thick and thin of 23 years quite as advantageously as he can follow the hop-skip-jump policy advocated by so many talent agents—nay, more so. These are things unchronicled in the Hollywood legend, unreported by the syndicated columnists, and not very widely or deeply believed by Hollywood itself. Nice things to have proved out in plain sight of the industry when, as now, the going is tough and the future obscure.

THIS WEEK IN PRODUCTION:

STARTED (6)

REPUBLIC
Jubilee Trail (Trucolor)
Hell's Half Acre (Honolulu)

20TH CENTURY-FOX
We Believe in Love (Technicolor, CinemaScope—Rome)

UNIV.-INT'L
Yankee Pasha (Technicolor)
Saskatchewan (Technicolor—Canada)

WARNER BROS.
Dial M for Murder (3-D, All-Media, WarnerColor)

COMPLETED (6)

ALLIED ARTISTS
Pride of the Blue Grass (color)

INDEPENDENT
Hollywood Stunt Man (Bernard B. B. Ray)
Beachhead (Aubrey Schenck Prod., PatheColor, U.A. release, Stereophonic, W.S.)
Hondo (Wayne-Fellows Prod., Warner release, 3-D, WarnerColor, All-Media)
Carnival (King Bros., RKO release, Color, 3-D)

MGM
Tennessee Champ (Ansco Color)

SHOOTING (19)

COLUMBIA
The Caine Mutiny (Kramer Co., Technicolor)

INDEPENDENT
Americano (Moulin Prod., U.A. release, in Brazil)

MGM
Gypsy Colt (Ansco Color)
Rhapsody (Technicolor, Wide Screen)
Knights of the Round Table (Technicolor, CinemaScope, London)
The Flame and the Flesh (Technicolor, Wide Screen, Europe)

PARAMOUNT
Casanova's Big Night (Technicolor, Wide Screen)
The Naked Jungle (Technicolor, Wide Screen)
Knock on Wood (Technicolor, Wide Screen)

RKO RADIO
Rangers of the North (3-D, Technicolor)
The French Line (Edmund Grainger Prod., Technicolor)

20TH CENTURY-FOX
River of No Return (CinemaScope, Technicolor, Canada)
King of the Khyber Rifles (CinemaScope, Technicolor)
Prince Valiant (Technicolor, CinemaScope)
Hell and High Water (CinemaScope, Technicolor)

UNIV.-INT'L
Ride Clear of Diablo (Technicolor)
Son of Cochise (Technicolor, 3-D)

WARNER BROS.
Rear Guard (3-D, WarnerColor, All-Media)
The Bounty Hunter (3-D, All-Media, WarnerColor)

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BRITON WARNS OF FILM CRISIS

O'Brien, Labor Leader, Says Taxes in U.S., Britain Are Killing Industry

by WILLIAM PAY

LONDON: News that President Eisenhower had vetoed the Mason Bill brought forth a warning to both British and American Governments from Tom O'Brien, M.P., president of the Trades Union Congress that unless the tax burden was lifted there will be a world film crisis.

The greatest factor, said Mr. O'Brien, contributing to the deterioration of world film production and consequently world film distribution and exhibition is taxation. In America we see thousands of cinemas closing down. The issue will no longer be whether there is a 20 or 30 per cent quota on British screens of British films or even whether we are to have American film production in Britain. The issue will sharply arise as to whether there will be any real permanent film making in the world at all.

Repeats Council Proposal

Mr. O'Brien repeated his proposal for an Anglo-American Films Council which was recently rejected by the Cinematograph Films Council.

"Never has the need been so great for such a consultative body as now. I said then and I say now that the issues before the American and Pritish film industries and indeed every producing centre in Europe cannot be resolved by exchange of individual visits, the writing of documents and reports. They need close contacts by the heads of the industries concerned on all sides for the thrashing out of opinions and the sorting out of our problems and their resolution."

He concluded with a call to forget spectacular grandiose campaigns and to put determined factual pressure upon the Government and to ask, "does the Government want a British film industry or not or does it want cinemas to open at all whether the films shown are to be American, British or any other nationality."

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The future form and scale of the Eady plan continues to be loudly debated here. Latest development is a report producers have sent to the Board of Trade in support of their case for an annual £3 million. The report, detailing figures of production costs and box-office returns for British films, will not, however, be submitted to the exhibitors.

Questioned on this at his monthly press conference Sir Henry French, director-general of the B.F.P.A., said: "It has nothing whatever to do with the C.E.A. whether it is three, three and a half or five millions. It is for the Government to make up its mind how much money is required . . . in order to maintain British production and to see that the scheme is so re-arranged that the money will be there and not taken out of the exhibitors' pocket."

The third year of the Eady scheme ended last week and it is estimated that about £2,750,000 will have been collected compared with £2,969,149 the previous year. It was expected to be £3 million. Official figures reveal that collections for the 47 weeks ended June 27 amounted to approximately £2½ million so that "it looks as though we shall be about a quarter of a million short," agreed Sir Henry.

Sees Eventual Accord

Commenting on these figures he said: "We started off by thinking that the money would be provided by changes in prices and changes in taxation. That has not come about. We all suffer—the Exchequer suffers most, the exhibitors next and the producers suffer least."

He added: "The original plan has been brought about very largely between exhibitors and the Treasury with the producers' wholehearted support. We are looking forward to doing the same again."

Producers are pressing the exhibitors for an early decision and the Government has stated that failing agreement on a voluntary scheme it is prepared to make the Plan statutory. On the other hand, there is an increasing number of rank and file exhibitors who would prefer the Government to make a direct subsidy to producers but the C.E.A.'s General Council meeting on September 9 is likely to agree on the principle of a voluntary scheme. They will insist, however, that they should not be bound to a given figure and that the amount should be conditioned by the turn of business at the box-office.

Tax Receipts Down from '52

In this connection, the Exchequer returns for the first 6 months of 1953 show that entertainment tax receipts were £847,000 down compared with the same period in 1952.

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Meanwhile the 3-D's continue as top grossers here. "House of Wax" is now in its 14th week at the Warner. It has already attracted over 300,000 paying customers. Paramount's "Sangaree," in its 4th week at the Plaza, is playing to exceptional business. Of the others, "Call Me Madam" is 20th Century-Fox's biggest grosser ever at the Gaumont where the second week's takings were nearly £500 up on the first. "Salome," despite a very mixed press reception, is drawing the crowds at the Odeon, Leicester Square.

A.B.C.'s Carlton, Upton Park, London, was re-opened August 10 after being closed since 1945 when a German rocket put the already bomb-damaged theatre out of commission.

Overcoming severe building restrictions, A.B.C.'s chief architect, Jack Foster, has given the Carlton a completely new look. A total of £40,000 has been spent on the restoration and re-equipping which includes the latest R.C.A. sound equipment and Andrew Smith Harkness large screen.

Italian Stars to Tour U.S. for "Three Girls"

The I.F.E. Releasing Corporation announced in New York this week that to publicize the September and October pre-release bookings of its "Three Girls from Rome" it has arranged a nationwide tour of the U.S. of three Italian film starlets and a collection of original Fontana gowns.

The tour wil get under way immediately after Labor Day and will be highlighted by fashion shows in each city under sponsorship of top local department stores or a society-charity organization. Final plans for the tour are being drawn by Signora Fontana, head of the Rome couturier establishment; Jonas Rosenfeld, Jr., vice-president of I.F.E. in charge of public relations, and Bernard Lewis, promotion manager.

Among the cities tentatively set for the tour are Boston, Philadelphia, Baltimore, Washington, Chicago, Cleveland, Dallas, Los Angeles, San Francisco, New Orleans and Atlanta.

Name Murphy Paramount Montreal Branch Manager

TORONTO: Elevation of Bob Murphy, for many years Vancouver branch manager, to Montreal branch manager, was announced Tuesday as one of four important promotions within Paramount's Canadian sales organization.

Mr. Murphy replaces Tom Dowbiggin who, because of ill health, is entering semi-retirement. Mr. Dowbiggin will continue with the Montreal branch as Consultant Sales Manager. The announcement included naming of Bob Lightstone as Vancouver branch manager. He was promoted from salesman in the Winnipeg branch. Norm Simpson has been promoted within the Winnipeg branch from booker to salesman.

Pete Smith Has Short On Hoarders of Money

MGM has completed a short subject made in cooperation with the United States Treasury Department called "Cash Stashers," in which Pete Smith shows the many accidents that could happen to people who hoard or hide money instead of investing in government savings bonds. In order to stimulate the showing of the short and the sale of government securities, MGM is putting out a special enlarged short subject press book. Mr. Smith has also made a special tape recording to be used for radio publicity for the short, which is scheduled for national release August 29.

Cinerama Deal Price $962,637

Stanley Warner will pay $962,637 for the purchase of the assets of Cinerama Productions, Inc., it was disclosed this week in a letter mailed to all creditors of Cinerama Productions.

It is understood the $962,637, or approximately that sum after adjustments are made, will be delivered to Cinerama Productions following court approval of the projected deal. Stanley Warner's petition seeking to amend the Warner consent decree was approved by Justice Augustus Hand at the Elizabethtown, N. Y., courthouse this week.

According to the letter, the assets to be sold and transferred to the new Stanley Warner-Cinerama Corp. will consist chiefly of the rights that Cinerama Productions has in the production and exhibition equipment leased from Cinerama, Inc., all of the prints of the film "This Is Cinerama," the leases of the four theatres currently exhibiting "This Is Cinerama," and 700,100 shares of stock of Cinerama, Inc.

In addition to the cash consideration, the letter noted that Cinerama Productions will receive a percentage of the net income of motion pictures produced under its license from Cinerama, Inc., and an amount equal to the value of the inventory and prepaid items transferred by Cinerama Productions.

Charles Skouras in Group Buying WINS, New York

Charles Skouras, president of National Theatres, and two radio-television station owners have bought radio station WINS, New York, from the Crosley Broadcasting Corporation.

The announced price was $450,000. Purchase is subject to Federal Communications Commission approval.

The new owners did not state their new policy, if any. The operating company will be known as Gotham Broadcasting Corporation. The men with Mr. Skouras are J. Elroy McCaw, of Seattle, and Jack Keating, also of the Coast. Mr. McCaw has interests in KLZ, Denver, a controlling interest in KELA, Chehalis-Centralia, Wash., and also in KALE, Richmond, and KYAK, Yakima, also in Wash. Mr. Keating has stations in San Francisco and Honolulu in association with Mr. McCaw, and also a station in Portland.

WINS is licensed for 50,000 watts, 24 hours per day. It was purchased by the Crosley company and its parent, the AVCO Manufacturing Corp., in August, 1946, from Hearst Radio.

Hoffberg Releases Short

Hoffberg Productions, Inc., is releasing a short called "Woodland Sketches," which features shots of wooded area and background music by the Vienna Symphony.

CBS Six Month Net Hits All-Time High

Business is definitely on the up-swing at the Columbia Broadcasting System. During the first six months of 1953, the net earnings of CBS, Inc., and domestic subsidiaries were $4,003,377, the largest in the company's history. This exceeded by 40 per cent the net of $2,851,415 for the comparable period in 1952. The net per share increased 49 cents over the $1.22 allotted in 1952. The board of directors of the corporation has voted a dividend of 40 cents per share on its Class A and Class B stock, payable September 4 to holders of record August 21, 1953.

W B Profit $796,000

Warner Bros. Pictures, Inc., the new separate production and distribution company, and subsidiary companies report for the first three months of operations ending May 30, 1953 a net profit of $796,000 after provision of $1,250,000 for federal taxes on income and after a provision of $50,000 for contingent liabilities. Film rentals, sales, etc. amounted to $17,071,000. The net profit is equivalent to 32 cents per share on the 2,474,427 shares of common stock outstanding or reserved for exchange at May 30, 1953.

Friends of Grace Moore at "This Is Love" Premiere

Friends and colleagues of the late Grace Moore were reunited this week by Warner Brothers to celebrate the New York opening of "So This Is Love." On Monday, the celebrities attended a special luncheon at Reuben's restaurant and the following night they took part in the premiere ceremonies at the Normandie theatre. Martin Starr, motion picture commentator of New York radio station WINS interviewed celebrities from the lounge of the theatre. Among the notables who attended the ceremonies were Tallulah Bankhead, Mary Martin, Jane Pickens, Ilka Chase, Cornelia Otis Skinner, Deems Taylor, Madame Jeritza, Roberta Peters, Lucretzia Bori, Geraldine Farrar, Margaret Lindsay, Kay Francis, Monica Lewis, Miriam Hopkins, Fritizi Scheff, Rise Stevens, Nadine Conner, Freda Hempel, Dorothy Sarnoff, Jarmila Novatna and Kathryn Grayson and Walter Abel, stars of the film.

Anglo-U.S. Money Talks To Begin September 22

Negotiations on British remittances to American film companies will get underway in Washington starting September 22, Eric Johnston, president of the Motion Picture Association of America, announced in New York Wednesday. He said a "large delegation" of British representatives would be coming over for the sole purpose of discussing the remittance situation.

NT Circuit 39 Week Net $1,873,521

HOLLYWOOD: A consolidated net income of $1,873,521 for the 39 weeks ended June 27, 1953 has been reported by National Theatres, Inc., organized last year after divorcement to operate National Theatres, Fox West Coast and Roxy Theatre, Inc. This figure amounts to 68 cents per share on the 2,769,486 outstanding shares of stock and compares with a net of $1,189,856, or 43 cents per share, for the corresponding period the previous year.

In his report to the stockholders, Charles P. Skouras, president, pointed out that the theatre gross income of $14,702,288 for the 13 weeks ended June 27, 1953 shows an increase of $547,995 over the corresponding period the previous year. "This," he said, "is the first quarter since 1946 in which our admission receipts were greater than in the comparable quarter of the preceding year."

The earnings for the 39 week period include a net profit of $168,000 realized from the dispositions of real estate and theatres which were disposed of either for economic reasons or to comply with the consent judgment in the anti-trust case. Although the gross income for the 39 week period was $546,602 less than the previous year, Mr. Skouras stated that this could be accounted for in the drop of operated theatres, which fell from 421 to 383.

Stellings-Gossett Firm Buys Seven Theatres

Stellings-Gossett, Inc., Charlotte, N. C., have purchased seven North Carolina theatres from H. B. Meiselman Theatres, Inc. Theatres involved in the deal are the Center, Charlotte; Strand, Waynesville; Strand, Rockingham; Flamingo Drive-In, Laurinburg; Raleigh Drive-In, Fayetteville; Manor, Wilmington, and Park, Kinston. E. G. Stellings and P. C. Gossett, partners in the firm, have also been granted charters for three other concerns, all with headquarters in Charlotte. The new companies are Stellings-Gossett Theatres of Fayetteville, Wilmington and Kinston.

Kansas City Censors Ban "Moon Is Blue"

KANSAS CITY: A majority vote of the five-member Kansas City board of appeal has banned the exhibition of United Artists "The Moon Is Blue" in this city. The board was acting on the distributor's appeal to review the decision of the city's motion picture reviewer which would have permitted the showing with the deletion of two segments of the dialogue. After reviewing the film, the board decided to ban the showing of the film here. Several places outside of Kansas City in Missouri have booked the film for September.

The National Spotlight

ALBANY

Stanley Warner's Strand used its Miracle Mirror screen for the first time with "Thunder Bay" and "Take Me to Town.". . . Fabian's Palace simultaneously plugged a 42-foot panoramic screen for "Stalag 17." . . . Jerome Fuller recently launched the new 450-car capacity Spa drive-in, outside of Saratoga on the road to Corinth. He formerly was associated with the Dix drive-in, Glens Falls. . . . Saratoga visitors included: Stanton Griffis, ex-ambassador to Sweden and Spain and ranking Paramount Pictures executive, with Bernard Gimbel, of New York; and Louis W. Schine, vice-president of Schine Circuit, Gloversville, with Mrs. Schine. . . . Eddie Bracken did his baseball act at a Booster Night staged in Hawkins Stadium by the Chamber of Commerce for the local Eastern league team. Gene Teper, Variety Club member, served as co-chairman. Tent 9 helped in the sale of tickets. . . . Stephen R. Rintoul, former president-general manager of WXKW (which signed off the air July 31), has suceeded Howard Maschmeier as general manager of Schine-owned WPTR.

ATLANTA

Harry Williams, office manager of Wallace Films, is back from Jacksonville, Fla. Howard Wallace, president of the firm, is visiting in Miami. . . . It's a happy birthday to Paul Wilson, 20th Century-Fox. . . . Frank Lowry has been added to the booking department at Columbia Pictures. . . . The Rialto theatre is now playing its fourth week of "The Moon Is Blue" to big business. . . . Sam George, Jr., son of Sam, manager of the Paramount theatre, is on a visit here. . . . John W. Mangham, president of Realart Pictures is back in his office after a trip to New York. . . . C. J. Brown, manager of the Martin theatre, Calhoun, Ga., transferred as manager to the Grand, Fitzgerald, Ga. He replaces George Slaughter who has resigned. . . . Mr. and Mrs. Ken Laird, (he is branch manager of Republic Pictures, Tampa, Fla.) is back there after a vacation spent in New York. . . . Lane Hebson, manager of Martin theatre, Sylacauga, Ala., was named as new commander of the American Legion Post No. 45 there. . . . The stork passed over the home of Mr. and Mrs. John Huff, (he is with Paramount) and left a little baby boy. . . . Foster Hotard, of New Orleans, has been added to the booking department at Paramount. . . . Joe Dumas, office manager, Republic Pictures, back at this desk after a fishing trip in Florida

BALTIMORE

Richard Dizon, Hippodrome assistant, is spending a few days in Ocean City. . . . Steve Chaseman has been appointed second assistant at the Hippodrome theatre, replacing Kenny Most, resigned. . . . Stanley Stern, Town theatre manager, in Miami on vacation. . . . Frank Hornig Jr.'s Monroe theatre has closed. . . . Mike Leventhal, general manager of Scheck Theatres, has been appointed to the Board of Motion Picture Operator Examiners, replacing Rodney Collier, Stanley theatre who has served the past six years. . . . Leon Back, Rome Circuit executive and president of the Allied MPTOM, has left for a Maine vacation. . . . Father of Clara Wible, New theatre, passed away recently while on vacation with his daughter in Connecticut. . . . Lawrence Schanberger and family, Keith's theatre, are vacationing in Atlantic City. . . . Rodney Collier, Stanley theatre manager, has returned from an Ocean City vacation. . . . Lou Sieber, president of Operator's Union Local 181, is vacationing. . . . John Dunn, censor board projectionist, is out of Mercy Hospital.

BOSTON

Ralph Iannuzzi, Warner's branch manager, is busily engaged on plans for the new sales drive bearing his name. It starts August 31 and runs through December 26. He is the proud owner of an Omega wrist watch given by the company as a token for his branch winning the national Norman Ayres Cleanup Week contest. . . . Nat Ross, veteran film salesman now with Relston, Inc., theatre candy concessionaires, has undergone surgery at the Pratt Diagnostic Hospital. He is celebrating his 42nd year in the industry. . . . Emil Perodeau, former assistant at the Saxin Fitchburg, has been transferred to the Fitchburg as assistant to Frank Boyle, who is city manager for both theatres. Con Roddy, former usher at the Saxon, has been upped to assistant manager to Joe Tuttle, newly appointed manager. . . . Sidney Michaels, son of veteran theatre manager Max Michaels of the Old Howard theatre, has received word that his play, a comedy entitled "The Three-Toed Pony" has been accepted for a pre-Broadway tryout at the Berkshire Theatre, Stockbridge, Mass. with Fay Bainter starred.

WHEN AND WHERE

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

BUFFALO

Harry Hoffert, formerly at Shea's Kensington, has been named assistant to Carl Rindcen, house manager at Shea's Buffalo. . . . Catherine Turano, booker at Republic, will be married in October. . . . Al Pierce has completed the installation of a beautiful new refreshment pavilion in the Elmwood, which he recently leased from the Shea circuit. . . . Arnold Febrey has been appointed combination office manager and salesman at the RKO Pictures exchange. Arnold, in addition to taking on the office management will cover the Syracuse territory. He succeeds Bill Cuddy here in the office manager post. . . . Jack Kundstuk, MGM manager, will visit the MGM Culver City studios the end of the month to attend a big sales pow-wow there. . . . Mary Ryan, MGM office manager, is back from a vacation trip to Quebec and St. Anne DeBeaupre. . . ."Ted" O'Shea, Paramount Distributing company VP, has recovered from a recent illness and has returned to N. Y. Ted had been "resting up" a bit across the border in Canada. . . . The Regent theatre has been leased by Magna Theatres Corp. for eleven more months, until July 1, 1954. The company will continue experimental runs of the new Todd-AO process. . . . Helen Huber, cashier at Paramount, flew to the West Coast this week to visit her sister.

CHICAGO

Stanley Kohlberg has left the Schoenstadt Circuit and will concentrate on management of the Starlite Outdoor theatre. . . . Max Roth of Capitol Films has been elected to the board of Pathe Industries. . . . Bernard Jacon, vice-president in charge of sales for I.F.E., was scheduled to visit here for three days on his tour of the company's branch offices. . . . Charles Dyer's new drive-in is being rushed to completion at Belvidere, Ill. He operates the Lyric, Earlville, Ill. . . . The Alger Circuit has taken over operation of the Apollo, Princeton, Ill., from the Bailey Circuit. . . . The McVickers, going first-run with "Let's Do It Again" and "The Farmer Takes a Wife," has raised its prices. . . . Admission prices here are in an "up" cycle, with many theatres going so far as to eliminate matinee prices, particularly for 3-D pictures. . . . The women's auxiliary of Variety Club of Illinois has scheduled a special preview at the Carnegie, Sept. 29, to raise money for La Rabida Jackson Park Sanitarium.

(Continued on opposite page).

(*Continued from opposite page*)

CINCINNATI

Rube Shor's Keith's theatre played a one-night engagement of talent from local radio stations and other sources for the benefit of the Fraternal Order of Police, in addition to the regular picture feature. Wisconsin vacationists include Mr. and Mrs. Phil Fox and Mr. and Mrs. Milton Gurian, the men of the group being branch manager for Columbia and Allied Artists, respectively. . . . More than ordinary interest is being manifest in the Variety Club's annual golf tournament to be held at the Kenwood Country Club, August 24, according to Hoyes McGowan and Rickey Rosenfeld, co-chairman of the event, to which guests will be operators, as well as some others in the area welcome this year. . . . Local drive-in theatre report a series of loudspeaker thefts, which appear to be increasing, despite extra precautions invoked.

CLEVELAND

The 3 per cent local amusement tax in suburban Lakewood enacted October 1, 1947 was repealed by the city council and became effective August 1, relieving three theatres —Detroit, Homestead and Hilliard Square—of payments averaging a total of approximately $6,000 annually. This is reportedly the first tax break in the Greater Cleveland area. . . . Jerry Kerner resigned as MGM booker to enter another business. . . . RKO branch manager Jack Bernstein is vacationing in Toronto. . . ."The Greatest Show on Earth," playing one show a night at Herbert Ochs' drive-ins in Canada, played to such tremendous business at regular prices that all available parking space was sold a half hour before showtime during the 5-day run of the picture at the London and Belleville ozoners, Ochs reports. . . . Anne Walker, Columbia booker, is back from an east coast vacation. . . . Carl Scheuch, Monogram booker, announces the birth of his second grandson born to his daughter, Mrs. Sybill Olson in Van Nuys, Calif. . . . Jack Shulman independent circuit owner, is among the low golf scorers at the Oakwood Country Club. . . . G. A. George took over the Home Theatre, Youngstown, from Kalmen Erdeky.

DENVER

Fox Inter-Mountain managerial changes announced by Frank H. Ricketson Jr., president, include the promotion of Ray Davis from the managership of the northern district to that of Denver city manager. Davis will also keep the northern Colorado cities that have previously been under his management, not including Sterling. Tom Brennan, city manager at Cheyenne, Wyo., has been promoted to manage the northern district, which will now include the Wyoming and Nebraska houses, and will include Sterling, Colo. Russell Berry has been promoted from Rock Springs, Wyo. to Cheyenne as city manager; James Auten, Longmont, moves to Rock Springs; Al Bamossy, Rawlins, Wyo., moves to North Platte, Neb., to assume the city managership, where he succeeds A. C. Stalcup, who is retiring. Jim Sutton, assistant city manager at Cheyenne, has been moved to Rawlins, Wyo., as city manager. The Longmont job is left open for the present. . . . Harold Wirthwein, Allied Artists western division manager, here conferring with C. J. Duer, branch manager, and calling on accounts. . . . Dick Ivy, who recently sold his interests in the Intermountain Film Exchange, is booking and buying for the Ted Knox houses.

DETROIT

Air Training Cadets of the RAF visiting in Birmingham, Mich. as guests of the Civil Air Patrol saw their first drive-in movie when they attended the Oak in nearby Royal Oak. . . . Krim, Highland Park holds "Anna" and "Elizabeth Is Queen" another week. . . . The Huron in Pontiac, closed a year ago, is going strong after re-opening. Lying on the west edge of town, parking is not the problem it is in downtown Pontiac. Newly installed "Futuramic" screen helps pull them in. . . . Largest ads in Pontiac daily paper are for the three drive-ins. This contrasts to Detroit area drive-ins that use only liners. . . ."Second Chance," which held over at the Fox in Detroit, is doing the same at Butterfield Theatres' Oakland in Pontiac. . . . An ad for the Waterford drive-in, Pontiac, showing "The Jazz Singer," carried a box which states, "See 'The Jazz Singer' on the new screen in the normal size and shaped picture. See the added life, color, and depth."

HARTFORD

A public hearing on application of Fred Quatrano, Waterbury, to build a drive-in theatre at Watertown, has been scheduled for Sept. 21 at State Police Headquarters, Hartford. . . . Tent 31, Variety Club of Connecticut, will sponsor a semi-pro boxing program for New Haven Evening Register's Fresh Air Fund at West Haven Municipal Stadium, on Aug. 24. Committee is headed by Sam Wasserman, acting chief barker, and general chairman. . . . Manchester Drive-In Theatre Corp. of Hartford, has opened its newly-completed $100,000 550-car Manchester drive-in, at Bolton Notch. Principals in new corporation are Bernie Menschell and John Calvocoressci of Community Amusement Corp., Hartford, and Mrs. Frances Calvocoressci of Hartford. . . . Francis M. McWeeney, Sr., Francis M. McWeeney, Jr., and Louis B. Rogow of Hartford, have filed certificate of incorporation with the Connecticut Secretary of State's offices for Loumac, Inc., with offices Hartford. New firm will handle concessions at the Pine drive-in theatre, Wolcott.

INDIANAPOLIS

Dale McFarland, general manager of Greater Indianapolis, is vacationing for the next two weeks in Michigan. . . . The Cantor circuit will open its new Lafayette Road Outdoor theatre Tuesday with a first run showing of "Invasion U.S.A.". . . Barney Brager, Republic branch manager, has lined up 19 August openings for "Sweethearts on Parade" in the state. . . . Marcia Henderson, U-I starlet, was here Thursday, promoting "Thunder Bay.". . . Mrs. Sylvia Cioroianu, mother of Johnny Cioroianu, Greater Indianapolis advertising manager, was killed when struck by a car Aug. 3. Howard Rutherford, manager of Loew's, went fishing at Monticello, upstate lake resort, over the weekend. . . . Bill Woollen has returned as manager of the Esquire, succeeding Mrs. Mildred Allen, who quit to teach school. . . . William Ricketts will reopen the Elnora, at Elnora, Sept. 1 with two changes a week.

KANSAS CITY

Durwood circuit, now operating one conventional theatre in Jefferson City, Mo., and the Skylark drive-in north of the city, will erect a 500-car drive-in with what is described as the "widest screen in the state of Missouri," for 3-D and aspect ratios up to 2.55 to 1. Another company operates a drive-in west of Jefferson City. . . . The Apollo, a Fox Midwest midtown theatre, started August 6 a showing of the made-in-India "Chandra Lekha.". . . Loew's Midland theatre in Kansas City installed a 50 by 27 screen, called "giant panorama," suitable for 3-D and CinemaScope; the first attraction to be shown on it being "The Band Wagon.". . . Maurice Druker, who joined Loew's in 1929 as an usher and has been manager of Loew's theatres at several cities, recently at the State, Providence, R. I., has taken over as manager of Loew's Midland at Kansas City; succeeding the late Howard C. Burkhardt. Larry Levy, recently Loew's manager at Reading, Pa., succeeds Mr. Druker at Providence. Edward Richardson, who has been handling the Midland since Mr. Burkhardt's death, now returns to his post at the Granada, Cleveland. . . . The Crest drive-in, of the Commonwealth circuit, put on a circus three nights. . . . The Lakeside drive-in theatre opened August 7 with "House of Wax."

LOS ANGELES

The "Row" was shocked by the sudden passing of Harold Goldstein, booker for Favorite Films. Goldstein is survived by his wife and two daughters. . . . Herb Turpie, Manley Pop-corn, checked in from Denver and Salt Lake. . . . Arnold Shaak, Ramona theatre, is back in town after vacationing in Chicago. . . . Hap Simpson has resigned as manager of the Atlantic theatre, Long Beach. . . . Don Grieve has been appointed resident manager for the B. F. Shearer Company's Phoenix territory. . . . Universal-International division manager Foster Blake flew in town from Manhattan on company business. . . . Harvey Lithgow, Warner Bros. office manager, is vacationing, with "Bill Watmough, salesman, pinch-hitting for him during the next two weeks. . . . Back from a four weeks vacation in Canada is Phyllis Weeks, Warner Bros. biller. . . . Barney Warwick has been named manager of the Atlantic, Long Beach. He formerly piloted the Circle drive-in, Long Beach, which has just been acquired by the Pacific Drive-In Corp. . . . Vicky Pineda, secretary to Fred Greenberg, Warner branch manager, returned to her desk after vacationing in New York.

MEMPHIS

First runs in Memphis have advanced admission prices and neighborhoods are expected to follow as a result of President Eisenhower's failure to sign into law a bill to repeal the 20 per cent federal admission tax. . . . State, Palace, Strand, Malco and Warner advanced prices from 50 to 60 for matinees and from 65 to 74 for evenings. . . . McRae theatre, a new show, has been opened at McRae, Ark., by Marvin Scott, owner. . . . A. L. Pilgram sold his WNC theatre, Flippin, Ark., to B. L. Brixey. . . . Ed Doherty, partner in Exhibitors Services, was in Colorado with his family on a vacation trip. . . . Alex McKinzie, Southwest

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Theatre Equipment Co., was a Memphis visitor. . . . Mr. and Mrs. W. F. Ruffin, Jr., Ruffin Amusements Co., Covington, Tenn., were in Memphis booking and shopping for their circuit. . . . Mrs. W. B. Elrod, manager, announced Linden Circle theatre in Memphis has installed an all-purpose wide screen.

MIAMI

Variety Children's Hospital was $16,329 richer recently when Mitchell Wolfson made a presentation of a check for that amount to Chief Barker Ed Melniker. The hospital is Tent 33's special pet and responsibility. . . . A 3-D film, "Black Lagoon," a Universal-International production, will have underwater scenes 'shot' at Rainbow Springs, Dunnellon, Florida, beginning in September. . . . With the Colony closing for the summer in Fort Lauderdale, Tom McConnell steps over to manage the Warner there which changes to a first run house. James Brightwell is relief manager. . . . Bob Clyman, general manager of Bernstein Theatres, reports triple crews on the construction gangs are sweating out the hoped for August 18 opening of the Turnpike drive-in. . . . Carl Jamroga resigned from the Florida State Theatres and is now associated with Wometco as relief manager at the Carib. . . . Tony Capuzzi, former theatre owner of Pennsylvania, is managing the Sheridan, Miami Beach, Fla. . . . Robert Battin is managing the Beach.

MILWAUKEE

Mr. John Freuler's downtown Atlantic theatre has reopened after having been closed during the month of June because Third street was torn up. . . . Jerry Youniss is the new manager at the Century theatre here owned by Mr. Freuler. . . . The Fox-Strand theatre will show the film "Martin Luther" beginnig Oct. 15. Rev. E. G. Tieman, pastor of Trinity Lutheran church here, announced the movie will be promoted through church bulletins, posters, speakers and other forms of advertising. . . . Jack Lorentz and J. Kemptgen, co-chairmen of the Special Shows committee for the Showman's Guild, are busy formulating plans for the first fund rasing drive which will be held in the near future. . . . Helen Harfh, head inspector at RKO exchange here, is vacationing. Another inspector there, Minnie Leistikow, is also away on her vacation. . . . Neighborhood houses here that have recently installed 3-D equipment are the Plaza and Tosa theatres.

MINNEAPOLIS

James Goggin bought the Gopher at Wheaton, Minn., from Tom Hetherington. Goggin formerly managed the Park and Royal theatres at Park Rapids, Minn., for the Home Theatres circuit. . . . Ivan Fuldauer, MGM Midwest press representative, was in. . . . Harold Lundquist has been named assistant to the division manager, M. A. Levy, at 20-Fox. Lundquist formerly was 20th-Fox salesman in northern Minnesota. . . . Sheldon Kliman, manager of the Riviera at Hastings, Minn., was married to Gertrude Goltzman of Minneapolis. . . . Kenneth Thompson bought the State at Belgrade, Minn., from Grant Hatling. Hatling recently sold another theatre at New London, Minn. . . . A 25 by 55-foot Miracle Mirror CinemaScope screen has been installed in the RKO Orpheum along with a stereophonic sound system. . . . Sheldon Rubenstein, Charles Rubenstein and Abe Kaplan have reopened their neighborhood Arion theatre. More than $15,000 was spent in refurbishing the house. . . . All drive-ins in the territory, numbering close to 70, will take up collections for the Variety heart hospital for one week starting Aug. 23.

NEW ORLEANS

Curtis F. Matherne, former field representative with U.A. is now with Bohn Motor Company. . . . Dominick J. Olister, Sr. veteran manager of theatres and up until recently, manager of Abalon, Algiers, is now with realtor Jas. H. Smith. . . . Mr. & Mrs. David Gamelli purchased the Peacock, local neighborhood, from Mike and Mary Pisciotta. . . . J. B. Dumestre, president of Southeastern Theatre Equipment, planed in from Atlanta to be at the bedside of his dying brother, Alexis C. "Lex," who succumbed August 8 at the age of 65. Dumestre, away from the industry for many years, built and operated the suburban Metrie for several years, then sold it to the United Chain. . . . Marion Francioni, Paramount's booker-stenographer, was ordered by her doctor to take an extended leave of absence. . . . The WOMPI'S gathered at the Jung Hotel on Thursday, August 6 for their second meeting to outline plans for club's activities. It was agreed upon that their first luncheon will take place Sept. 9. . . . The new Rio drive-in, Vidalia, La., opened Aug. 6.

OKLAHOMA CITY

The Agnew theatre was held up and robbed of $52, July 29, by a pair of bandits driving a stolen red convertible. . . . Shawnee, Okla.'s new drive-in theatre, the Tecumseh drive-in, was opened last week. . . . The Leachman theatre, Stillwater, Okla., was closed Friday for the installation of a giant panoramic screen. . . . Clark DeBusk, 53, Paris, Texas, owner of a theatre in Roxton, died in Greenville, Texas, July 31. . . . Hugh Gardner, prominent Neosho, Mo., theatre owner, died in St. John's hospital, Tulsa, Okla., August 1. He had entered the hospital on July 23 for a check-up following his return from a Florida vacation trip earlier in the week. . . . More than $5,000 was contributed for the "Aid to Korea" program by moviegoers in Oklahoma last week, M. Loewenstein, state chairman for the drive announced. . . . M. S. McCord, president of United Theaters, has announced that work would be renewed August 20 on a drive-in theatre near the Arkansas River in Morrilton, Ark. . . . A new drive-in theatre, the Oaklawn, will be built in Wichita, Kans. by Al C. McClure and W. L. Barritt.

PHILADELPHIA

World, art house in the center-city area, is taken over by the Faith Theatre Corp., of New York, and reopens with "Twilight Women" and "Bachelor in Paris." . . . Eureka, closed neighborhood house, taken over by record distributor David Rosen. . . . Sydney J. Poppay, manager of the Majestic, Gettysburg, Pa., announced the house has been air-conditioned. . . . The 31st annual "Comerford Day" was held last week in honor of the late M. E. Comerford by Comerford Circuit staff from Scranton, Pa., at the Boys Club Camp, Dunn Lake, Pa. . . . Harry Knowles, assistant manager of the Midway, Allentown, Pa., returned to his post after a stay in the Allentown Hospital. . . . Carl Herman, manager of the Hollywood, Pottsville, Pa., a patient in the Pottsville General Hospital suffering from an infection of the eye. . . . Comerford district managers in the Scranton-Wilkes Barre, Pa., area, under the jurisdiction of Bill Butler and Sam Friedman, staging a special "District Manager's Summer Drive." . . . William G. Humphries, prominent Lewistown, Pa., exhibitor, became a grandfather with the birth of a son to his daughter, Mrs. Patsy Bew. . . . J. J. O'Leary, Sidney Samuelson, William Goldman, Ted Schlanger and Joe Leon, local industry leaders, head the theatre collections drive for Korean relief.

PITTSBURGH

Zone manager M. A. Silver has appointed Ray C. Ayrey, a veteran of 20 years in the motion picture industry, as contact manager for the Stanley Warner company here. Ayrey will move his family to a new home in suburban Mt. Lebanon next month. . . . "The Juggler" is doing tremendous business in the Squirrel Hill theatre and has had a run of four weeks to jam-packed houses. That is most unusual for a house a little off the beaten path. . . . Quite a large number of theatres in this district are following the lead of the Fulton and are making arrangements to install the wide-screens. . . . Bill Elder, manager of the Penn, got away to the Atlantic Coast for a vacation. His duties were assumed by Marty Burnett, Loew's central district manager and Tony Coutsombies, manager of the Ritz. . . . Gene Kelly, who has spent 20 months overseas, stopped off here on his way to Hollywood for a four-day visit with his parents, Mr. and Mrs. James P. Kelly.

PORTLAND

Business is on the upgrade at nearly all first run theatres despite the transient "name" attractions. Three houses are showing product at raised prices. "Shane" held for a third week at the Orpheum and is going great. . . . "Arena" is new at the Liberty. . . . "Moon Is Blue" goes into a third session at the Mayfair after terrific opening week. . . . "Goodnight Ladies" is set for Hamrick's Playhouse stage. This is the first legit play for a Hamrick house here. . . . "Lilli" set a new attendance record at the Guild theatre during its 11-week stay. . . . Ronald Weber, J. J. Parker, accountant, is on vacation. . . . Jack Marshall, husband of Hamrick's Kathryn Marshall, has gone into business for himself as a display man.

PROVIDENCE

When "Roar of the Crowd" opened as a co-feature with "The Maze" at the Majestic, free 'starting-line' tickets to the International Grand Prix to be held at the Lonsdale Arena were awarded the first 50 persons purchasing theatre tickets. This outstanding race pits American sports-cars against European models. . . . Eddie Zack and his Hayloft Jamboree, featured on TV and records, appeared in person at Route 44 drive-in as an added attraction, with no

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advance in prices. . . . The Pike drive-in is offering extra cartoons and lollypops every Friday evening for the kiddies. . . . In one of its latest promotions to attract the 'younger set', the Boro drive-in recently awarded a fully-equipped bicycle by means of numbered tickets, which were distributed free to all juvenile patrons. . . . Harold Lancaster, Pawtucket Strand manager, is hard at work laying plans for his Blackstone Valley committee's participation in the forthcoming "Jimmy Fund" drive.

SAN FRANCISCO

Changes in Fox West Coast personnel include Henry Pines' transfered from manager, Fox, Redwood City, to manager of the California, San Jose, replacing Lloyd Howell, resigned. Herbert Gunn, manager, Alisal, Salinas, resigned and is being replaced temporarily by Duncan Knowles, manager of the Fox theatre. . . . Glen Coffey, manager, Ritz (Golden State), Hayward, resigned to become a policeman, there. Sol Bolnick, formerly of Golden State's Del Mar, San Leandro, replaced him. . . . The Vacaville, Vacaville, owned by Walter G. Preddy, San Francisco, is closed because of a disputed lease-ownership. It is reported the controversy centers around who shall operate the theatre; Don Isabella who has been operating it for the past 12 years or L. E. Blair, exhibitor of Cloverdale. . . . Harvey Hatch closed his Patio theatre at Half Moon Bay because of slow box office. . . . Chan Carpenter, United-California Theatres booker, is on sick leave. . . . Universal Exchange is being completely remodeled, redecorated and refurnished, according to an announcement.

TORONTO

Business, usually slow at this time of year, has picked up with the advance of cool weather and the playing of boxoffice champions. . . . Only two 3-D pictures dominate the scene here, with "The Charge at Feather River" at Shea's and "Fort Ti" at the Nortown. Opening of the former was highlighted by a tiein with The Toronto Telegram bringing 2,600 carrier boys and girls to a free showing of the film. . . . Al Hartshorn who has been in the Mountain Sanitarium in Hamilton for the last 12 months has been able to leave at last. He was with Famous Players before being stricken with TB. . . . Father of Norm Gray, manager Algoma, Sault Ste. Marie, died. . . . Vic Nowe, manager, Odeon Carlton, has a display of 24 paintings done in New York by Alex van Svoboda, a recent Canadian. . . . Luncheon for those attending the CinemaScope showings at the Imperial followed the screenings with Peter Meyers of 20th-Fox as host. . . . Northwest drive-in is being used every Sunday as a church by the Islington Evangel Centre.

VANCOUVER

Theatre grosses took a dive as the temperature ascended to new highs on ten successive days. A French import, "Seven Deadly Sins," was the only picture to show any life after top-rate publicity by Wally Hopp, manager of the International Cinema. . . . The Ponoka drive-in, Ponoka, Alta., a 375-car proposition, was opened recently. . . . Victor Tombe, former Saskatchewan theatreman, is the new assistant manager to Charlie Doctor at the Capitol. He replaces Paul Mojleski who resigned to join a local beauty supply company. . . . Sydney Chatton, a former film row employee and now a television producer in New York, was here on vacation and looked up his many friends in amusement business. . . . Marge Brewer, Odeon-Hastings secretary, on the sick list. . . . Harold Warren, Famous Player partner in Alberni on Vancouver Island, was here conferring with chain officials. . . . "House of Wax" is racking up top grosses in Famous Player houses in the B.C. interior. . . . Exhibitors report confection sales reach their peak during the showing of action and cowboy films. . . . The staff of the Odeon-Paradise threw a party for their departing manager Al Mitchell, who was promoted to supervisor of three New Westminster houses by the circuit. . . . Warner's manager, Earl Dalgleish, is on vacation at his summer home at Gibson, upcoast from Vancouver.

WASHINGTON

Mrs. Helen Levi Brylawski, 90, known as "Muzzy" to hundreds of her Washington friends, died August 2. She was the widow of Aaron Brylawski, one of the first motion picture theatre owners locally. . . . He died in 1929. She is survived by two sons, A. Julian Brylawski, president of the Motion Picture Theatre Owners of D.C., and Fulton, an attorney; and two daughters. . . . The Motion Picture and Television Council of the District of Columbia, at their first fall meeting on September 11, will have as guest speaker Arthur H. DeBra of the Motion Picture Association of America. . . . Frank Storty, president of Midcity Theatre Corp., is recuperating at home after recent hospitalization. . . . Ray Ayrey, formerly field supervisor with Stanley Warner Theatres in New York, has been appointed to the post of contact manager of the Pittsburgh Zone. His wife, Anne, secretary to Charles McGowan, local contact manager for Stanley Warner, has resigned to join her husband in Pittsburgh.

Edgar Mannix Signs New Contract with Loew's

WASHINGTON: Edgar J. Mannix, Loew's vice-president and member of the company's studio executive board, has signed a new two-year contract with the firm, it has been reported by the Securities and Exchange Commission. The new agreement calls for a weekly salary of $3,000, plus $200 per week to cover expenses. It runs from March 1, 1954, the expiration of the current contract, to March 1, 1956. Clauses in the contract call for a three-year extension of the agreement if both parties decide on such an extension by February 1, 1956 and a four week vacation period yearly.

Leon Levenson, 47, TOA Committeeman, Dies

Leon Levenson, 47, chairman of the concessions committee, Theatre Owners of America, and head of theatre concessions for the American Theatres Corporation, died suddenly in Boston Tuesday. A graduate of Harvard, class of 1928, he is survived by his widow and a brother.

"Eternity" Leads Heavy Gross List

Business in most of the New York Broadway and Chicago Loop first run theatres was quite hearty this past week. Pacing New York theatres was the record-smashing "From Here to Eternity" which was piling up huge grosses at the Capitol. Excellent product and a helping hand from the weatherman, who provided intermittent cloudy and rainy weather over the weekend which kept thousands away from the highways and beaches, were the reasons offered by theatremen for the upswing in business at first run situations.

See $175,000 for "Eternity"

Every opening week record of the 34-year-old Capitol theatre is expected to crumble under the weight of a predicted $175,000 gross for the initial seven days. Theatre officials estimated the week-end gross to be a huge $59,788.

"Band Wagon" is rolling along smoothly at the Radio City Music Hall with $153,000 expected for the fifth week. At the Roxy, "Gentlemen Prefer Blondes" is still jamming in patrons with a strong $103,000 seen for its fourth week. The Music Hall and the Roxy feature elaborate stage shows along with their film attractions.

A fairly good $70,000 is forecast for the first week of "Master of Ballantrae" which is doubling with Ella Fitzgerald on the stage at the Paramount. "Stalag 17" continues to hold its excellent pace at the Astor, with $31,200 expected for the sixth week. At the Criterion, "Second Chance" is holding up with an expected $17,000. "Scared Stiff" will do a predicted healthy $14,500 at the Mayfair in its sixth week.

"Stranger Wore a Gun" closed with $15,000 for its second and final week at Loew's State and was replaced by "Latin Lovers." "Dream Wife" is due for a good $15,000 for its second week at the Rivoli. The Rialto drew a strong $5,165 for the weekend bill which featured "Fear and Desire" and "The Male Brute."

"Cinerama" Paces Chicago

Leading the business pack in Chicago was "This Is Cinerama" which was kept filled to near-capacity to bring in $47,000 for its second week at Eitel's Palace. After a healthy opening over the weekend at the Chicago, "Thunder Bay" is expected to gross $70,000 for its first week. "Gentlemen Prefer Blondes" is headed for a big $36,000 second stanza after a huge opening week of $50,000.

Other first run features doing over average business in Chicago are "Pickup on South Street," "The Hitch Hiker" and "The Moon is Blue." The last mentioned anticipates $25,000 for its seventh week at the Woods.

URGES MEXICO TAX U.S. FILMS

by LUIS BECERRA CELIS

in Mexico City

A form of income tax on foreign films, similar to that in the United States on Mexican films, is among the proposals made recently by Eduardo Garduno, director general of the trade's own bank, the semi-official Banco Nacional Cinematografico, to facilitate "reconstruction of the cinematographic industry."

Mr. Garduno outlined his program at a meeting of producers held at their headquarters here. He denied that the tax would be discriminatory or in the nature of a reprisal for the taxing of Mexican films abroad. In fact, he said, such a tax would merely be an application of the regular Mexican income tax to the exhibition branch of the industry.

At the conclusion of the meeting, the producers named a committee to examine the tax suggestion and other proposals designed to increase production and improve distribution at home and abroad. Early reaction in the trade is that the proposals would mean too much Government interference in the film industry.

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Exhibitors are uneasy because of the fact that the Supreme Court has not yet acted on the Government's appeal from the permanent injunction granted exhibition groups recently against enactment of the clause of the Cinematographic Law which requires 50 per cent of playing time for Mexican films. The law was passed in October, 1952.

The Supreme Court did, however, reject the Government's appeal from the injunction Federal Judge Ignacio Burgoa some time ago granted more than 200 exhibitors against enforcement of laws passed in December, 1949, and July, 1951, demanding 50 per cent of the playing time for Mexican films. In upholding this earlier injunction, the Court agreed with the exhibitors that the laws were unconstitutional in that they violated the Constitutional guarantee of free trade.

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President Adolfo Ruiz Cortines has appointed Alfonso Cortina as new chairman of the National Cinematographic Board to succeed Jose Lelo de Larrea. Mr. de Larrea, in turn, has hotly denied published reports that he was forced to resign the post.

Said Mr. de Larrea: "I wasn't fired. I was promoted." He has been appointed a justice of the fiscal division of the Federal Supreme Court. His regime as board chairman, which began last December, was highlighted by his upholding the censors' ban on the Italian film, "OK Nero." Mr. Cortina has held several Government positions, including that of commercial attache to the Mexican Embassy in Washington.

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Mexico City exhibitors have lost yet another effort to induce the City Amusements Supervision Department to permit them to increase their admission prices by the 20 to 35 per cent the Department ordered in reductions last December. The Department has refused to allow increases even when vaudeville is presented. The Department says it doesn't object to stage shows in cinemas, but insists that these attractions be sold at the same ticket tariff as for straight film fare.

The Department only recently refused to allow higher admission prices for 3-D pictures, on top of which it demanded that the exhibitors give new, unused spectacles to patrons at no extra cost. Such a policy, say exhibitors, imperils further 3-D showings here because of the sharp cut in profits. Exhibitors now are reconsidering plans about vaudeville and favor booking only very strong pictures.

FRANCE

by HENRI KAHN

in Paris

According to reliable but unconfirmed reports, the stalemate in Franco-American negotiations on a new film pact resulted from the French Government's desire to get the U.S. film industry to promote French films in the United States. The Government, having passed the new film industry aid law, seems determined to push French films on all levels.

There is a general belief in France that Americans have conspired to keep French films out of the U.S. This has been answered by one member of the U.S. industry here who said:

"America is a country of 160,000,000 people and they all speak English. To the north, Canada, there are another 12,000,000, most of whom speak nothing but English. Then, too, there is the British Commonwealth in which English is spoken.

"Other countries making films in languages other than English have a terrible job selling those pictures in the English-speaking countries. They cannot afford to dub and sub-titles and generally bad. . . . The American does not want to see a film he cannot understand. Now and again a miracle happens. Rene Clair breaks the barrier down for a moment or two. But miracles do not happen every day."

The French, of course, do not believe this. They feel that with a little of the right kind of pressure they can bring off the miracle. In the meantime, they have stopped issuance of dubbing visas for U.S. films. One or two may be issued to whet the appetite, but that is all. France wants a new agreement along new lines.

It is reported that nothing concrete has been demanded by the French, although they have an idea that Americans should finance certain promotional schemes, including visits to the U.S. by French stars. This, according to the French, will give Americans a taste for French films.

The dubbing visa procedure, however, is a two-edged sword which affects the French exhibitor as much, if not more, than the American distributor. The Government, evidently considering that it is doing enough for exhibitors with the new aid law which grants funds for the redecoration of theatres, now is determined that local production must receive 100 per cent support. While this is going on, French exhibitors will be wondering where their next film is coming from.

INDIA

by V. DORAISWAMY

in Bombay

In order to set up a suitable policy for aiding its film industry, especially in relation to the import of Indian films, the Pakistani government has recently been busy collecting data from all the film interests in that country.

Among the questions being asked are whether the Pakistan industry could compete with Indian films if the latter were allowed to enter freely; whether the Pakistan industry favors restrictions on Indian films, and whether the Pakistan industry could survive if imports from India were completely cut off. Also being discussed is the extent of the aid, if any, which might be necessary to market Pakistan films in India and what kind of protection they might require.

A new trade agreement between India and Pakistan is due to be signed in October. Industries in both countries are hoping that whatever the terms, it will facilitate film trade between them.

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Jaimani Dewan, the new president of the Indian Motion Picture Producers Association, has suggested the creation of an export corporation or syndicate for the marketing of Indian films abroad. It would be managed jointly by producers and would aim at stabilizing the industry's economy.

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The Metro theatre in Bombay for the first time in its history showed an Indian Hindi Picture, "Do Begha Zamin," recently. The film, which has been acclaimed as an outstanding production, ultimately did the biggest business ever done by the theatre.

14th Annual Film Festival Gets Underway in Venice

The documentary shorts subjects and children's films division of the 14th International Film Festival at Venice got under way. Thirty-four countries have entered a total of 119 films in this preliminary portion of the festival. Special emphasis this year is being placed on pictures suitable for pre-adolescents. The major section of the festival gets under way August 20 and will run through September 4.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Tax Relief to Benefit the Family Trade

OBSTACLES in the path of tax relief may be avoided, with the President's promise of relief next year, by aiming more directly in favor of the little fellow—the family—who are always patrons of the movies, and the local theatre, which is essentially small business.

From the beginning, it may have been an error in policy to seek the elimination of admission taxes for movies only, which some termed discrimination, and equally an error in timing, to ask relief that might upset the Administration's program. Our request comes from the grass roots, and is intended to relieve outmoded tax pressures on the family group.

Therefore, we urge Round Table members and industry leaders to consider the suggestion that we seek the elimination of the excise tax on admissions of 55c or less—but designate that the tax may remain on admission prices higher than this amount. Such a reduction would apply to baseball or any other amusement charging admission at the box office. It would offer the greatest good to the greatest number.

It would also wipe out another objection—that the theatres could or should pass this reduction along to their patrons in the form of lower admission prices. If the tax reduction were limited to prices of 55c or less, there would be no further argument, for it would be apparent where the benefit applied and in whose favor. It would accent the fact that the movies are the family's best entertainment.

The whole project would then come in line with the intentions of the Senate Small Business Committee, for it would highlight what that Committee proposes to do, and would accomplish a straightforward result. Nothing could benefit small business in our industry more than the elimination of the 20% admission tax in the lower brackets.

Also, if and when there were increased prices of admission, in the booking of special films—which is widely objected to in small theatres—then the advanced price of 75c or $1.00 would automatically be subject to an excise tax of 20% under the law, and this might slow down a controversial practice in subsequent run theatres.

We might also remind you that the League of New York Theatres, who opposed the tax reduction for movie theatres, have practically no seats available anywhere in the house, for anything like 55c or less.

SUCCESS STORY

During the Brotherhood Week campaign this year, we received one entry without any name signed, from the RKO Fordham theatre, in the Bronx. Our secretary, looking for identification, spotted a letter written by the Borough President of the Bronx, and addressed to Sol A. Schwartz, at the theatre. She concluded he was the manager, and a contender.

We can't blame her too much, although the contenders' list was published, and Harry Mandel called up. We were properly embarrassed and apologetic, for not recognizing the President and General Manager of RKO Theatres in time to catch the error. But, thinking it over, we are not sorry at all, and hereby withdraw our apologies.

For it is all part of a success story. Sol A. Schwartz was manager of the Fordham theatre, in the Bronx, sixteen years ago—a fact that was remembered by Borough President Lyons. Sol started as an assistant at the Alhambra theatre, in 1922. He managed the Cameo, Orpheum, Prospect, Fordham and Albee, before becoming New York division manager in 1938. He was appointed Western Zone manager in 1942 and general manager of RKO out-of-town theatres in 1944; then made vice-president and elected to his present high office in January, 1951. Congratulations to a Round Table member in our files since he was manager of the City theatre, on East 14th Street, in 1935.

¶ Ready this week, and available from the Quigley Book Shop, is the substantial volume, "New Screen Techniques," edited by Martin Quigley, Jr., containing authoritative facts about the production, exhibition and exploitation of 3-D, CinemaScope, WideScreen, Cinerama and other devices, written by industry leaders, technical advisors, production experts, theatre executives or others who have made contributions to our knowledge of new arts and sciences in motion pictures.

The book will fill a need, with exhibitors in the field, who have material to prepare, explaining the size and scope of the new screen, as the public will see it in coming months. Managers of theatres will need to supply comprehensive information to their newspapermen, and to luncheon and business clubs, or other organizations and groups who will seek information.

There is a surprising degree of interest in the explanation of 3-D and widescreen devices, and the public really "wants to know" as part of their "desire to see" our new attractions. To supply yourself with a copy of "New Screen Techniques" is to provide basic material for promotion and selling approach.

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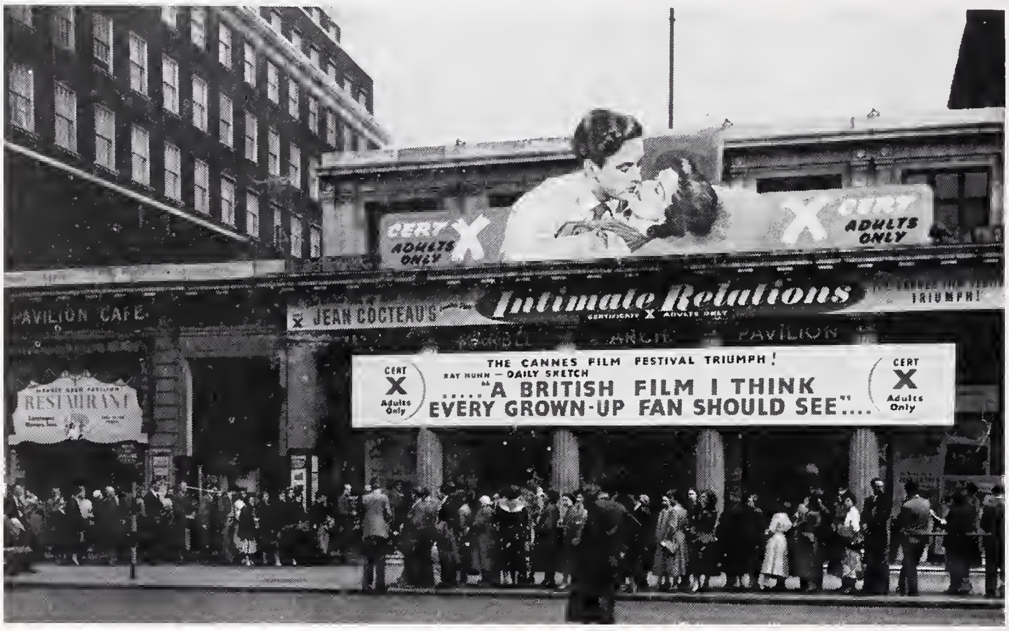
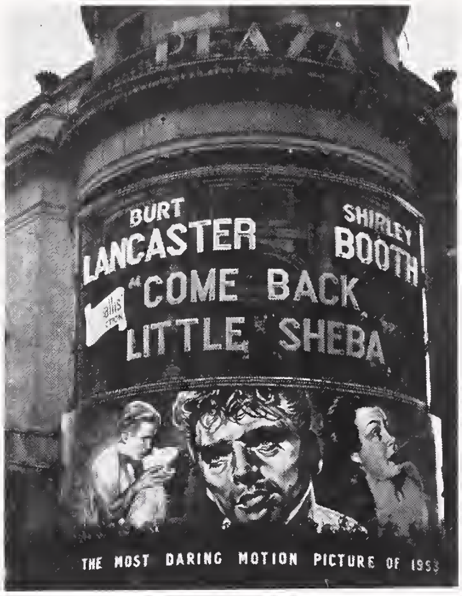
¶ We have long admired Vincent Trotta, one of the best known and best liked persons in film industry's home office sector, and now in business for himself, after many years with Paramount and National Screen as art director. It's nice to applaud when a good man gets something a little special to make up for a lifetime of hard work, something in the nature of reward and recognition of his talent. Vince is a member of the Motion Picture Pioneers, a past president of AMPA, a member of the Art Directors Club and the Society of Illustrators. But we have begun to envy his career. He has been in California to supervise the judges in the "Miss Universe" beauty pageant at Long Beach. —*Walter Brooks*

How Britain Solves Its Promotion Problems

Different selling approach for different promotional problems are displayed by British managers—who are always ingenious, always interesting and always good showmen—for the inspiration of good Round Table members.

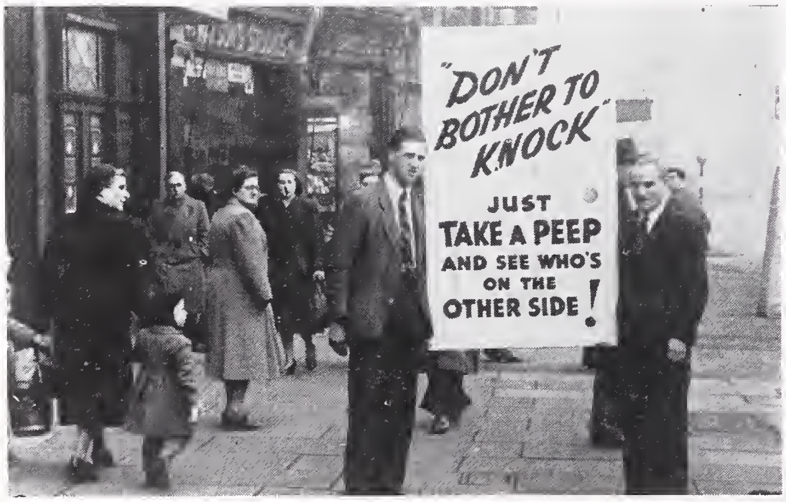
Jean Cocteau's famous play, and the winner of the Cannes Film Festival, presented special problems in billing and handling at the Adelphi theatre in London, as you can see below.


CERT X ADULTS ONLY
JEAN COCTEAU'S
Intimate Relations
PAVILION CAFE
RESTAURANT
THE CANNES FILM FESTIVAL TRIUMPH!
"...A BRITISH FILM I THINK EVERY GROWN-UP FAN SHOULD SEE"...
CERT X Adults Only

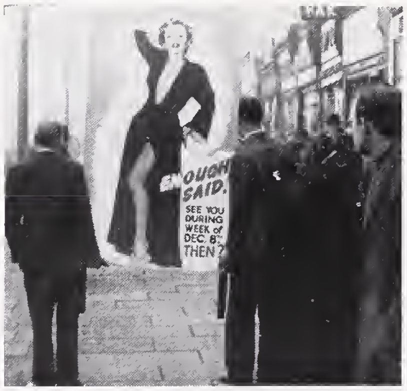

PLAZA
BURT LANCASTER
SHIRLEY BOOTH
"COME BACK LITTLE SHEBA"
THE MOST DARING MOTION PICTURE OF 1953

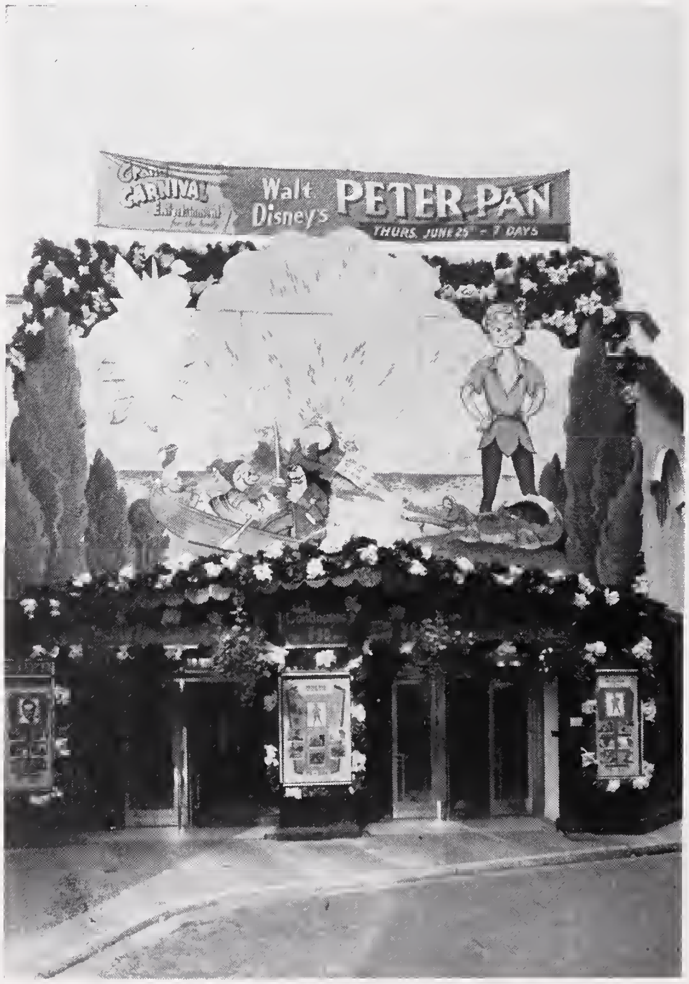
Eye-filling pictorial display at the Plaza theatre, London, with excellent use of great portrait heads.

Peter Myott, manager of the Electric Cinema, Torquay, lives up to his reputation as one of England's most enterprising exploiteers, with the grand display for "Peter Pan" shown below.


"DON'T BOTHER TO KNOCK"
JUST TAKE A PEEP AND SEE WHO'S ON THE OTHER SIDE!

Harold Shampan, manager of the Gaumont, Islington, is one who finds delight in clever ballyhoo ideas. Here is one for "Don't Bother to Knock," revealing Marilyn Monroe, as seen above, and at right, which stopped traffic and sold tickets.


ENOUGH SAID.
SEE YOU DURING WEEK OF DEC. 8th THEN?


CARNIVAL
Walt Disney's PETER PAN
THURS. JUNE 25th - 7 DAYS

101 BEST EXPLOITATION AIDS

Weber Runs Contest Into More Contests

20 Jake Weber, at Schine's Liberty theatre, Herkimer, N. Y., has really hit the jackpot with contest activities. In a single month, he has merged the interest in several local contest ideas and continued one right into another, with accumulative value, for the theatre and for the sponsors, and all local participants. First, he had the second annual "Hollywood Premiere" at his theatre, with no actual Hollywood stars present, but with members of the Herkimer High Alumnae Association selecting students to portray famous name stars, for the benefit of the Damon Runyan Cancer Fund. It has been a very big success, and will be repeated next year.

Then, he had his "Big Brother and Sister Contest" with the cooperation of the Herkimer Playground Commission. Big brothers entered their little sisters as contenders, with sponsored prizes for neatness, cuteness, etc. You can readily imagine the success of this contest idea, in a small city. Following, he held his "Miss Herkimer" and also his "Mr. Herkimer" contest, to select the most popular and best looking of the 'teen-age set, and concluding the series, he will offer the 4-H Fashion Show, on the theatre stage, with local merchants putting up prizes for the best of these young farm agriculturalists.

The exploitation angle in all of these contest ideas runs along a single theme, and in a city of 10,000 population, with a rural trading area, it built up new patronage.

Time To Write A New Speech

21 This year, it will not only be a "new movie season"—but also, a new motion picture industry, to match. In thousands of towns, there will be new dimensions, for the public to see and appreciate, and understand. One of your very best exploitation ideas, these many years past, has been to talk in a friendly way to your businessmen's association, your women's clubs, and at the various luncheon clubs that hold forth in almost every city and town in the nation. Get ready now to explain the new dimensions of film business to the Lions, the Rotary, and Kiwanis. If you don't belong to such clubs, the more you should now, in a national emergency. You can accomplish both results.

Last winter, in Florida, we lived next door to a retired school teacher whose community job (at 84, in retirement!) was to find speakers for the local Lions Club. We suggested that he ask the theatre manager, something that had never occurred to him. And he did, with surprising results. The local Lions were delighted with the theatre man. He was a showman, and a friend. He spoke in their own language, of their own problems, and he had his own good ideas to submit to the luncheon group. All good showmen have ideas—and all luncheon clubs sit in wait for a natural showman, not always knowing what they are waiting for, but still—waiting. You can fill that need by coming forward and offering your services. And you've something to talk about, to bring back that lost audience.

"Hometown USA" Is a Fine Idea

22 The American Legion, through its National Public Relations Commission, is sponsoring a campaign to put "Hometown USA" as a general troop morale project into effect, through its 17,600 local posts, in every city and town in the country. By a curious coincidence, there are just about 17,600 local theatres to exactly match this number of Legion posts and so we are twice interested, because we liked the idea of "Hometown USA" from the first mention of it in the magazine. The very idea of "Hometown USA" is the backbone of our business.

The project involves the use of tape recording, and Legion posts are urged to have available and make use of tapes that can be recorded by the families of servicemen at home, and sent to Korea, and to 49 other countries in the world, where the U. S. Armed Forces are now serving. Tape recording is not difficult, nor is it expensive. In all probability, your nearest radio or television dealer has a tape recorder in his window, right now, for sale or use, and it's no more costly or complicated than a typewriter. It would pay you to approach the Legion first.

Many Round Table members have done this exact thing, or variations of it. Many have set up direct short-wave stations in their lobby, with the cooperation of the radio "hams" who cover the globe with their amateur wireless. Many more can make a good impression with a public relations idea that is always local.

Combine Local With National Interests

23 Last month, 50,000 Boy Scouts from every country in the world gathered near Hollywood for their Annual Jamboree. Hollywood rolled out the red carpet to entertain them—and the event was called a "Scoutorama Jubilee" in salute to motion picture industry. Naturally, it was impossible for managers of local theatres, across the country, to do much about this Jamboree either before or during the event in California. But it's not too late to do something about it now, and that's our suggestion.

Every one of the boys who took the trip will return with wonderful tales of Hollywood. A good public relations job was done on the West Coast, and now it takes the local follow-up to cash in with results. By this time, you've seen newsreel coverage of the Jamboree, and it's been excellent. There is a picture coming up, an hour-long feature film produced by George Murphy and Jimmy Stewart, which will be made available to Scout troops. 20th Century-Fox has "Mr. Scoutmaster" ready for release in 700 situations this month, with a huge saturation campaign to support it.

So, contact your Scout headquarters and make your plans to take part in the follow-up, at home. Boy Scouts are invaluable to your business; make yourself valuable to them in providing space and time in which they can recall the Hollywood trip, with favorable impressions of motion pictures—past, present and future.

WORLD PREMIERE FOR GRACE MOORE STORY

Knoxville, Tennessee, reached the climax of a week-long, state-wide celebration with the premiere of Warner Brother's Technicolor musical, So This Is Love at the Tennesee theatre, with an extensive program in honor of Grace Moore, whose biography constitutes the screen story, with Kathryn Grayson in the title role. Festivities began a week in advance with a motorcade touring 22 cities across the state, honoring four girl winners of the Grace Moore Scholarship.

The Grace Moore Ball was held at the Dean Hill Country Club where 50 debutantes wore identical Grace Moore gowns, when the President of the University accepted a bronze plaque with ceremonies attended by the Governor and high civic officials. Following a visit to the Grace Moore Museum, Miss Grayson and others of the Hollywood contingent were honored at a luncheon at the Andrew Johnson hotel. A specially chartered train brought 600 visitors from Jellico, Miss Moore's home town, sixty miles away, including family and friends of the famous singing star.

Premiere events at the Tennessee theatre were broadcast over five Knoxville stations and covered by the newsreels, for television and theatre use. Press interviews and high spots introduced in an hour-long program over radio network stations. Pictures above show the excitement in front of the theatre, the welcome at the airport for Hollywood visitors, the event at the University of Tennessee and a group of stars with the President of the Chamber of Commerce, and Aubrey Couch, manager of the Tennessee theatre. Emil Bernstecker, friend of the Round Table, came up from Atlanta, representing Wilby-Kincey theatres.

'Dream Wife' Is Cooking School Idea

It's long been axiomatic that the way to a man's heart is through his stomach, so the campaign on "Dream Wife" from the Granada theatre, Duluth, Minn., is proof of the fact that some men dream of their wives in terms of cooking. Dick Empey, manager, and Harry Sears, MGM field man, made a deal with local radio stations and the Minnesota Power and Light Company to promote the "Dream Wife Cooking School" on stage at the theatre, as part of the utility company's overall campaign on "Cooking With Electricity." Naturally, this didn't cost the theatre anything, and in the vernacular, they were cooking with gas.

A "Dream Wife" contest, in which husbands described their wives, and the wives received the prizes, was part of the total effort, and a good idea, too, for even a loser was probably rewarded for trying. The contest was the talk of the town, with phone calls coming in from all over Minnesota, where the program is regularly received. Station WEBC plugged the program at least six times a day, and were highly pleased with results obtained.

Monty Salmon, managing director of the Rivoli theatre on Broadway, has a lobby art exhibit of 28 paintings—each one an artist's conception of a "Dream Wife"—but we wonder if any of them appear to be cooking anything good for supper? That wouldn't be a dream, at our house, but it might be a dream for countless bachelors.

Bob Haugen, manager of the Lyric, Minneapolis, promoted packages of Swansdown cake mix for the first 50 women attending the opening of The Lady Wants Mink.

Vacation Manager Has "Shane" Promotions

Spike Cary, vacation substitute manager at Schine's Colonial theatre, Norwich, N. Y., made a deal with a local radio station to run a contest for those who made up the largest number of other words from the letters spelling Shane—and he also put out a hitching post, in front of the theatre, with free tickets for the first 25 who drove up on horseback. Of course, not 25 did that, but the publiicity was worth a lot more.

Washington Theatres Get Sponsored Supplement

The Roth Theatre at Silver Spring, Md., a Washington, D. C. suburb, had a very special eight-page advertising supplement in the Washington Post, for the premiere of "The Little World of Don Camillo" distributed as part of the metropolitan newspaper, and underwritten by a number of cooperative advertisers. We have seldom seen a better typographical and printing job, with as much style and class. It was a very fine break for the picture, which ran simultaneously in three language versions—in English at Roth's Silver Spring theatre; in French at Roth's Plaza theatre, and in Italian, at Roth's Little theatre in downtown Washington.

National Flag Company Circularizes Trade

Sam Coolick, who was with Loew's Inc., for fourteen years and therefore an alumnus, writes from National Flag Company, where he is co-owner with Sam Z. Schatz, also a Metro graduate, to describe their flyer for extra fall business, on the subject of lobby display materials, valances and pennants, florescent strings, metal twirlers, florescent badges, and similar 3-dimensional ideas. Most recent pressbooks from the major companies have accented things which are obviously Schatz and Coolick, if we may coin new jive terms.

MGM Records arranged to have "Miss Band Wagon" (in person!) visit local radio stations and deliver albums of music from the picture to such disc jockeys as Gene Rayburne, of NBC, and other platter-spinners.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

ALADDIN AND HIS LAMP: Patricia Medina, John Sands—Play this one on a double bill with a short western. You can get by with it. Very good picture of its kind which appeals more to children. Played Saturday, July 11.—James Hardy, Shoals Theatre, Shoals, Ind.

JALOPY: Bowery Boys—The Bowery Boys are always welcome on my weekend double bills. They may be corny, but who cares when the audiences continue to howl over their zany methods? Played Friday, Saturday, July 10, 11.—James C. Balkcom, Gray Theatre, Gray, Ga.

Metro-Goldwyn-Mayer

IVANHOE: Robert Taylor, Elizabeth Taylor—Very good picture but failed at the box office. Not for small towns though it has very good acting by a wonderful cast. Played Thursday, Friday, July 16, 17.—James Hardy, Shoals Theatre, Shoals, Ind.

JEOPARDY: Barbara Stanwyck, Barry Sullivan—This was one of the most exciting movies that I have ever played and I recommend it to everyone. Barbara Stanwyck and Ralph Meeker gave some choice acting, if I've ever seen any—superb entertainment. Played Tuesday, July 14.—James C. Balkcom, Gray Theatre, Gray, Ga.

SKY FULL OF MOON: Carleton Carpenter, Jan Sterling—Regardless of the fact that some exhibitors seem to ban this show and the trade journals don't give it much of a rating, we found this show quite entertaining. It kept the patrons chuckling and laughing most of the time, and what I liked about it was that there was not a suggestive word or scene in it and no shooting or killing, although more or less on the western order. Box office was average. Played on Friday and Saturday.—George C. Clanton, Daw Theatre, Tappahannock, Va.

Paramount

ROAD TO BALI: Bob Hope, Bing Crosby, Dorothy Lamour—Played this one in extremely hot weather—also played it too late. Paramount sure does hold the little theatres back on early dates. One of Bing and Bob's best pictures. Played Sunday, Monday, July 19, 20.—James Hardy, Shoals Theatre, Shoals, Ind.

ROAD TO BALI: Bob Hope, Bing Crosby and Dorothy Lamour—Business was very much below average for this film which Paramount reckoned to be one of their supers. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, June 22, 23, 24, 25, 26, 27.—W. Robert Shepherd, Regent Cinema, South Shields, England.

SCARED STIFF: Dean Martin, Jerry Lewis, Lizabeth Scott—These boys are still doing business, but nothing compared to what they used to do. This is actually one of their best pictures and should please. Played on Sunday and Monday.—George C. Clanton, Daw Theatre, Tappahannock, Va.

VANISHED, THE: John Payne, Jan Sterling—Here is a movie that deals with the problems a southern town had after the Civil War—very realistic. John Payne very good in a beautiful Technicolor masterpiece. Played Sunday, Monday, July 19, 20.—James C. Balkcom, Gray Theatre, Gray, Ga.

WAR OF THE WORLDS, THE: Gene Barry, Ann Robinson—This spectacle production was introduced to our patrons on our new wide screen at a 5 to 3 ratio. Business good but not outstanding, dropping off in mid-week. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, July 13, 14, 15, 16, 17, 18.—W. Robert Shepherd, Regent Cinema, South Shields, England.

RKO Radio

STORY OF ROBIN HOOD: Richard Todd, Joan Rice—Very good Walt Disney picture, but failed at the box office. Costume pictures don't go in this area. In my opinion, this was much better than "Ivanhoe." Played Sunday, Monday, July 26, 27.—James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

CALL ME MADAM: Ethel Merman, Donald O'Connor—Barely paid for the picture—not enough music lovers in my town. I thought it superbly produced and the performance that Don O'Connor gave surpassed Ethel Merman's. A great musical picture, but it will probably flop in 90% of all small towns. Played Wednesday, Thursday, July 22, 23.—James C. Balkcom, Gray Theatre, Gray, Ga.

CALL ME MADAM: Ethel Merman, Donald O'Connor—Very good! Played Sunday, Monday, Tuesday, July 12, 13, 14.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

MY PAL GUS: Richard Widmark, Joanne Dru—I should have played this on Sunday-Monday because it really deserves best billing time. This is an excellent picture, one that Fox can be proud of. Don't pass it up! Played Thursday, Friday, July 9, 10.—James Hardy, Shoals Theatre, Shoals, Ind.

NIAGARA: Marilyn Monroe, Joseph Cotten—A very excellent suspense movie with scenery that was unsurpassed in beauty. It was just like taking a trip to Niagara. What could be better than beautiful Niagara, exotic Marilyn Monroe and all in Technicolor? Played Wedneseday, Thursday, July 1, 2.—James C. Balkcom, Gray Theatre, Gray, Ga.

POWDER RIVER: Rory Calhoun, Corinne Calvet—Very good but should have been colored for tops. Make more good westerns in color. Played Sunday, Monday, Tuesday, July 19, 20, 21.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

PRESIDENT'S LADY: Susan Hayward, Charlton Heston—A very good picture, but not the type for our audience. Too much darkness. Played Sunday, Monday, Tuesday, August 2, 3, 4.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

SNOWS OF KILIMANJARO: Gregory Pack, Susan Hayward—Excellent! Played Sunday, Monday, Tuesday, July 26, 27, 28.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

Universal

CITY BENEATH THE SEA: Robert Ryan, Mala Powers—Very good picture about sea divers. The color was beautiful. Did average business both nights. Played Thursday, Friday, July 30, 31.—James Hardy, Shoals Theatre, Shoals, Ind.

COLUMN SOUTH: Audie Murphy, Joan Evans—Although this was O. K., I say to Audie Murphy—don't leave your top western roles for anything like this as you just don't fit. Played Sunday, Monday, July 12, 13.—James C. Balkcom, Gray Theatre, Gray, Ga.

GIRLS IN THE NIGHT: Joyce Holden, Glenda Farrell—This is an excellent picture about something which happens every day. The title alone will bring them in. The dance Joyce Holden puts on is really tops. Play it! Played Thursday, Friday, July 23, 24.—James Hardy, Shoals Theatre, Shoals, Ind.

IT GROWS ON TREES: Irene Dunne, Dean Jagger—I thought this one was too fantastic for Irene Dunne to star in, but I did O. K. with it. Very good comedy for midweek billing. Played Tuesday, Wedneseday, July 7, 8.—James Hardy, Shoals Theatre, Shoals, Ind.

LAW AND ORDER: Ronald Reagan, Dorothy Malone—Universal certainly knows what to make for the small towns. The majority of their films seem to have the small town exhibitor in mind. This is very good. Played Friday, Saturday, July 3, 4.—James C. Balkcom, Gray Theatre, Gray, Ga.

MA AND PA KETTLE ON VACATION: Marjorie Main, Percy Kilbride—Did above average box office, but I thought it was their weakest picture to date. Played Sunday, Monday, July 5, 6.—James C. Balkcom, Gray Theatre, Gray, Ga.

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn—Give this one your best playing time. This is really a good picture that should do well in any situation—one of Dan Dailey's best. Play it! Played Sunday, Monday, July 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

SEMINOLE: Rock Hudson, Barbara Hale—Universal is making too many Indian pictures. We are getting more complaints every week from our patrons and we have been forced to quit using Indian type stories. Many parents object to their children seeing brutality in pictures. Universal better take heed of these complaints. Played Wednesday and Thursday.—George C. Clanton, Daw Theatre, Tappahannock, Va.

SEMINOLE: Rock Hudson, Barbara Hale—This one is a natural for small towns. I did below average business on it through no fault of the picture—just too many celebrations going on. Give this one your best playing time. Played Friday, Saturday, July 3, 4.—James Hardy, Shoals Theatre, Shoals, Ind.

TAKE ME TO TOWN: Ann Sheridan, Sterling Hayden—Now here is a small town natural if there ever was one. The title is very poor and that is the only bad comment I can make. Push this one for all it's worth and I guarantee that your "grumpy critics" will say, "That was swell." Played Wednesday, July 15.—James C. Balkcom, Gray Theatre, Gray, Ga.

Warner Bros.

BY THE LIGHT OF THE SILVERY MOON: Doris Day, Gordon MacRae—If you can get them in, they will really like this, as it is fine entertainment even if the story has been done many times. Played Wednesday, Thursday, July 8, 9.—James C. Balkcom, Gray Theatre, Gray, Ga.

HIGHWAY 301: Steve Cochran, Virginia Grey—Here is an excellent picture that has made many dollars for small town theatres in this area. We played it second time after theatre only eight miles away played it second time, and it did nice business. Played on Thursday and Friday.—George C. Clanton, Daw Theatre, Tappahannock, Va.

Shorts

Paramount

THERE HE GOES AGAIN: Topper—Delightful short concerning a family of skunks. Excellent and unusual photography—a sure boost for any program.—Sharon Bodenstein, Telepix Theatre, Boston, Mass.

People in The News

Arthur Doyle, currently managing director for Universal-International in Japan, has been appointed eastern and far eastern supervisor replacing **Herbert L. Tonks**, resigned. **Wallace Orr**, currently Singapore manager, will also serve as Mr. Doyle's assistant. Both appointments were announced by **Americo Aboaf**, vice-president and general sales manager.

Douglas Helgeson, former manager of Warner's Downtown, Los Angeles, has succeeded **Rollin Stonebrook**, resigned, as managing director of Eitel's Palace, Chicago.

Walt Disney arrived in New York from England Monday and is holding conferences with his New York staff and RKO executives concerning forthcoming releases. He will remain in New York for two weeks prior to returning to his Coast studio.

William S. Canning, head of public relations for the Yamins Theatres, Fall River, Mass., was honored with the "Man and Boy Award" of the Boys Club of Fall River for his contributions to the combined youth campaigns of the city.

William Ornstein, MGM trade press contact, will appear for the fifth time in the "distinctive" stories listing of the 1953 "Best American Short Stories," now in publication. Three of his stories that are listed are "The Pigeons," "Diamond in the Loaf" and "Is This the Sergeant?"

Ray C. Avery has been appointed contact manager for Stanley-Warner with headquarters in Pittsburgh, it has been announced by **M. A. Silver**, zone manager.

J. Raymond Bell, Columbia Pictures executive, has been elected to the board of director of the New York chapter of the Public Relations Society of America. He has also been named to head the eligibility and membership committees of the organization.

Stanley Asher, formerly general manager and vice-president of the Ansell Theatres in New York, has been appointed assistant to **Ralph Serpe**, head of the radio, television and short subject department of Italian Films Export, it has been announced by **E. R. Zorgniotti**, executive vice-president.

Jean Yves Bigras has been signed to a director's contract by Frontier Films, it has been announced by **Richard Jarvis**, president.

F. Elliot Witt has been appointed to the post of controller of Warner Brothers' studio in Burbank, Calif. **Cy Wilder** will continue as assistant treasurer for the Burbank studios.

To Auction Hopalongs

HOLLYWOOD: The auction sale of 200,000 feet of film, made by the late Harry Sherman, has been ordered for August 24 by Superior Court Judge Newcomb Condee. On Monday, the judge set aside the recent deal made by Hopalong Cassidy, Inc., with the executors of the Sherman estate in which $5,000 was paid for the unexhibited footage.

Mr. Sherman's daughters, Teddi and Lynne, brought the petition to void the transaction, contending they were not given an opportunity to bid on the film.

The footage, which the daughters claim may have a value in the neighborhood of a million dollars, reportedly includes a large amount of film made during the period when the producer made more than 50 Hopalong Cassidy features. William Boyd, who starred in the features, previously acquired some of the footage and released it to television.

Ampex Changes Name

The board of directors of the Ampex Electric Corporation have voted to change the firm's name to the Ampex Corporation.

Italian Film Industry Has 38 Films In Work

Italian Films Export, reporting this week in New York on the status of the Italian film industry, noted that during July 38 films were in active stages of production. Of these, seven were Italo-French projects, two Italo-English, and one Italo-Spanish. Seven major features are in production at the Cinecitta Studios, Rome. One Italo-English project is "Romeo and Juliet." Some of the stars known to American audiences, and now in these pictures are Maria Fiore, Anna Magnani, Linda Darnell, Kirk Douglas, Cornel Wilde.

Booth Reservations Huge For TESMA Meeting

In what is said to be the largest advance reservation for exhibit booths for the annual conventions of the Theatre Owners of American and the Theatre Equiment Supply and Manufacturers Assocation, set for November 1-5, Chicago, more than 125 placements have already been ordered. The equipment organization has planned open forums, demonstrations and explanations of the new screen techniques as the feature of the convention to be held at the Conrad Hilton Hotel.

MGM Meet August 31

MGM's "See For Yourself" sales conference, at which new autumn and winter releases will be shown to sales executives from all over the world, has been rescheduled for a five-day period starting August 31 at the MGM studios in Culver City, Calif., and the Ambassador Hotel, Los Angeles.

In announcing the new dates, Tuesday, Charles M. Reagan, MGM general sales manager, and Arthur M. Loew, president of Loew's International Corporation, also told of arrangements being made for theatre screenings of "Mogambo" in approximately 100 theatres scattered throughout the country.

Highlighting the screenings at the studio will be "Easy to Love," "Fort Bravo," "Kiss Me Kate," "The Long, Long Trailer," "Take the High Ground," "All the Brothers Were Valiant" and "Mogambo," plus excerpts from the company's two CinemaScope productions "Knights of the Round Table" and "Rose Marie." In an effort to enlist exhibitor cooperation, the company will conduct a contest for the best campaign on "Mogambo," following the trade shows.

"Today" TV Program To Promote New Films

NBC-TV's program "Today" will show clips from current productions of major studios in 22 markets. The segment of the show to be devoted to the scenes from the films will be five minutes in length and will have its theme "The movie for Today. Go see a movie tonight." Among the features to be presented in part in the "Prevue Cameos" are "Roman Holiday," "Little Boy Lost" and "The Captain's Paradise." Irving Zuckerman, advertising manager for Cameo Curtains, Inc., sponsors of the film clip part of the show, announced the series would go on the air over a number of stations some time in August.

A minor obstacle was thrown in the path of the company when the current royalty demands of the American Federation of Musicians for musical film backgrounds used on TV came into play. In order to avoid any dispute with the AFM, a Cameo spokesman said the company was selecting only dramatic clips and eliminating those with musical backgrounds. Standard union demands for the telecasting of theatrical films includes a payment for each musician used in the scoring and an additional payment of five per cent of the program's proceeds to the union fund.

Favorite Covers Nationally

Favorite Attractions, Inc., of New York, of which Moe Kerman is president, says it now has complete coverage of this country and Canada for the 12 pictures it recently acquired from the Bank of America, which has been holding them for varied financial reasons.

Circuits OK Warners' 3D Display Idea

Top bracket theatre men across the board have written their appreciation to Bill Brumberg, at Warners' home office in New York, for the three-dimensional displays perfected for lobby use on "House of Wax," "Beast From 20,000 Fathoms" and "Charge At Feather River." This projected-image display fixture, over 8 feet high, with title and illustration lighting up for brilliant effect in full color, has been a pet idea of Mort Blumenstock's and one that has gone over, three-ways. More than 400 wires were received, ordering the frames in advance of playdates.

Jimmy Thames, from Rowley United Theatres, Little Rock; Willard Coughlan, at the Orpheum theatre, Seattle, Norris Hadaway, manager of the Alabama theatre, Birmingham, John J. Haney, manager of the Publix Great States Patio theatre, Freeport, Ill., Bruce A. Ogilvie, manager of the Arizona Paramount, Phoenix, Frank C. Starz, Interstate Circuit, Dallas, Bob Johnson, with Fanchon and Marco, St. Louis, L. A. Starsmore, Westland theatres, Colorado Springs, Walt Hamilton, Winston theatre, Winston-Salem, N. C., Walt Jancke, Nebraska theatres, Lincoln, Floyd Stawls, Fabian theatres, Richmond, Cliff Buechel, Mary Anderson theatre, Louisville, and Leon Roundtree, for Motion Picture Theatre Owners of Alabama, Tennesee and Mississippi, were among those reporting satisfaction with the display idea.

Showmen in Action

Oscar Nyberg, manager of the Paramount theatre, Portland, Ore., getting a front page newspaper picture on that old Houdini stunt of having a local magician wriggle his way out of a straitjacket while suspended from boom hoist parked in front of his theatre on the day Houdini opened.

This We Want To See

When Andrea Millot, "The World's Most Beautiful Press Agent," made a personal appearance at the Paramount theatre, Syracuse, for All I Desire both newspapers went all out (it says here). All we desire is to see Andrea, in person.

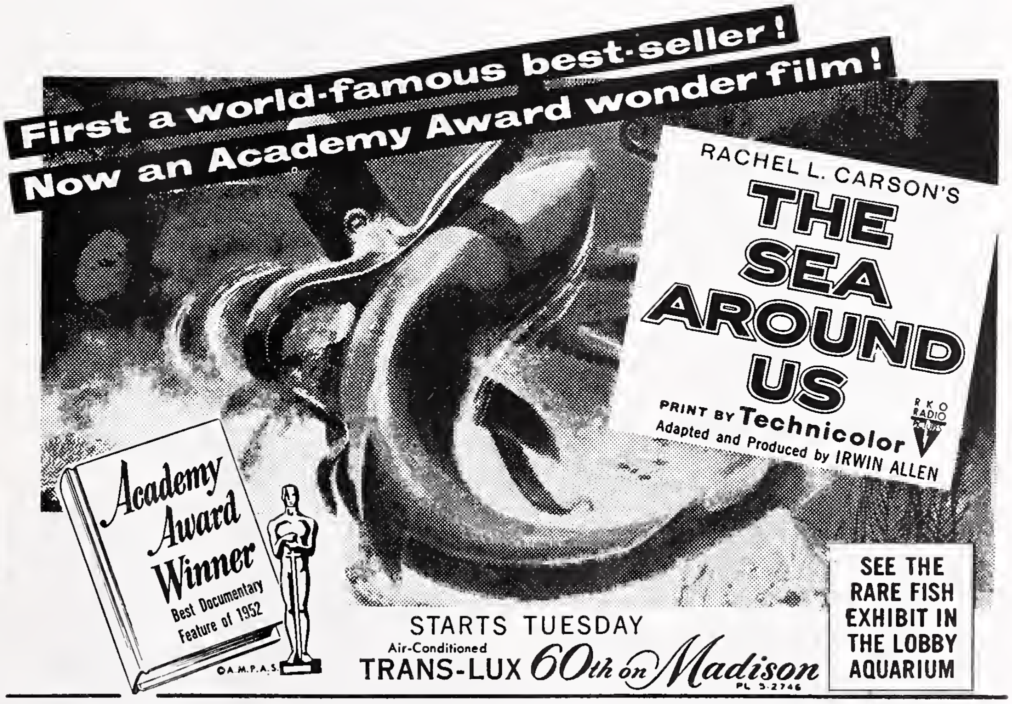
SPECIAL TRAILERS
That Get You BEST RESULTS and Always Arrive ON TIME Is What You Get From
Send Us Your Next Order!
CHICAGO 1327 S. Wabash
NEW YORK 630 Ninth Ave
FILMACK

Selling Approach

ARENA—MGM. First 3-Dimension Western, in Life-like Ansco Color. Look out! He's coming at you! This love affair happens to you! Romance, drama, such pretty girls! All the excitement of men who live dangerously. The story of the rodeo, the cowboys, the girls they love. 24-sheet is all-type for 3-D splash. 6-sheet and other pictorial posters will make cut-outs for lobby and marquee display. Two heralds, both from Cato Show Print, a regular-size folder herald at $3.50 per M., and a really giant herald (17x22) in two-colors, at $5.50 per M. Such good heralds deserve a try, and should demand attention. Newspaper ad mats are numerous and sell excitement via the 3-D process. MGM's original complete campaign mat, which sells for 35c at National Screen, contains eleven ad mats, two publicity mats and enough linotype border to last all week. Biggest bargain on Film Row. The publicity mats, offered separately, are above average and worth using. Pressbook tells you how to use 6-sheet and other display material to unusual advantage. Good suggestions for the introduction of the first 3-D western at your theatre, in new styles and schemes. Also the first 3-D coloring contest mats, for sure.

SPLIT SECOND — RKO-Radio Pictures. Steel your nerves! Here's excitement—suspense that screams! Six people caught in a desert death-trap, facing utter destruction. Drama that explodes! It took only one Split Second! 24-sheet and all posters perfect for exciting lobby and marquee display. Are you ordering enough paper to give you a strong showing? Herald is up to the high standard of this new-style RKO pressbook, and keys the campaign for showmen. Newspaper ads strong and black, and sinister, in sufficient sizes and shapes to provide for all, but no composite campaign ad mat at 35c that might encourage small theatres to buy more than their usual minimum, just to see. Quite a few exploitation ideas and photos suggested with this attraction, which has a Benrus Watch tieup that is a honey. TV and radio spots provided, available free at your RKO exchange. All-around good pressbook.

DANGEROUS WHEN WET — MGM. In color by Technicolor. Esther Williams in a bathing suit, and you have the title, fully explained. Metro's current, summertime, swim picture, which made them happy at the Radio City Music Hall. Take the plunge with her into fun and romance . . . songs and hilarity . . . you'll get that gay, vacation-time feeling. 24-sheet and all posters contrive to give you Esther and her talents as cut-outs for lobby and marquee display. Use this pictorial art. Newspaper ad mats in generous assortment have everything that Esther has to sell this picture. The big, complete campaign ad mat, which was originated by MGM, looks just a little flat in comparison with the curves in this picture, but it's still a showmanship bargain. Made to order for use with bathing beauty contests and the promotion ideas are all for merchandising swim suits. It says here (in the pressbook) "Legs pull them in" —and they may be right, at that! If you're interested in proving the point, here's your opportunity.



First a world-famous best-seller!
Now an Academy Award wonder film!

RACHEL L. CARSON'S
THE SEA AROUND US
PRINT BY Technicolor
Adapted and Produced by IRWIN ALLEN

STARTS TUESDAY
Air-Conditioned
TRANS-LUX 60th on Madison
PL 5-2746

SEE THE RARE FISH EXHIBIT IN THE LOBBY AQUARIUM

Newspaper advertising of excellent quality, planned for the premiere of RKO's "The Sea Around Us" at the Trans-Lux theatre, 60th and Madison Avenue, New York, was in keeping with Rachel L. Carson's best-seller, and had "piscatorial promotion" additionally, as lobby display.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

EVERYBODY'S BUYING 'EM! MASONITE Marquee Letters 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. Fits Wagner, Adler, Bevelite Signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GET SET FOR 3D! INTERLOCKS $150; Metallic Screen 90c sq. ft.; 24" Magazines $302; Porthole Filters $47.50 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

DEVRYS FOR EVERY SIZE THEATRE! COMplete dual Projection and Sound equipments: Mazda, $895; 1kw, $1,595; H.I., $1,995. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GREATER VALUES THAN EVER IN OUR OWN 3-story building! E-7 mechanisms, 6 months' guarantee, $475 pair; 3 unit late Automaticket register, excellent, $135; Super Simplex mechanisms, rebuilt, $750 pair; Aluminum Reels, $1.25; Hertner 65-/130 generator, like new, $675; 3D equipment at lowest prices. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SEATING

S. O. S.—SAVE ON SEATS! REBUILT THEatre chairs from $4.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

ASSISTANT THEATRE MANAGER: SINGLE, young, ex-G.I. with some theatre experience preferred. One willing to learn all phases theatre operation and who is interested in making the new and coming showbusiness his career. $50 week to start. Group and hospital insurance. Write in confidence. BOX 2734, MOTION PICTURE HERALD.

MANAGER, EXPERIENCED ALL PHASES, but particularly adept at writing good copy and daily newspaper display ads. Submit sample ads. Tell all first letter. References used your permission only. Salary $5,200 annually, group insurance, hospitalization, self and family. Good opportunity for advancement. Will reimburse moving expenses. Midwest. BOX 2731, MOTION PICTURE HERALD.

CITY MANAGER, 15 YEARS' EXPERIENCE, INcluding drive-ins. Small town or large city. Minimum salary $125. BOX 2735, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

DEVRY DRIVE-IN OUTFITS $1,595 UP (SEND for lists). In-car speakers w/4" cones $15.50 pair w/junction box; underground cable $65M. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS. HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

STUDIO EQUIPMENT

TURN ADVERSITY INTO ADVANTAGE—SHOOT local Newsreels. TV Commercials. Make advertising tie-ups with local merchandise. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Albert A. Fenyvessy, 98, Pioneer Exhibitor, Dies

ROCHESTER: Albert A. Fenyvessy, 98, whose name has been linked with motion picture exhibition since its inception, died July 31 at his home. Often called the "dean of Rochester exhibitors," Mr. Fenyvessy at one time in his career had a financial interest in over 25 theatres. He retired from active management in the late 1930's.

In 1890, he made his first venture into the theatrical field when he opened a "dime" museum in Scranton, Pa. Three years later, he leased a vaudeville theatre in Binghamton, N. Y. He moved to Buffalo in 1898 and purchased an interest in the old Olympic, Lyric and Star theatres. In 1910, he came to Rochester where he opened the two-floor 700-seat Colonial theatre. During his years of management he owned and operated many additional theatres in this area.

The family's only remaining theatrical interest is the 22-year-old Little theatre, Rochester, which is operated by Mr. Fenyvessy's daughter, Mrs. Ben Belinson. Surviving besides his daughter are five sons, three grandchildren and two great grandchildren.

Skirball's Paramount Reopens

Skirball Brothers Paramount Theatre, Steubenville, Ohio, reopened recently, equipped for 3-D and wide screen processes. The brothers acquired the house from the Ted Gamble interests.

Mass. Wage Law Affects Theatre Personnel

The new wage law in Massachusetts sets 65 cents an hour as the minimum scale. Changes which affect theatres are as follows: Inexperienced candy sales girls who have been receiving 60 cents an hour have been increased to 65 cents. Experienced candy sales girls who have been receiving $27 a week for 36 to 44 hours are limited to a maximum of 41½ hours per week for a $27 wage. Inexperienced office help who have been scheduled at 60 cents an hour have been boosted to 65 cents. The new minimum wage scale does not affect ushers.

Minimum wage for ushers is 62½ cents per hour. Ticket seller's wage was increased from 65 to 70 cents in August 1952. An increase for cleaners and doormen to 70 cents became effective last December.

Producer King Calls for Multi-Langauge Films

Frank King, producer for King Brothers Productions, told reporters in New York this week that multi-language pictures were "the one answer to rising production costs." He backed this statement with the announcement that in Germany, American films gross approximately 10 million marks annually for a company while a small German producer, making mediocre films, can gross 27 million marks.

Mr. King pointed out, "It makes sense that people prefer seeing pictures in their own native language." He also announced that Germany would surpass England in revenue in a couple of years. Since there is no television for competition there are crowds attending the theatres just as they were after the war.

The company's latest film, "The Carnival Story," which RKO will release, was made in English and German versions. Anne Baxter and Steve Cochran are starred in the English version, and Eve Bartok and Curd Jurgens in the German. Mr. King shot the English version of each scene first and then the German cast enacted the same scene, thus keeping the costs for each set down.

K-B Theatre Buys Washington House

The K-B Theatres circuit, Washington, D. C., has bought the Colony, a neighborhood house formerly operated by the Stanley Warner Corporation. The house has 900 seats, and has been improved with new seats and air conditioning. It has an "art" policy. The opening booking under the new management is a two week presentation of Alec Guinness revivals. Managing directors of the circuit are Fred Burka and Marvin J. Goldman.

Set "Sword" Premiere

Walt Disney's "The Sword and the Rose," distributed by RKO Radio, will open August 19 at the Rivoli theatre, New York.

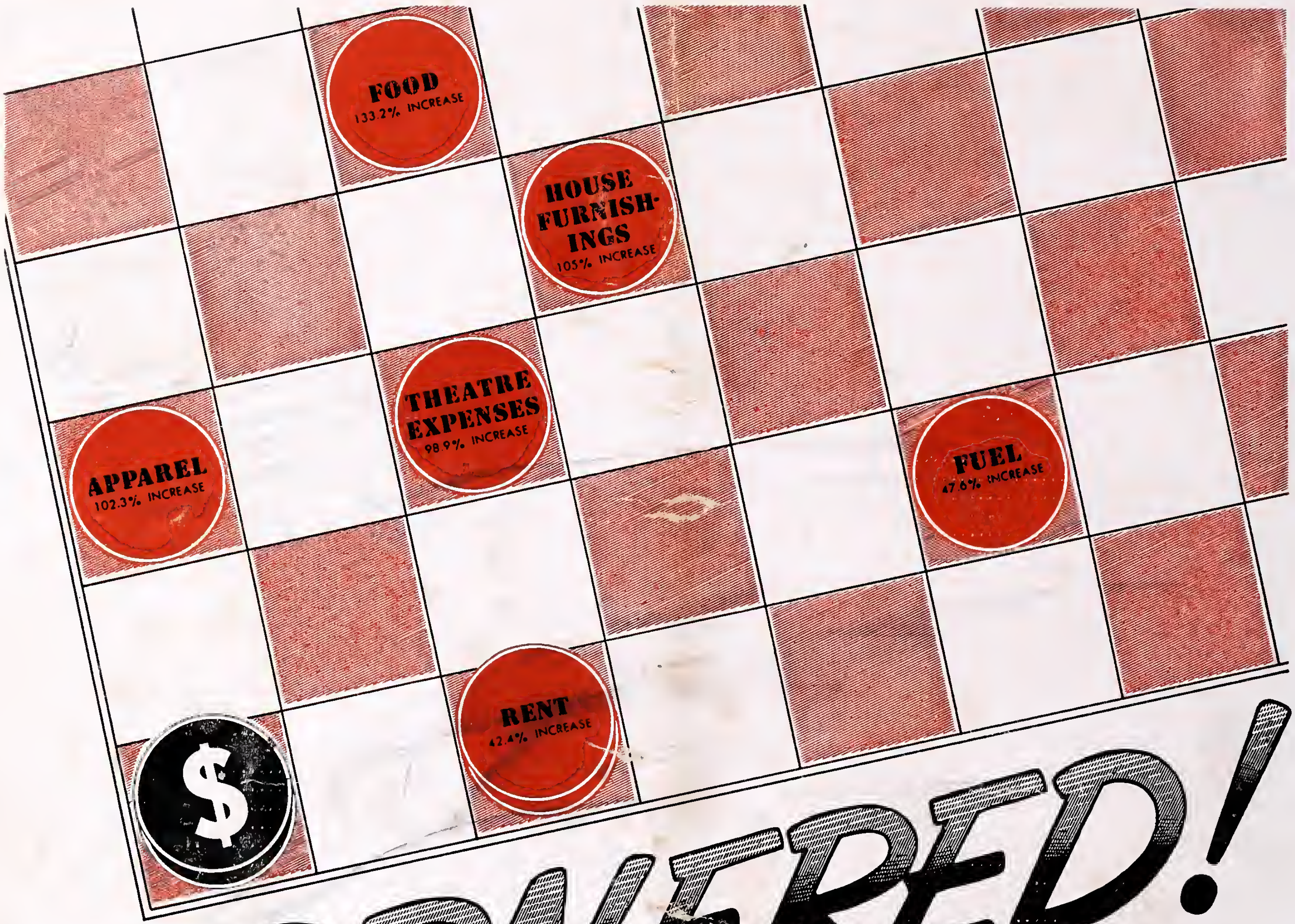
FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 130 attractions, 6,226 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PA
Abbott & Costello Go to Mars (Univ.)	–	9	30	30	3
All Ashore (Col.)	1	8	26	21	3
All I Desire (Univ.)	–	1	4	10	–
Ambush at Tomahawk Gap (Col.)	–	3	1	9	–
Angel Face (RKO)	–	2	32	23	8
*April in Paris (WB)	4	20	31	34	11
†Arena (3-D) (MGM)	–	1	2	5	1
*Bad and the Beautiful, The (MGM)	2	27	39	46	6
Battle Circus (MGM)	–	13	62	27	11
Beast from 20,000 Fathoms, The (WB)	6	23	11	8	1
Blue Gardenia, The (WB)	–	5	8	22	5
*Breaking the Sound Barrier (UA)	3	3	5	8	11
Bwana Devil (3-D) (UA)	18	15	4	5	1
By the Light of the Silvery Moon (WB)	1	31	51	17	4
Call Me Madam (20th-Fox)	3	24	36	42	21
Charge at Feather River (3-D) (WB)	8	4	1	2	–
City Beneath the Sea (Univ.)	2	1	17	21	9
Code Two (MGM)	–	3	10	–	1
Column South (Univ.)	–	3	10	14	1
Come Back, Little Sheba (Para.)	13	38	24	9	1
Confidentially Connie (MGM)	–	1	19	24	12
Count the Hours (RKO)	–	–	4	1	7
†Cow Country (AA)	–	2	1	2	1
Cry of the Hunted (MGM)	–	–	9	4	–
Dangerous When Wet (MGM)	1	19	14	–	–
Desert Legion (Univ.)	–	7	21	34	1
Desert Rats, The (20th-Fox)	–	5	9	19	1
Desert Song, The (WB)	–	1	21	17	1
*Desperate Search, The (MGM)	–	1	23	5	4
Destination Gobi (20th-Fox)	–	4	30	42	6
Down Among the Sheltering Palms (20th-Fox)	–	1	27	19	5
Dream Wife (MGM)	–	6	10	5	–
Fair Wind to Java (Rep.)	–	1	8	12	6
Farmer Takes a Wife (20th-Fox)	–	7	10	4	–
Fast Company (MGM)	–	–	7	6	2
Fort Ti (3-D) (Col.)	11	7	7	1	–
Fort Vengeance (AA)	–	–	1	5	4
*Four Poster, The (Col.)	4	2	2	5	6
Francis Covers the Big Town (Univ.)	1	15	5	1	–
Girl Next Door, The (20th-Fox)	–	4	12	6	–
Girl Who Had Everything (MGM)	–	5	16	11	1
Girls in the Night (Univ.)	–	10	14	–	3
Girls of Pleasure Island (Para.)	2	11	22	12	1
Glass Wall, The (Col.)	–	2	1	3	2
†Glory Brigade, The (20th-Fox)	–	1	3	3	1
†Great Sioux Uprising, The (Univ.)	1	1	5	2	–
Gunsmoke (Univ.)	2	21	31	24	1
Hans Christian Andersen (RKO)	17	26	3	1	1
Hitch-Hiker, The (RKO)	–	4	6	5	–
House of Wax (3-D) (WB)	50	19	4	2	1
I Confess (WB)	–	9	17	30	11
I Don't Care Girl, The (20th-Fox)	–	10	33	34	7
I Love Melvin (MGM)	–	7	44	40	14
*I'll Get You (Lippert)	5	1	–	1	–
Invaders from Mars (20th-Fox)	–	9	8	12	7
†It Came from Outer Space (3-D) (Univ.)	2	2	1	1	–
It Happens Every Thursday (Univ.)	–	2	13	16	1
Ivanhoe (MGM)	28	43	35	19	3
Jack McCall, Desperado (Col.)	–	–	17	10	5
Jalopy (AA)	2	7	8	–	4
Jamaica Run (Para.)	–	1	8	13	1
Jazz Singer, The (WB)	–	–	22	21	44
Jeopardy (MGM)	9	23	14	20	8
*Kansas City Confidential (UA)	–	5	9	5	7
Kansas Pacific (AA)	–	–	3	13	6
Lady Wants Mink (Rep.)	–	–	3	5	7
Last of the Comanches (Col.)	–	1	16	34	5
Law and Order (Univ.)	–	5	18	27	–
†Let's Do It Again (Col.)	–	3	3	7	–
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	10	31	14	–
Ma and Pa Kettle on Vacation (Univ.)	47	32	28	20	–
Magnetic Monster, The (UA)	–	–	1	5	2
Man Behind the Gun (WB)	3	16	32	16	1
Man in the Dark (3-D) (Col.)	4	9	7	5	2
Man on a Tightrope (20th-Fox)	–	–	5	13	3
Meet Me at the Fair (Univ.)	–	11	37	26	12
Member of the Wedding (Col.)	3	1	6	2	4
Mississippi Gambler (Univ.)	21	62	35	6	2
Moulin Rouge (UA)	15	27	9	16	4
Naked Spur (MGM)	8	57	54	10	4
Never Let Me Go (MGM)	–	5	38	39	2
Never Wave at a Wac (RKO)	4	38	47	7	9
Niagara (20th-Fox)	7	46	45	18	11
Off Limits (Para.)	2	16	38	23	–
Peter Pan (RKO)	34	17	3	2	–
Pickup on South Street (20th-Fox)	–	39	11	4	4
Pony Express (Para.)	–	21	24	8	1
Powder River (20th-Fox)	–	5	14	21	–
President's Lady, The (20th-Fox)	11	20	44	20	13
Prince of Pirates (Col.)	–	–	3	6	–
Queen Is Crowned, A (Univ.)	3	7	–	1	4
Raiders of the Seven Seas (UA)	–	1	1	8	2
Redhead from Wyoming (Univ.)	–	5	42	22	6
Remains to Be Seen (MGM)	–	4	22	6	1
Ride the Man Down (Rep.)	1	8	15	15	6
Rogue's March (MGM)	–	–	9	11	5
Salome (Col.)	9	34	11	1	–
San Antone (Rep.)	–	–	5	5	4
Sangaree (3-D) (Para.)	3	6	2	–	–
†Savage Mutiny (Col.)	–	–	3	5	–
Scandal at Scourie (MGM)	–	2	5	8	2
Scared Stiff (Para.)	14	29	4	2	–
Seminole (Univ.)	–	22	26	16	3
Serpent of the Nile (Col.)	–	–	2	10	1
†Shane (Para.)	7	1	–	–	–
She's Back on Broadway (WB)	1	11	31	40	10
Silver Whip (20th-Fox)	–	1	26	16	5
Small Town Girl (MGM)	–	9	29	50	3
Snows of Kilimanjaro (20th-Fox)	28	56	15	3	1
Sombrero (MGM)	1	4	16	46	3
South Sea Woman (WB)	–	6	20	6	–
Split Second (RKO)	–	1	18	14	2
Star, The (20th-Fox)	–	–	15	17	29
Stars Are Singing, The (Para.)	–	4	25	27	13
Stooge, The (Para.)	31	44	37	8	1
Story of Three Loves, The (MGM)	–	3	2	1	3
Take Me to Town (Univ.)	–	8	12	7	1
Tall Texan, The (Lippert)	5	2	2	3	1
Taxi (20th-Fox)	–	4	12	16	15
*Thief of Venice (20th-Fox)	–	2	8	7	13
Titanic (20th-Fox)	2	36	27	9	2
Tonight We Sing (20th-Fox)	–	8	2	4	9
Treasure of the Golden Condor (20th-Fox)	–	7	41	42	6
Tropic Zone (Para.)	–	7	20	25	6
Trouble Along the Way (WB)	2	9	24	53	11
Vanquished, The (Para.)	–	–	11	7	3
White Witch Doctor (20th-Fox)	11	13	5	1	–
Woman They Almost Lynched (Rep.)	7	8	13	4	1
Young Bess (MGM)	1	13	21	16	3


FOOD
133.2% INCREASE
HOUSE FURNISH-INGS
105% INCREASE
THEATRE EXPENSES
98.9% INCREASE
APPAREL
102.3% INCREASE
FUEL
47.6% INCREASE
RENT
42.4% INCREASE
$

CORNERED!

Yes, it's a pretty tight spot your DOLLAR is in... *checkmated* at every turn by high prices... *trapped* by increasing costs!

The pattern is explained, to a large extent, by the Bureau of Labor Statistics report that your *Cost-of-Living* has jumped 98.9% since 1939... with FOOD, FUEL, RENT and APPAREL leading offenders... while Exhibitors Digest adds to the bad news, the information that the cost of THEATRE EQUIPMENT and SUPPLIES has moved forward 90.8% ahead of 1940! It puts your badly cornered DOLLAR in a pretty tough spot.

However, you'll note that you *have* been *one* jump ahead... during all these years of rising costs... if you *compare* the *negligible increase*, IF ANY, you've received from NSS.

Yes, COMPARE *all* your costs, with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

AUGUST 22, 1953

MOTION PICTURE HERALD

How Many for 1953-54?

3-D

Color

Wide Screen

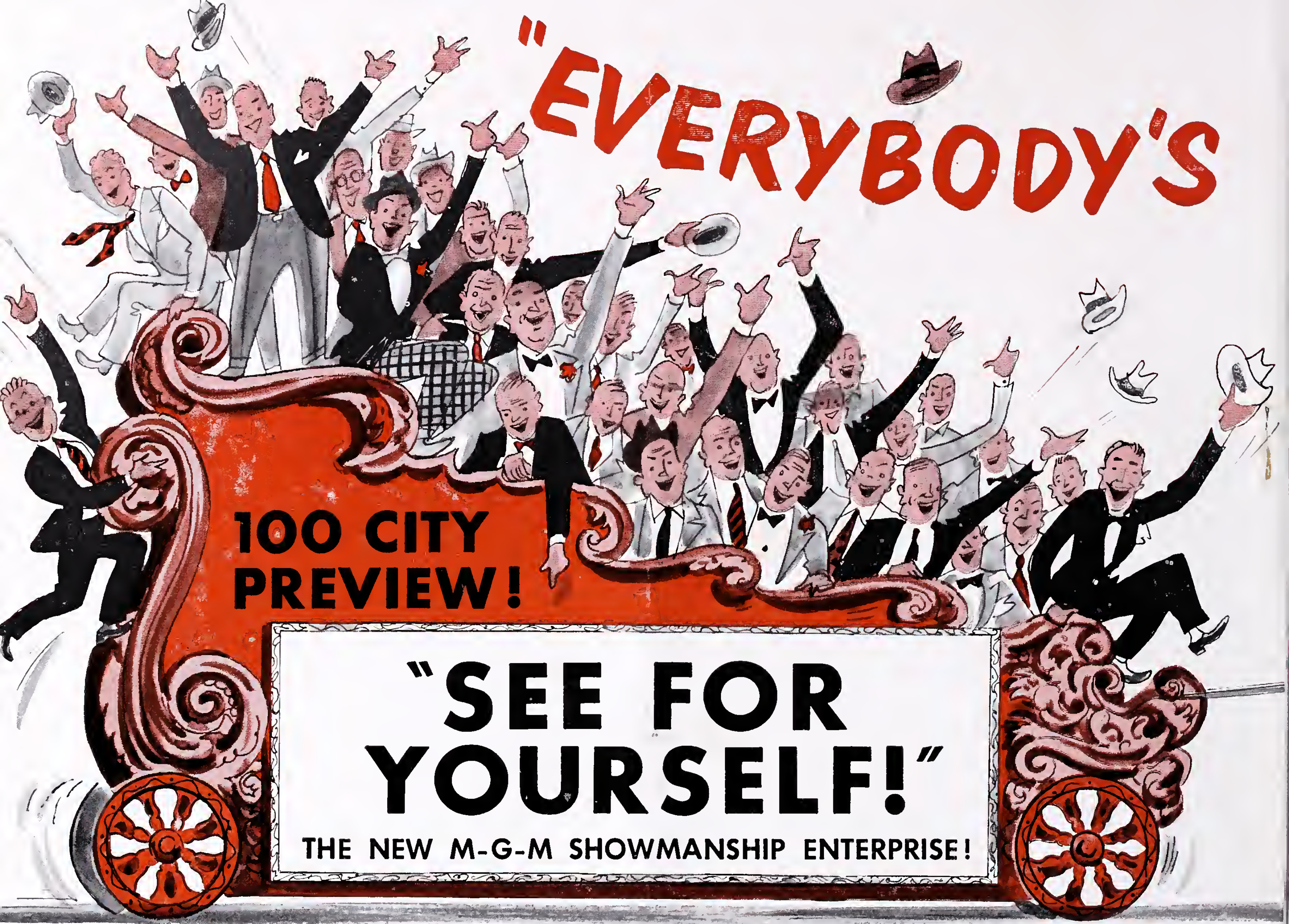
Anamorphic

Stereophonic

—A HERALD Report from Hollywood

REVIEWS (In Product Digest): THE GOLDEN BLADE, DEVIL'S CANYON, CONQUEST OF COCHISE, DOWN LAREDO WAY, THE GREAT JESSE JAMES RAID, BANDITS OF THE WEST, SKY COMMANDO, IT STARTED IN PARADISE

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*


"EVERYBODY'S
100 CITY PREVIEW!
"SEE FOR YOURSELF!"
THE NEW M-G-M SHOWMANSHIP ENTERPRISE!

WATCH FOR THE FIRST TWO PREVIEWS!

(Details in next week's trade magazines)

M-G-M's nationwide "SEE FOR YOURSELF" Trade Shows are the Talk of the Industry. Watch for others. Enter M-G-M's "Lucky Seven" Showmanship Contests. Ask for the Contest Booklet.

"MOGAMBO"

Clark Gable, Ava Gardner

(Technicolor)

In most Exchange Centers Trade Show:

SEPT. 14th

Territorial showings immediately thereafter. Don't miss this mighty attraction, the Greatest African Adventure Picture Ever Made. Authentically filmed on safari in Technicolor. Watch for the "Mogambo Showmanship Contest."

"TAKE THE HIGH GROUND!"

Richard Widmark, Karl Malden, Elaine Stewart

(Ansco Color)

In most Exchange Centers Trade Show:

SEPT. 15th

Territorial showings immediately thereafter. One of the most important offerings of the Fall season. High, wide and handsome entertainment. Enter the Showmanship Contest.

"GETTING ABOARD THE BAND WAGON!"

M-G-M's nationwide "SEE FOR YOURSELF" Previews are the Talk of the Industry. Never before has any company ever had for consecutive release such a group of GIANT ENTERTAINMENTS! We want you to share our enthusiasm. You'll remember these titles. They will be the BIG excitement in coming months. Watch for their Trade Show announcements. **AND THEY'RE ALL IN COLOR:**

Action Tops!

"FORT BRAVO" *(Ansco)*

William Holden, Eleanor Parker, John Forsythe

Broadway Musical Smash!

"KISS ME KATE" *(Ansco)*

Kathryn Grayson, Howard Keel

Spectacle! Drama! Romance!

"ALL THE BROTHERS WERE VALIANT" *(Tech.)*

Robert Taylor, Stewart Granger, Ann Blyth

Big Holiday Musical!

"EASY TO LOVE" *(Tech.)*

Esther Williams, Van Johnson, Tony Martin

Dramatic Sensation!

"TORCH SONG" *(Tech.)*

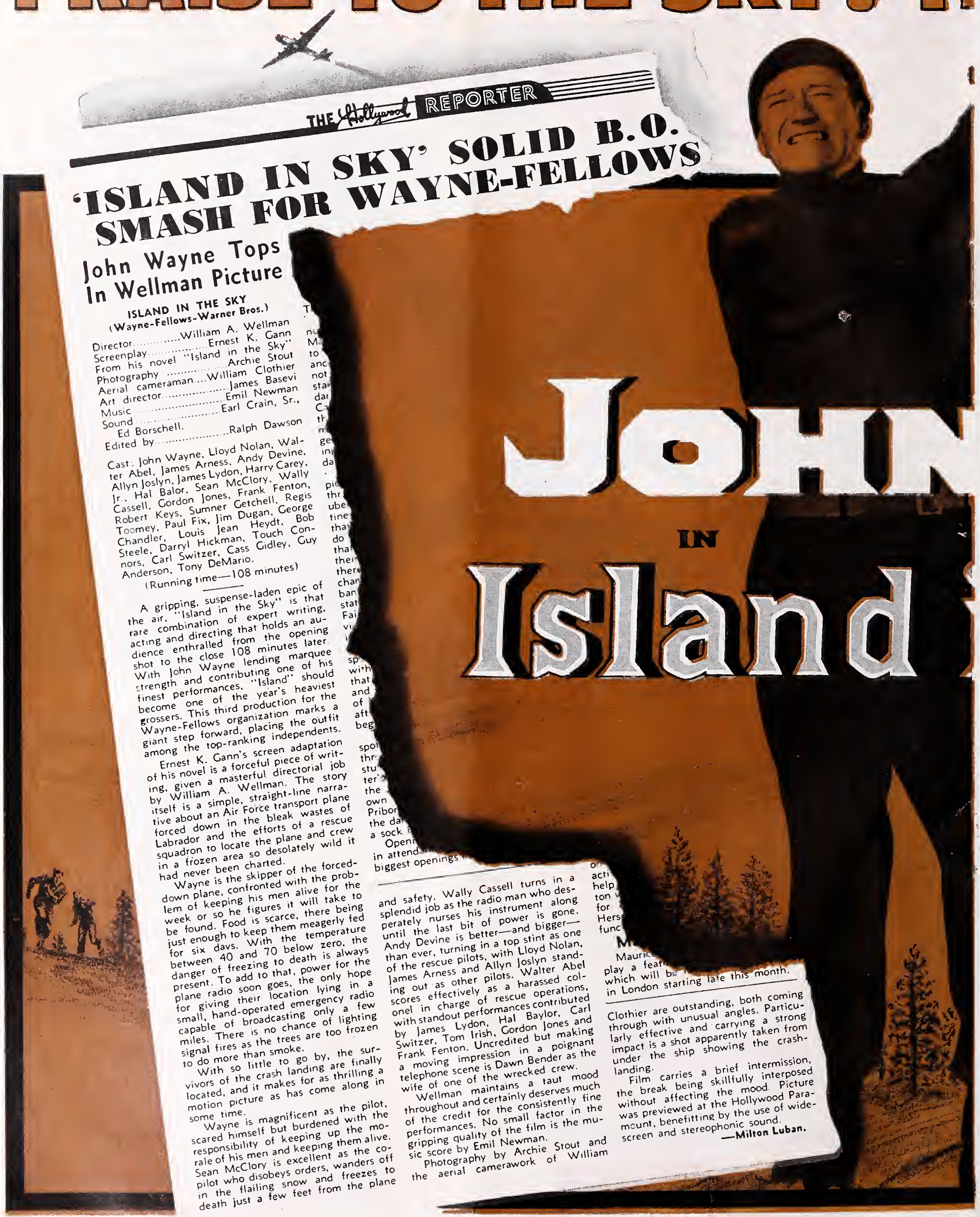
Joan Crawford, Michael Wilding

Comedy of the Year!

"THE LONG, LONG TRAILER" *(Ansco)*

Lucille Ball, Desi Arnaz

PRAISE TO THE SKY! TI



THE Hollywood REPORTER

'ISLAND IN SKY' SOLID B.O. SMASH FOR WAYNE-FELLOWS

John Wayne Tops In Wellman Picture

ISLAND IN THE SKY
(Wayne-Fellows-Warner Bros.)

Director..............William A. Wellman
Screenplay..................Ernest K. Gann
From his novel "Island in the Sky"
Photography ....Archie Stout
Aerial cameraman....William Clothier
Art director.....................James Basevi
Music ....Emil Newman
Sound ....Earl Crain, Sr.,
Ed Borschell.
Edited by......................Ralph Dawson

Cast: John Wayne, Lloyd Nolan, Walter Abel, James Arness, Andy Devine, Allyn Joslyn, James Lydon, Harry Carey, Jr., Hal Balor, Sean McClory, Wally Cassell, Gordon Jones, Frank Fenton, Robert Keys, Sumner Getchell, Regis Toomey, Paul Fix, Jim Dugan, George Chandler, Louis Jean Heydt, Bob Steele, Darryl Hickman, Touch Connors, Carl Switzer, Cass Gidley, Guy Anderson, Tony DeMario.

(Running time—108 minutes)

A gripping, suspense-laden epic of the air, "Island in the Sky" is that rare combination of expert writing, acting and directing that holds an audience enthralled from the opening shot to the close 108 minutes later. With John Wayne lending marquee strength and contributing one of his finest performances, "Island" should become one of the year's heaviest grossers. This third production for the Wayne-Fellows organization marks a giant step forward, placing the outfit among the top-ranking independents.

Ernest K. Gann's screen adaptation of his novel is a forceful piece of writing, given a masterful directorial job by William A. Wellman. The story itself is a simple, straight-line narrative about an Air Force transport plane forced down in the bleak wastes of Labrador and the efforts of a rescue squadron to locate the plane and crew in a frozen area so desolately wild it had never been charted.

Wayne is the skipper of the forced-down plane, confronted with the problem of keeping his men alive for the week or so he figures it will take to be found. Food is scarce, there being just enough to keep them meagerly fed for six days. With the temperature between 40 and 70 below zero, the danger of freezing to death is always present. To add to that, power for the plane radio soon goes, the only hope for giving their location lying in a small, hand-operated emergency radio capable of broadcasting only a few miles. There is no chance of lighting signal fires as the trees are too frozen to do more than smoke.

With so little to go by, the survivors of the crash landing are finally located, and it makes for as thrilling a motion picture as has come along in some time.

Wayne is magnificent as the pilot, scared himself but burdened with the responsibility of keeping up the morale of his men and keeping them alive. Sean McClory is excellent as the copilot who disobeys orders, wanders off in the flailing snow and freezes to death just a few feet from the plane and safety. Wally Cassell turns in a splendid job as the radio man who desperately nurses his instrument along until the last bit of power is gone. Andy Devine is better—and bigger—than ever, turning in a top stint as one of the rescue pilots, with Lloyd Nolan, James Arness and Allyn Joslyn standing out as other pilots. Walter Abel scores effectively as a harassed colonel in charge of rescue operations, with standout performances contributed by James Lydon, Hal Baylor, Carl Switzer, Tom Irish, Gordon Jones and Frank Fenton. Uncredited but making a moving impression in a poignant telephone scene is Dawn Bender as the wife of one of the wrecked crew.

Wellman maintains a taut mood throughout and certainly deserves much of the credit for the consistently fine performances. No small factor in the gripping quality of the film is the music score by Emil Newman.

Photography by Archie Stout and the aerial camerawork of William Clothier are outstanding, both coming through with unusual angles. Particularly effective and carrying a strong impact is a shot apparently taken from under the ship showing the crash-landing.

Film carries a brief intermission, the break being skillfully interposed without affecting the mood. Picture was previewed at the Hollywood Paramount, benefitting by the use of wide-screen and stereophonic sound.

—**Milton Luban.**

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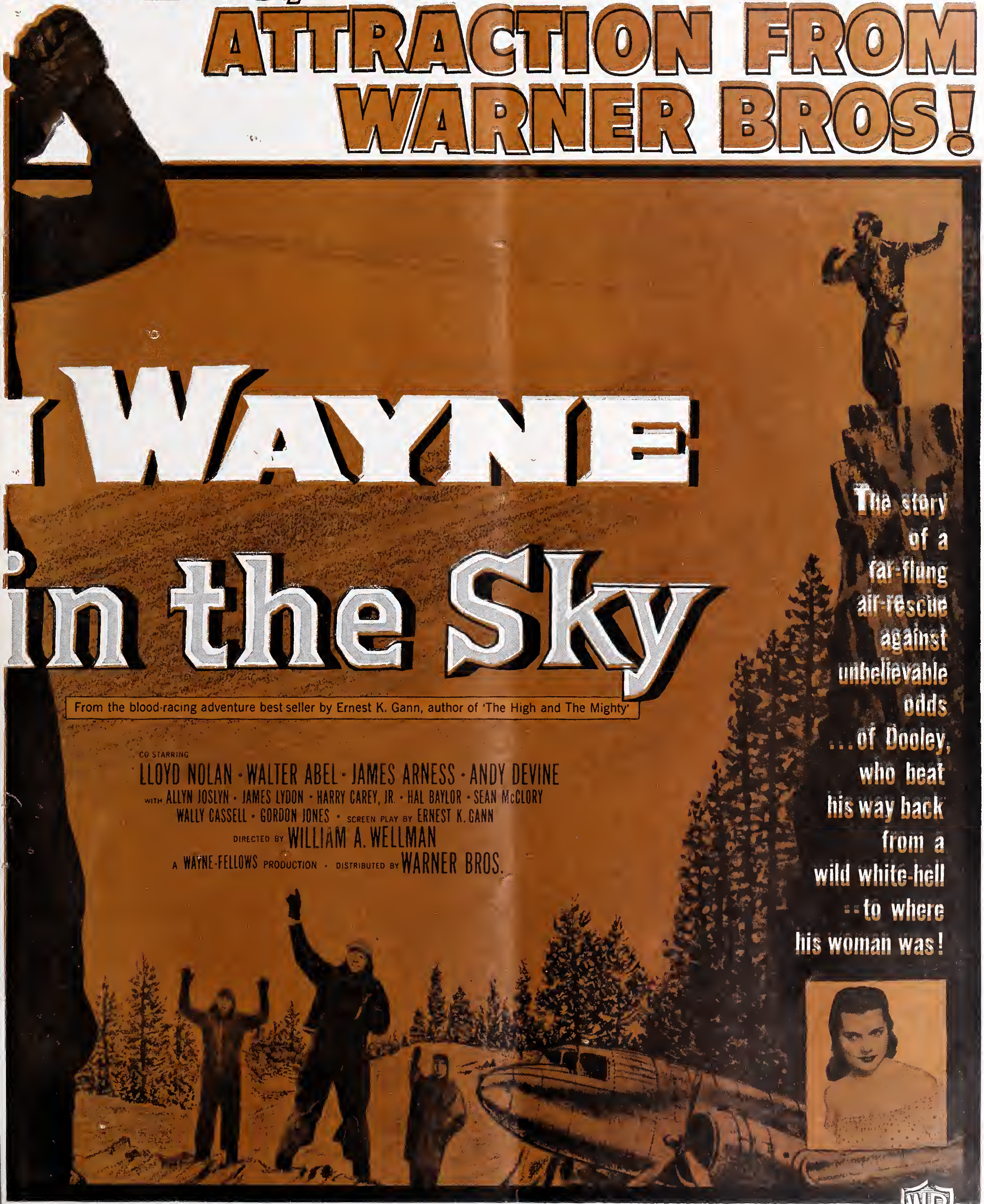
ALL ITS THRILLS THRILLINGLY HEIGHTENED BY **WARNERPHO**

HE BIG, BIG LABOR DAY ATTRACTION FROM WARNER BROS!



WAYNE

in the Sky

From the blood-racing adventure best seller by Ernest K. Gann, author of 'The High and The Mighty'

CO STARRING
LLOYD NOLAN · WALTER ABEL · JAMES ARNESS · ANDY DEVINE
WITH ALLYN JOSLYN · JAMES LYDON · HARRY CAREY, JR. · HAL BAYLOR · SEAN McCLORY
WALLY CASSELL · GORDON JONES · SCREEN PLAY BY ERNEST K. GANN
DIRECTED BY WILLIAM A. WELLMAN
A WAYNE-FELLOWS PRODUCTION · DISTRIBUTED BY WARNER BROS.

The story of a far-flung air-rescue against unbelievable odds ...of Dooley, who beat his way back from a wild white-hell --to where his woman was!

NIC SOUND

THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE OR GIANT SCREENS

'Blondes' Socko, N.Y.; VARIETY

'Blon Smash, Lou sville; VAR

'Blonde orrid Ba more;

'Blon Great, risco.;

'Blon Lush, Los ngeles; VA

'Bl Wham, Detroit;

'B Mighty, Chicago;

'Bl des Standout, Cincy; VAR

'Blo des' Very Big Philly; VAR

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 192, No. 8
August 22, 1953

Production Forecast

THE present uncertainties concerning screen aspect ratios and stereophonic sound have made the always difficult problem of planning for the future doubly complex. More than ever exhibitors are looking anxiously to Hollywood. Meanwhile the production colony is looking anxiously for public preferences as recorded at the box office.

If Hollywood does not make 'em, exhibitors can not show 'em. On the other hand, within the limits of selection enjoyed in his particular situation, an individual exhibitor must show the pictures that are produced. During the coming season the exhibitor, for the first time, may elect to show pictures in one of a variety of different standards. Some pictures, the CinemaScope productions, may only be presented in the special methods of that process. Many other features will be offered in standard, in 3-D, with or without stereophonic sound, and all photographed to permit exhibitions on wide screens in ratio of from 1.66 to 1 on to 1.85 and even 2 to 1.

These circumstances make the tabulation assembled by The HERALD's Hollywood editor, William R. Weaver, and published in this issue, of real value to all exhibitors. It can not be concluded that these statistics represent policy plans of the producers—quite the contrary, the majority of the studios do not know precisely what they will be turning out for the theatrical season which is about to begin. This in itself is virtually unparalleled.

However, at this writing certain conclusions of interest to exhibitors may be drawn from the studios' tentative plans for the 1953-54 theatrical season: 1) There will be available over 300 features suitable for exhibition in the traditional standard; 2) At least 35 features will be made in the United States for exhibition in an anamorphic lens system; 3) A higher per cent than ever before will be in color; 4) There will be some pictures in 3-D, the total number may be small if public interest in the medium diminishes or be a total of 50 features or more if 3-D enthusiasm continues; 5) CinemaScope pictures will all have 4-track composite stereophonic sound; release of other pictures with stereophonic sound will depend on exhibitor interest. Up to now 75 pictures have been recorded or re-recorded for stereophonic sound (and many more are planned) in the three track system involving the use of a separate sound head in the projection booth.

Exhibitors who, for economic or other reasons, do not make any changes in their equipment may expect a reasonable but tight supply of new features. Exhibitors who install screens with aspect ratios of 1.66 to 1.85 can feel confident that most of the new features may be exhibited without cutting off the heads and feet of players. Exhibitors who stand pat or simply put in a wider screen of course will not be ready for CinemaScope.

For some unknown reason the studios have been reluctant to make high budget attractions in 3-D. For protection purposes, several studios are shooting many pictures in standard and in 3-D in order to be prepared with a large supply of 3-D pictures for 1953-54, if necessary.

At present stereophonic sound is a major source of confusion. So far as CinemaScope is concerned, the path has been charted—a special sound head located above the projector gate is required as well as new teeth on all sprockets. What other producers will do about stereophonically recorded pictures has not been announced. Meanwhile many exhibitors are unwilling to face the prospect of having two different types of stereophonic sound heads in their projection booth. Standardization on a stereophonic sound system throughout the industry is imperative.

Exhibitors are entitled to have the clearest possible expressions from production and distribution spokesmen about the shape in which the product is to be made. After all it is the exhibitor who must pay—out of film grosses—the expenses of converting his theatre for the new techniques.

■ ■ ■

¶ When—or if—commercial operation of television transmitters is authorized in Britain, there is little likelihood that the British Broadcasting Corporation's dominant position will be disturbed. Alarmed by the opposition to sponsored TV programs, the Conservative administration has drawn up a long series of restrictions on commercial television. These include the following: 1) only a small number of commercial stations will be permitted; 2) the number under one ownership or control would be limited; 3) a controlling body could even censor scripts; and, 4) operating hours and the number and type of commercial announcements would be restricted. On such terms the theatre operators in Britain would seem to have little to worry about sponsored television because its growth, at best, will be slow.

■ ■ ■

¶ One reason for poor business in some metropolitan downtown and neighborhood theatres is because, as "Fortune" for August put it, "Americans are rapidly changing into a nation of suburbanites. Since 1947 population has increased by 15 million, but population of what loosely may be called the suburbs has increased by something like 17 million." The drive-in theatres which have been generally so successful are drawing an important part of their patronage from "suburbanites."

—*Martin Quigley, Jr.*

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Letters to the Herald

Why Tax-Free TV?

To the Editor:

Congress' strong vote for the Mason Bill has led me to believe that most Congressmen are aware of the injustice of taxing the theatre while letting television, our Number One competitor, continue untaxed. I also feel there is no desire on the part of Congress to tax television.

Now that Congress has strongly voted to exempt the motion picture theatre from the excise tax, I feel that the discrimination view was second only to the financial condition of the theatre. Now that the President's view is that he should not help part without helping all covered by the excise tax, I think we should try to set our industry apart from the excise field by comparing ourselves to tax-free television and, on these grounds, test the constitutionality of our tax.

Now that the court has ruled that even our contributions must be taxed, it appears to me that they have gone too far to justify letting television continue to be exempt from excise tax, using our movies free, in direct competition to our movies subject to twenty per cent tax in the theatre. Television is in business for profit just as the theatre is in business for a profit.

Collections from advertisers used for expenses and profits are substituting for admissions and profits just as much as our contributions taken up in theatres substitute for admissions. Admissions are merely our way of paying expenses and profits connected with operating the theatre. How many television sets could be sold if television had only advertising to sell? Therefore, they are selling entertainment and adding advertising.

While it is unlawful for us to give away our entertainment and collect contributions for service, there are many good and just arguments on this subject, and I think we should present our case to the Supreme Court and ask for a decision on the constitutionality of the theatre tax in comparison with tax-free television, thus setting ourselves apart from the excise taxes.—*VERNAL M. ELLIOTT, Manager, Clayton Theatre, Clay City, Illinois.*

Let's Plan Publicity

To the Editor:

Distributors need to check their national publicity campaigns and put it where it does the most good. More TV publicity is needed; like a cooperative program—weekly—on a nation-wide basis. (Something like Lux Radio Theatre on Radio.) Show a good picture out of release and previews of current releases. Show 'em what they are missing. Let's face it, TV is where they are. You have to get to them to sell.—*W. D. GUEST, Palace Theatre, Grapevine, Texas.*

Stereophonic Sound

To the Editor:

I have just been having one of my perennial arguments with Mr. Artistic. This is one which has to do with stereophonic sound. I have never been able to win an argument from Mr. Artistic, who is always right, and knows more about the business than anyone else, but it has invariably happened that the public has proved Mr. Artistic to be wrong.

It is my contention that in a territory like the midwest, where "Ma and Pa Kettle" are one of the biggest drawing cards, and where program Western pictures outgross some of Broadway's greatest successes, that this new sound system, while certainly it is impressive, is not a must for small theatres.

In fact, I know of several instances where the public is not even aware of stereophonic sound, and I know of others where it is actually confusing to certain patrons. Naturally, we would all like to have it, however, if its price could be reflected in additional business. It is my contention that even the present reduced price is out of reason for the small theatre in certain territories.

I recall several other arguments with Mr. Artistic. Only a short time ago I had an argument with him about theatre television. He insisted that theatre television was going to be a tremendous success, because we would be televising operas and stage successes like "South Pacific," to all the various parts of the United States. When I said that a telecast of an opera or stage show of this kind, even at best, would be inferior to taking a Technicolor picture of the same show, because the Technicolor picture could be edited, and because it could be shown as many times or at any time that the theatre wished, Mr. Artistic insisted that the very thought of the simultaneous telecast would put it over. I am not saying that theatre television is not going to play a prominent part in the future of this business, especially for news events, but I wish to call your attention to the fact that Mr. Artistic is strangely silent about theatre television now.

Stereophonic sound is wonderful in the big metropolitan cities, but a lot of spade work is going to have to be done before its cost will be worth while to the average small theatre, and I am willing that Mr. Artistic will check me six months from now to find out which one of us is right.

The things I have said, however, do not apply to the wide screen, which I think is worth every cent it will cost us to install, and much more.—*RALPH D. GOLDBERG, R. D. Goldberg Enterprises, Omaha, Nebraska.*

On the Horizon

LEADING the high summer grosses on New York's Broadway again this week was the remarkable run of Columbia's "From Here to Eternity." In its second week at the Capitol theatre it took in more than $165,000, almost double the highest amount grossed by any other film in the 34-year history of the house and more than any theatre showing pictures exclusively has ever grossed. At the Roxy the 20th-Fox "Gentlemen Prefer Blondes" totalled $534,000 at the end of its fifth week, a seven and a half year house record. MGM's "The Bandwagon" at the Radio City Music Hall registered $130,000 for its sixth week, bringing its total close to the $1,000,000 it is expected to pass before its run ends.

▶ Because of the limited supply of short focal length lenses for wide screen projection, Allied Theatre Owners of Iowa, Nebraska and South Dakota is setting up an exchange service for its members. Charles Jones, secretary of the unit, is compiling data on the size and make of each member's present lenses; also the length of throw in each theatre and the focal length of the lens required for wide screen projection.

▶ If the production companies do not expedite investigation into single-strip-single-projector 3-D systems, or other methods of insuring positive synchronization, and thus bring to quick realization or quick exposure exhibitor hopes bred by their unproved publicity, many showmen may be made to miss the 3-D gravy train entirely through waiting too long to get aboard.

▶ Sales of Eastman Kodak Company and its consolidated subsidiaries in the U. S. for the 24 weeks ended June 14 were $286,382,170, about 15 per cent more than the $249,924,131 for the same period last year. Net earnings of $22,531,833 increased 24 per cent from $18,178,388 for the first half of last year, the company reported.

▶ The re-use of polarized glasses for viewing 3-D motion pictures is being studied by the U. S. Public Health Service to determine whether or not there is any danger of infection or disease being carried. Department officials stress, however, that regulations of use of the glasses is strictly a local matter and that the Public Health Service can only make recommendations.

▶ Theatres booking the telecast of the Notre Dame home football games this autumn are expected to charge from $1 to $1.50 per seat according to a spokesman for Box Office Television, the programming agency which is packaging the events for theatre use.

▶ More than 50 per cent of the theatres in the RKO circuit have been equipped with the Miracle Mirror wide screen and the balance of the houses will be so equipped before the autumn, according to William W. Howard, vice-president of the theatre company.

▶ U.S.S.R. Commissars of Culture are giving a glimpse of their movies to the panting outside world again. Pictures from behind the Iron Curtain will be among the principal attractions at the Venice Annual Film Festival which opened last week and runs until mid-September. Russia, Hungary, Poland and Czechoslovakia — long absent from the international competition—have shipped some of their star productions to compete with those of 31 other nations.

▶ There'll be peace in the sales field until September, at any rate. The contract between the distributors and the Colosseum of Motion Picture Salesmen has been extended 60 days and it's agreed both parties will resume negotiating September 8. The extension also provides that salary increases and expense allowances which may result from negotiations will be retroactive to February 17.

▶ Lighter reels and containers are desirable, everyone agrees, but strangely are more expensive. Various companies now experimenting with materials under the recent pressure for economies in shipping, are finding this out. This is apart from the question of durability. Plastic reels, for instance, recently developed, weigh four pounds in 23 inch dimensions for 3-D, against six for metal. However, they cost $11 against metal's $6. Another company has developed fibre glass containers. Developing was so expensive it has had to obtain refinancing. Some companies are using corrugated containers for air express and interoffice deliveries; but these are not durable enough for the hard handling containers get in shipping.

▶ It would seem Magna, developing the Todd AO large screen process, will be experimenting for some time to come. The company has arranged to lease the Regent Theatre, Buffalo, for another 11 months. Test runs are conducted there.

▶ The introduction of new screen techniques has not resulted in complicating the labor situation, as was anticipated in some corners. Richard Walsh, president of the International Alliance of Theatrical and Stage Employees, in a byline article in the August 18 "New York World Telegram and Sun," reported that the coming of 3-D has been marked by an "almost complete absence of labor troubles."

▶ In an apparent economy move, and one that was unexpected, Texas COMPO has cancelled the conference it has scheduled for September 28-30 and has returned such reservations as had been made. It also was announced that the organization's press department was closing immediately and that the group's Dallas offices October 1.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures

HERMANN PLACE, president of General Precision and National Theatre Supply; Earl I. Sponable, 20th-Fox research director, and Al Lichtman, director of distribution for 20th-Fox at a CinemaScope clinic in New York last Monday. See page 19.

MALCOLM KINGSBERG, right, former RKO Theatres president, this week joined Loew's, Inc., in an executive capacity. Mr. Kingsberg went to Keith-Albee-Orpheum, predecessor of RKO Theatres in the early 1930s as M. J. Meehan's representative. He was president of the circuit from 1946 to 1950.

PREMIERE of MGM's "The Band Wagon" at the Egyptian theatre, Hollywood. Shown are Gene Kelly, Ann Miller and Fred Astaire, star of the picture.

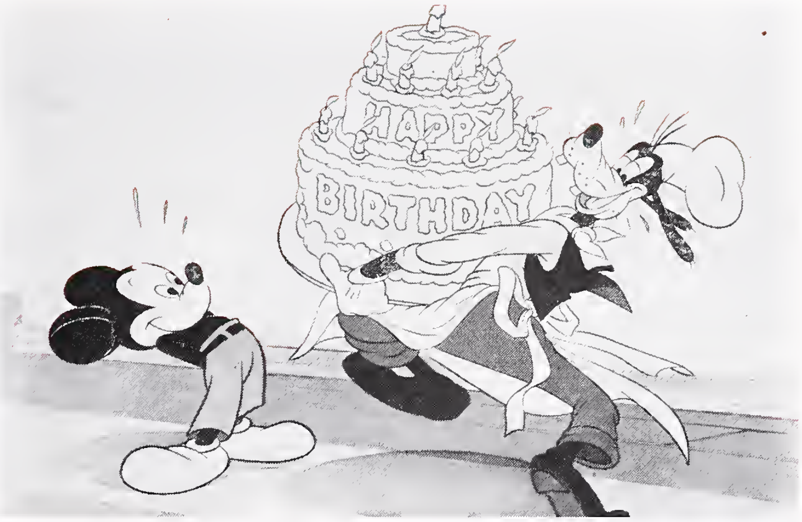
JACK L. WARNER, Edna Ferber, George Stevens and Henry Ginsberg meet at the Warner studios in Burbank where Mr. Warner announced plans for the production of Miss Ferber's latest novel, "Giant," to be made in the recently announced WarnerSuperScope process.

STARS of stage, screen and radio turned out for the special opening of Warners' "So This Is Love" at the Normandie theatre, New York. At right, Martin Starr, radio commentator, greets Monica Lewis, Walter Abel and Rosemarie Sheer. The film depicts the life of Grace Moore.

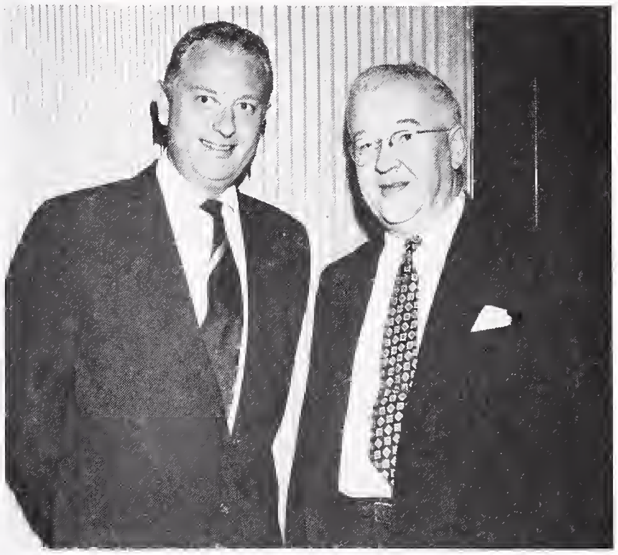
HENRY KOSTER, director of "The Robe," in New York this week told how it was to guide the first CinemaScope picture to completion. The 20th-Fox director is flanked by critics Irene Thirer and Wanda Hale.

BREAKING GROUND for the Walter Reade TV station WRTV at Eatontown, N. J. Left to right: Jackie Cooper; Paul Petersen, assistant manager of the circuit; F. Bliss Price, wielding the shovel; Hervey Keator, manager of the Eatontown Drive-In; Walter Reade, Jr.; Hildegarde, and Ira Wolcott, sheriff of Eatontown.

SAM GORELICK, RKO Radio Chicago branch manager, receives a watch, first prize in the Silver Jubilee Drive, at the company's sales meeting. Left to right, Nat Levy, east-south division manager; Mr. Gorelick; James R. Grainger, president of the company; Herb Greenblatt, midwest district manager; Charles Boasberg, general sales head, and his assistant, Walter Branson.



MICKEY MOUSE is celebrating his 25th birthday, marked here by a cake from Goofy and by the Disney Studio by the release of "Mickey's Birthday Party."

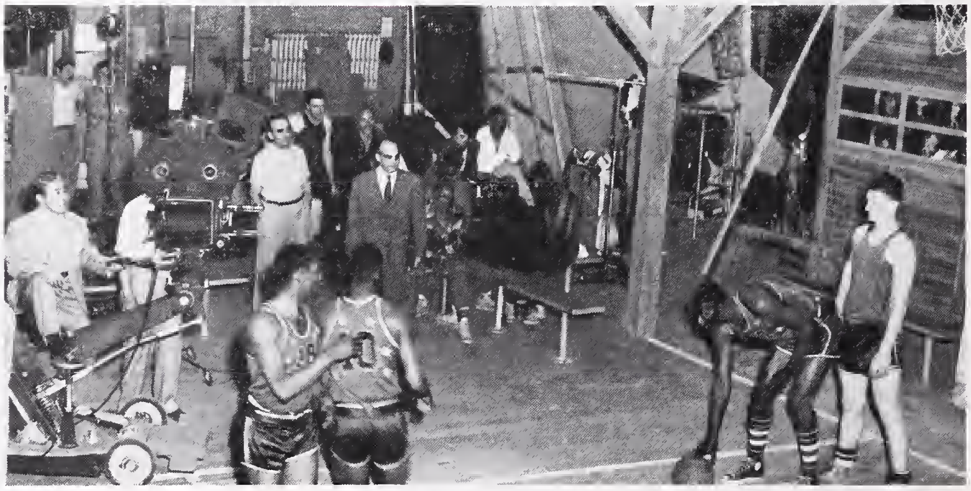


ATTENDING the screening of RKO's "Devil's Canyon" in 3-D at the RKO 86th Street, New York, are Alfred Crown, RKO foreign manager, and Walter J. Higgins of the Prudential circuit.

JOHN I. CRABTREE, head of the photographic chemistry department of Kodak Research Laboratories, this week completed 40 years of service with the Eastman Kodak Company. The occasion was marked by his associates and friends at a dinner Wednesday. The recipient of many international scientific honors, he has been an SMPTE leader.

MICOL FONTANA, below, Italian couturiere, confers with Jonas Rosenfield, Jr., IFE advertising and publicity vice-president, and Bernard Lewis, promotion manager, on plans for "Three Girls from Rome."

THE CARLTON theatre, Upton Park, London, reopened last week, rebuilt after its almost total destruction by bombs during the war. Here Herbert Wilcox addresses the audience at the Associated British Cinema theatre, flanked by the Mayor of East Ham, L. A. V. Bennett; Margaret Lockwood, Sam Luton, manager of the theatre; Robert Beatty, Elizabeth Allen, Kieron Moore and Tom O'Brien, M.P.

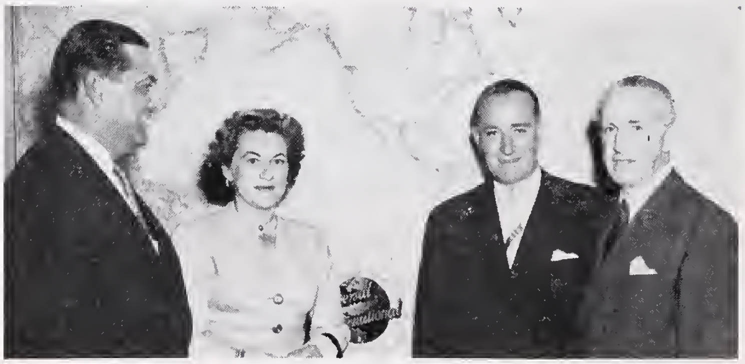


JAMES WONG HOWE, behind camera, right, directs his first picture after years as a famed cameraman. The picture is "Go, Man, Go," featuring the Harlem Globetrotters and produced by Alfred Palca.

ANDREW NEATROUR, Associated British Cinemas publicity chief, receives a silver sombrero as the Variety Club Champion International Press Guy. With him are C. J. Latta, director of Associated British Picture Corp., and D. J. Goodlatte, director of ABC.

CHARLES B. GARRETT, right, MGM publicity and 16mm executive in Cuba, was a recent New York visitor.

EDOUARD PHILIPS and Mrs. Philips, center below, are greeted by Ben Cohn and Americo Aboaf, Universal foreign sales head at the U-I home office. Mr. Philips is a leading exhibitor in Brussels, Belgium.



Stereophonic, Anamorphic Box Score from Hollywood

by WILLIAM R. WEAVER
Hollywood Editor

THE STUDIO SHAPE-UP

	Wide Screen	*3-D*	*Color*	*Anamorphic*	*Stereophonic*	*Standard*
Allied Artists	33	2	8	1	0	32
Columbia	30	30	20	1	30	29
Lippert	5	0	5	0	0	30
MGM	38	1	33	6	38	31
Paramount*	—	—	—	—	—	—
Republic	20	0	15	0	0	20
RKO*	—	—	—	—	—	—
20th-Fox	10	0	30	20	20	14
United Artists	62	4	33	2	3	62
U-International	33	?	25	0	?	33
Warner Bros.**	6	6	6	6	6	6

* Information not available from companies. ** Announced thus far.

Under "wide screen" are grouped all aspect ratios greater than 1.33:1 but not more than 2:1. Under "anamorphic" are grouped CinemaScope, WarnerSuperScope and Vistarama. "Stereophonic" is used here as a round term embracing all multi-channel sound systems. "Standard" is applied to all pictures that can be exhibited on a standard 1.33:1 screen from a single projector, without regard to whether they are available also in any of the new screen techniques.

What is Hollywood going to give us for product in 1953-54?

How much tooling-up have we got to do to handle it?

How's 3-D standing up?

What's the score on stereophonic sound?

Well, if Hollywood were sure about the answers to the last two of these questions, it would be happy to give out with a firm reply to the first of them, and the answer to the second would be crystal clear.

Of course nothing so cozy as that is the case.

Ear Cocked to Catch First Clear Note of Certainty

No. On the unhappy contrary, Hollywood has its ear cocked to catch the first clear note of certainty that they know will be sounded sooner or later, and one way or the other, by the growing number of exhibitors whose growing experience with 3-D and S-S (to coin a convenience) will tip off the trend. Up to now there's been nothing but discord in the reports—a smash at one theatre, a crash at another—and the planners of product admit they know, as the saying is, from nothing. Making it unanimous for the trade.

Nevertheless, and with fingers as cramped from crossing as anybody's, it is possible to present at this perplexing time and herewith a rough-hewn though hard-wrought and soundly-meant chart reflecting (as of August 14, it is well to say) the present expectations of the principal providers of product with respect to the number of pictures in the various technological categories likely to be released in the 1953-54 season.

This is not a breakdown of official announcements of product.

It is not to be regarded as a collection of firm statements of policy.

It is tentative, approximate, strictly subject to change.

It is the best information with respect to product prospects to be had in this big wide world.

So—

Allied Artists, a closely-held organization with complete flexibility, figures it'll be releasing about 33 pictures in 1953-54, might release more if show business flourishes, isn't likely to drop below that figure. AA has two more 3-D pictures coming up, to follow its successful "The Maze," and is on the point of launching its first film in CinemaScope. All AA pictures, save the last named, are shot for 1.85:1 or, of course, 1.33:1 or any point between.

Columbia, in keeping with recently proclaimed policy, is to use its four-way camera on all but one of the 30 pictures presently contemplated, and will use CinemaScope on that one. The 29 others will be available, therefore, in one form or another —or perhaps it is better to say in all forms but one (anamorphic, that is)—to any and all exhibitors, regardless of the exhibition installations he may or may not have at hand. The studio also has an option on some more uses of CinemaScope, against the possibility of a landslide toward 2.55:1 aspect ratio.

Lippert Pictures, gearing to the widest possible market, intends, with leave to enlarge its intention, to supply five features in widescreen and color among the 30 it will distribute (the five being amenable to 1.33:1 projection, also, naturally).

MGM, with much planning still to be done and with large changes not unlikely, expects to send about 38 pictures to market during 1953-54, about 35 of these in color, and one, already completed, in 3-D, although the studio has no fixed policy against increasing the number of 3-D jobs greatly if such a move appears warranted by exhibition experience. The company has six features scheduled for CinemaScope, and all of these could come in 1953-54 if box office demand created need for that much haste. All MGM product not going in CinemaScope is filmed for widescreen and for stereophonic sound, although wholly practical for standard purposes also, studio officials carefully point out.

Paramount declined to indicate its intentions specifically. In New York Tuesday Barney Balaban, after conferences with Y. Frank Freeman and Loren L. Ryder, research director, said the company would not necessarily be bound by the 1.66 to 1 aspect ratio which the company declared for originally.

Republic, last of the major studios to take cognizance of the technological turmoil, expects to release 20 features, 15 of them in color, all of them designed for both wide screen and standard. The studio has no 3-D, anamorphic or stereophonic intentions so far.

RKO withheld forecast.

Twentieth Century-Fox, the source of the anamorphic excitement and the resultant wide screen fervor, envisions a 1953-54 highlighted by its release of 20 pictures in CinemaScope and 10, produced independently by Leonard Goldstein, in color and in standard dimensions but expandable to 1.85:1. Four standards now in backlog also are to go out during the year.

United Artists anticipates releasing about 65 pictures during the season, four of them in 3-D, two in CinemaScope, 33 in color and three (maybe many more) with stereophonic sound. Some of these 65 pictures already are in release.

Universal-International, describing its

(Continued on following page, column 3)

MYERS WARNS ON TAX ECHOES

Sees Harmful Impression Created; Gives Limited Praise to Senate Report

Two of the most important subjects to face the film industry in the last six months—the campaign for repeal of the Federal admissions tax on motion picture theatres and the Senate Small Business subcommittee hearings on trade practices—are given thorough review in the latest bulletin from the Washington desk of Abram F. Myers, general counsel for Allied States Association, released Wednesday.

On the subject of the tax, Mr. Myers noted with regret certain areas of influence, namely the press, which the tax campaign committee seemed to overlook. Concerning the Small Business Committee report, with which he was in general agreement, he promised a renewal of Allied's militant position to see that trade practice violations are promptly brought to the attention of the Justice Department's Anti-Trust Division.

In summing up he wrote pointedly:

"Allied will from time to time recall to the Division's attention complaints lodged with it in the past concerning which no action was taken.

"Regional leaders and members having complaints involving possible violations of the decrees are requested to forward them to this office for appraisal and processing.

"Areas pestered by arbitrary zoning and compulsory competitive bidding also should describe the situation fully in writing and forward the story here for consideration."

The bulletin opened with a brief post mortem on the unhappy end of the Mason bill after its successful passage through both Houses of Congress, with Mr. Myers' noting the somewhat peculiar position in which the industry finds itself after painting such a bleak picture:

Strong Impression Made

"During the long campaign the industry's woes were paraded before Congress, the Administration, the public and industry members. That was all in a day's work because the COMPO Committee had to make out a strong case in order to impress Congress. It was the Committee's job to put the industry's worst foot forward. While there is no reason for saying the industry's plight was overdrawn, it certainly was not understated, and the harmful impression has been created that the motion picture industry is on Skid Row for keeps."

The Allied general counsel does not think the industry "will have to raise a finger" to get a 10 per cent reduction next year, but "to secure total elimination in a mad scramble with all other excise burdened industries will take a heap of doing."

> **". . . The industry is in the position of a hypochondriac who complains over and over again that he is a very sick man until he convinces himself and all within earshot. Now we will have a brief respite from wailing. For the next five months it will not be treasonable to express confidence in motion pictures—the only thing the industry has to sell; confidence in their worth as the finest entertainment available, confidence in their future."**—ABRAM F. MYERS, General Counsel, Allied States Association.

The Senate Small Business subcommittee's report, issued August 3 in the name of the full committee, was tackled by Mr. Myers in sections dealing individually with prerelease practice, price-fixing, competitive bidding and industry arbitration. He noted with satisfaction one paragraph of the report which declared that "the performance of the (Anti-Trust) Division has left much to be desired," but for the most part Mr. Myers limtied himself to interpretation of the report for Allied members.

Concerning the rumored (but not actually forthcoming) strong criticism of Allied in the report, Mr. Myers said that "Allied and her leaders have no cause to apologize for the course followed in reference to arbitration last year. That course was directed by the board of directors by unanimous action and the action of the board was unanimously ratified by the exhibitors in attendance at the Chicago convention."

Mr. Myers noted that the Committee plainly implied that prereleases are undesirable and should be restricted, if not banned, adding Allied's position that "prereleases transgress the injunctions in the Paramount case and the resulting price-fixing violates the Sherman Act and that, therefore, they should be prohibited."

Says Evidence Overlooked

He found it "astonishing," however, that the report, in discussing the well-publicized "Peter Pan" and "Hans Christian Andersen" cases in regard to price-fixing, omitted mention of evidence submitted to the Committee that exhibitors not only increased their prices "on virtually every engagement but that in competitive areas those prices were raised to a uniform figure."

Mr. Myers continued, "The evidence of decree violation is in the record of the hearings and hence available to the Department of Justice. I don't know that anybody is crying out for criminal prosecution—for vengeance—in the present precarious state of the business. But adverse business conditions do not justify repeated violations of the decree or of the law. It is time someone in the Department of Justice or on the U. S. District Court began talking to the defendants like a Dutch uncle. Decree violations and law violations must cease."

Noting that the committee recommended that the Anti-Trust Division investigate the competitive bidding system in Los Angeles, Mr. Myers added: "I am sure that it meant to include any other area where the distributors have imposed arbitrary zoning systems contrary to the wishes of the exhibitors."

The Allied general counsel "found surprising" the Committee's list of "proper subjects" of arbitration, including prereleases.

Cites Arbitration Difficulties

Wrote Mr. Myers: "The Committee does not elaborate on how prereleases could be arbitrated, particularly the price-fixing aspects of that practice, without assuming contrary to all decisions that price-fixing is not illegal *per se* and that the extent or degree of price-fixing can be arbitrated merely as a matter of convenience to the parties."

"I cite this merely to show that the problem is not nearly as simple as the Committee assumes it to be."

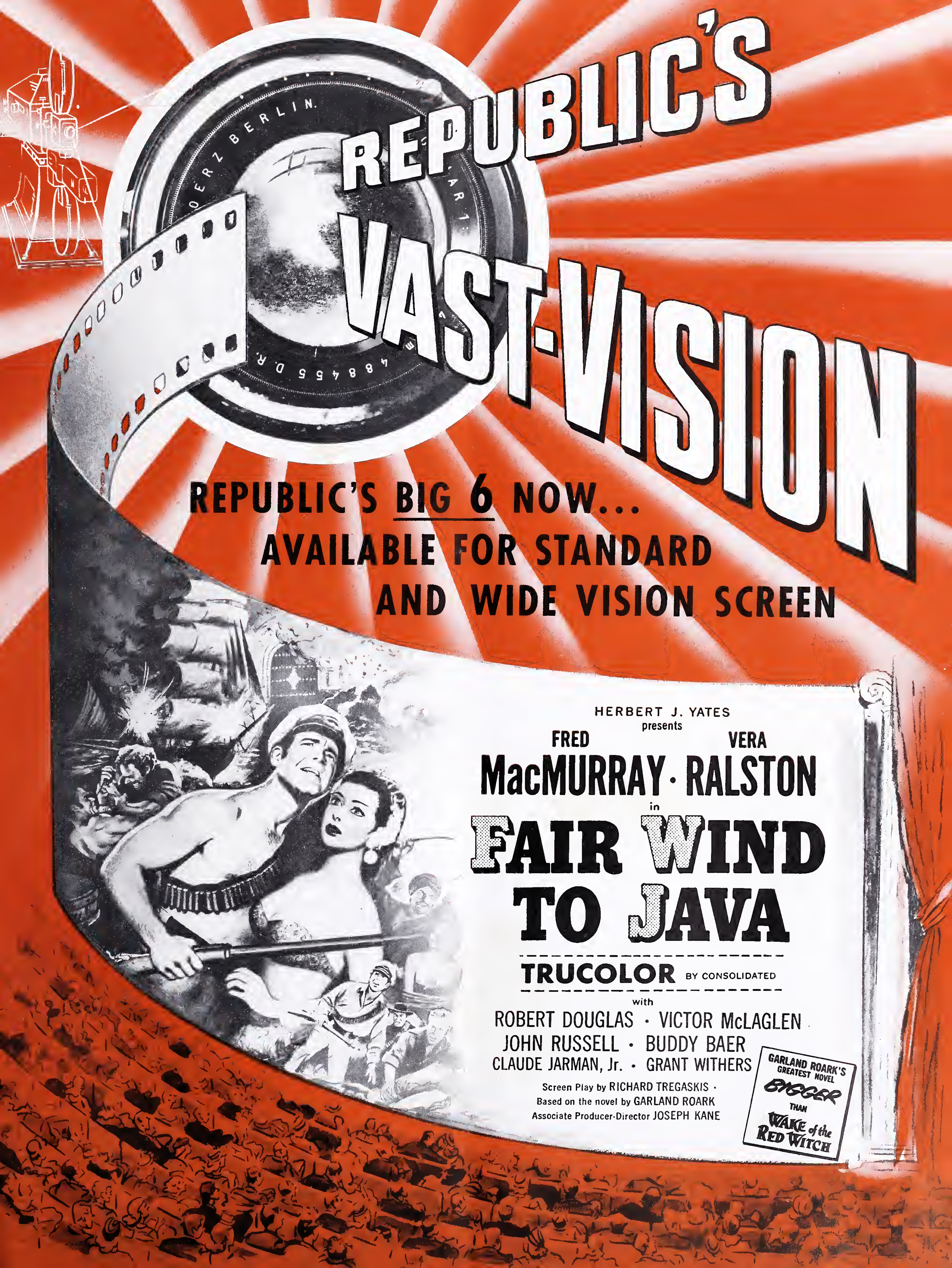
STUDIO BOX SCORE

(Continued from preceding page)

conjecturings as "strictly crystal-ball," figures to follow pretty closely the course it has been traveling, which would bring from that company about 33 features, 25 in color, and all of them photographed for wide screen or standard. Management is completely open-minded about 3-D and S-S, awaiting developments.

Warner Brothers has not yet announced its complete production program, but so far six films are definitely set for filming in the anamorphic WarnerSuperScope, as well as in 3-D, wide screen and, of course, standard, with the Warner All-Media camera. All six also will be available with WarnerPhonic sound. A studio spokesman said, "Whatever technique or combination each story suggests will be used."

Thus the state of studio thinking and planning for 1953-54 as of August 14, with leave to amend, and a good deal more subject to change than has been the case in a great many years, if ever, at this point on the calendar. For never has Hollywood had so many uncertainties to give it pause. The coming of talk to the screen made problems aplenty, but in itself it was a single thing. This year there is the question about 3-D, plus the question about S-S, and there on tomorrow's table lies anamorphoscopy. All these things together (not mentioning that other old problem, television, for the moment) make motion picture production a very exciting and stimulating business these days, but surely the uncertain-est business on this planet.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TRUCOLOR BY CONSOLIDATED

with
ROBERT DOUGLAS · VICTOR McLAGLEN
JOHN RUSSELL · BUDDY BAER
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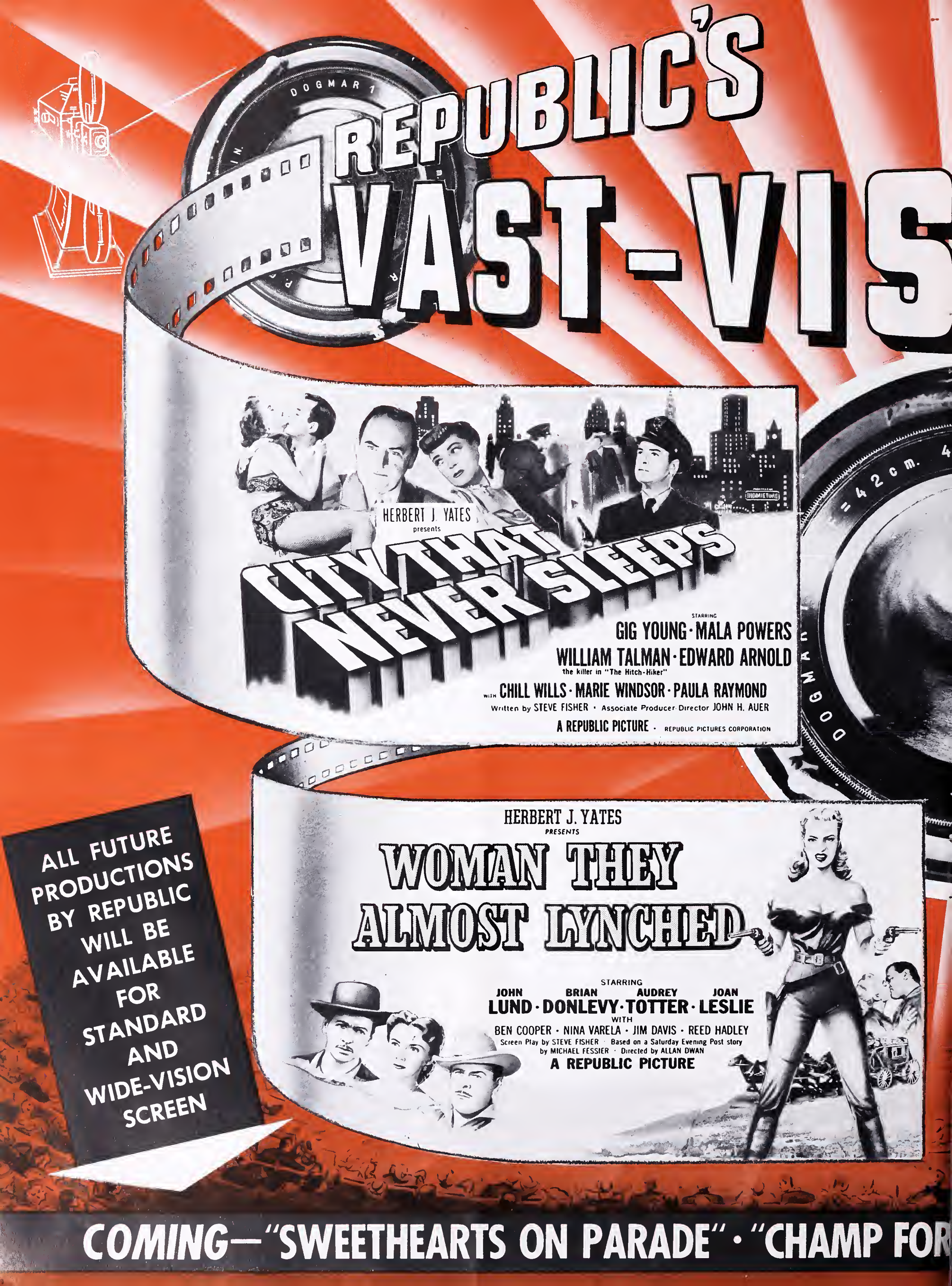
Screen Play by RICHARD TREGASKIS ·
Based on the novel by GARLAND ROARK
Associate Producer-Director JOSEPH KANE

GARLAND ROARK'S GREATEST NOVEL
BIGGER
THAN
WAKE of the RED WITCH



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GIG YOUNG · MALA POWERS
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the killer in "The Hitch-Hiker"
WITH CHILL WILLS · MARIE WINDSOR · PAULA RAYMOND
Written by STEVE FISHER · Associate Producer-Director JOHN H. AUER
A REPUBLIC PICTURE · REPUBLIC PICTURES CORPORATION

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PRESENTS

WOMAN THEY ALMOST LYNCHED

STARRING
JOHN LUND · BRIAN DONLEVY · AUDREY TOTTER · JOAN LESLIE
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BEN COOPER · NINA VARELA · JIM DAVIS · REED HADLEY
Screen Play by STEVE FISHER · Based on a Saturday Evening Post story by MICHAEL FESSIER · Directed by ALLAN DWAN
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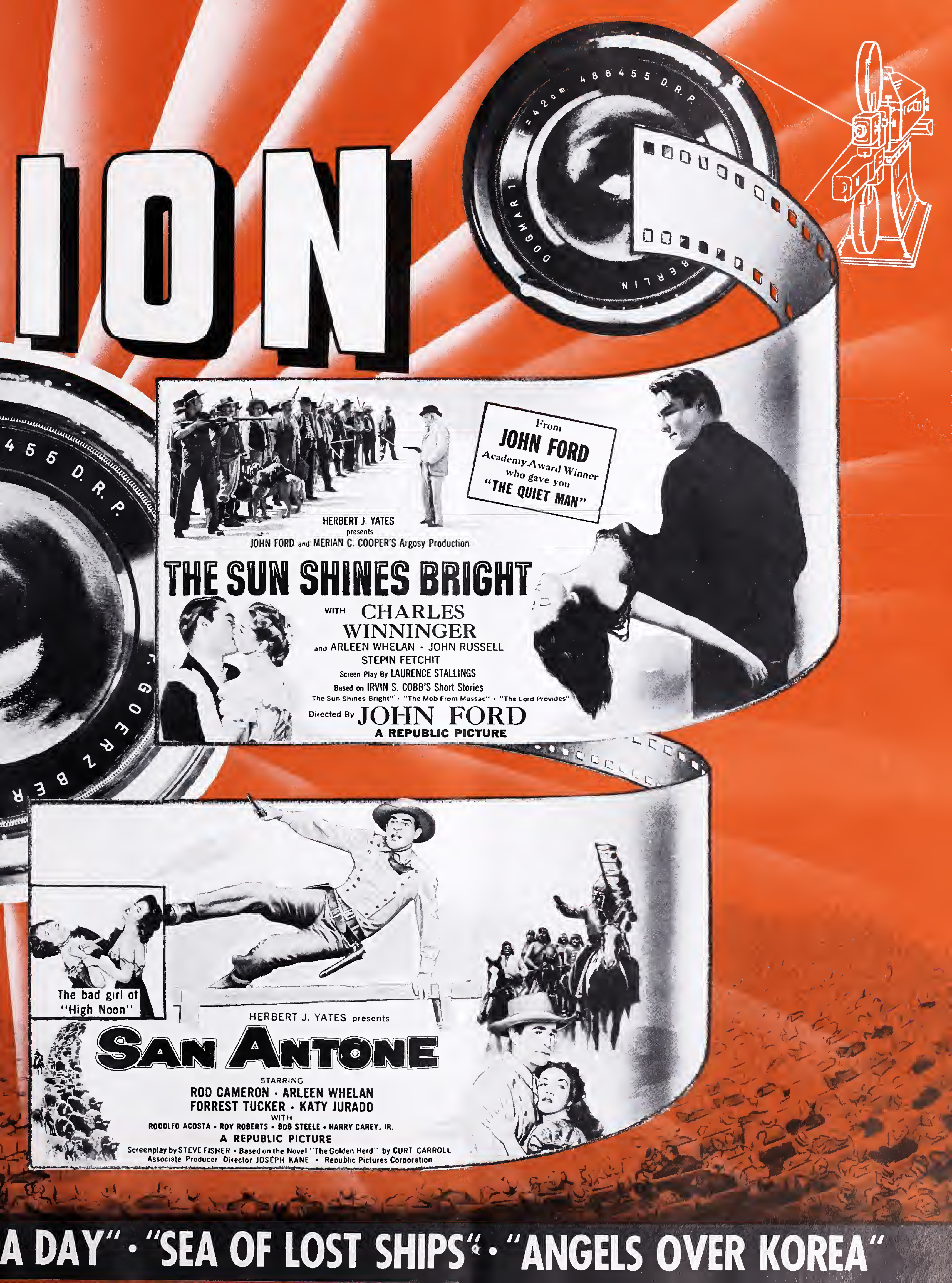
COMING—"SWEETHEARTS ON PARADE" · "CHAMP FOR



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Academy Award Winner
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"THE QUIET MAN"

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THE SUN SHINES BRIGHT

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A REPUBLIC PICTURE

The bad girl of
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SAN ANTONE

STARRING
ROD CAMERON · ARLEEN WHELAN
FORREST TUCKER · KATY JURADO
WITH
RODOLFO ACOSTA · ROY ROBERTS · BOB STEELE · HARRY CAREY, JR.
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Screenplay by STEVE FISHER · Based on the Novel "The Golden Herd" by CURT CARROLL
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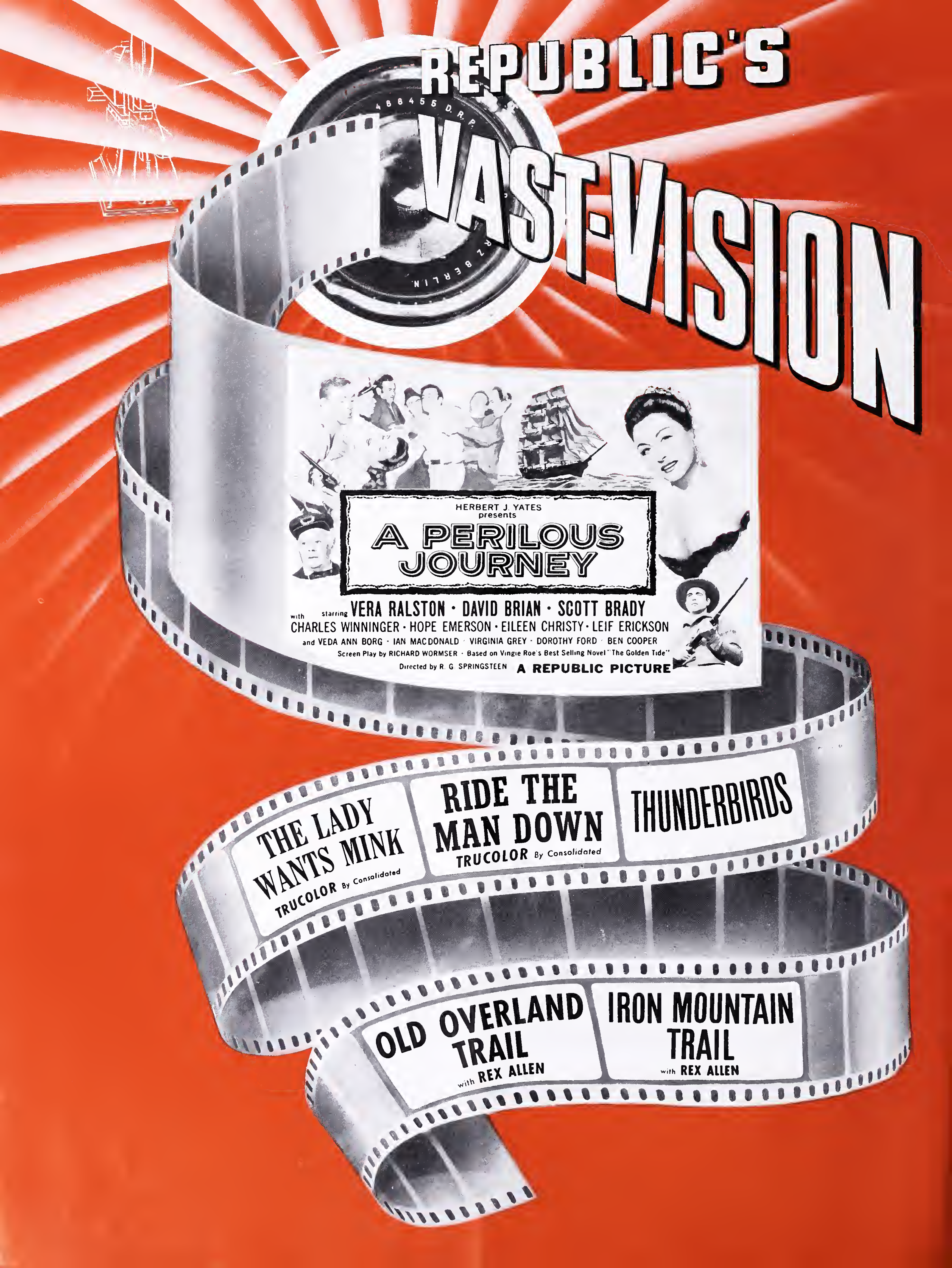
A DAY" · "SEA OF LOST SHIPS" · "ANGELS OVER KOREA"



REPUBLIC'S VAST-VISION

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A PERILOUS JOURNEY

starring **VERA RALSTON · DAVID BRIAN · SCOTT BRADY**
with CHARLES WINNINGER · HOPE EMERSON · EILEEN CHRISTY · LEIF ERICKSON
and VEDA ANN BORG · IAN MACDONALD · VIRGINIA GREY · DOROTHY FORD · BEN COOPER
Screen Play by RICHARD WORMSER · Based on Vingie Roe's Best Selling Novel "The Golden Tide"
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THE LADY WANTS MINK
TRUCOLOR By Consolidated

RIDE THE MAN DOWN
TRUCOLOR By Consolidated

THUNDERBIRDS

OLD OVERLAND TRAIL
with REX ALLEN

IRON MOUNTAIN TRAIL
with REX ALLEN

EQUIPMENT MEN SET ON FOX'S ONE-FILM SOUND

Demonstrate New System; New Sound Head Chief Feature; in Production

Twentieth Century-Fox, the protectors and promoters of CinemaScope, last week in New York publicly demonstrated for the first time their recently perfected four-track, single film magnetic sound system to be used in conjunction with CinemaScope.

The demonstration, held at the home office theatre, attracted leading figures of the industry and the press who were greeted by Spyros Skouras, 20th-Fox president, and Earl I. Sponable, the company's research director. Shown were scenes of the British Coronation procession and of London harbor, as well as clips from "How to Marry a Millionaire" and a symphony orchestra piece. The audience was impressed.

New Sound System Called Historic Development

Combining for the first time a picture and four magnetic sound tracks on one 35mm film strip, the system is said by 20th-Fox officials to be "an historic new development in motion picture sound projection, overshadowing the revolutionary introduction in 1927 of sound-on-film." Specifically, it obviates the need for a separate sound reproducer, required until now for the projection of stereophonic sound.

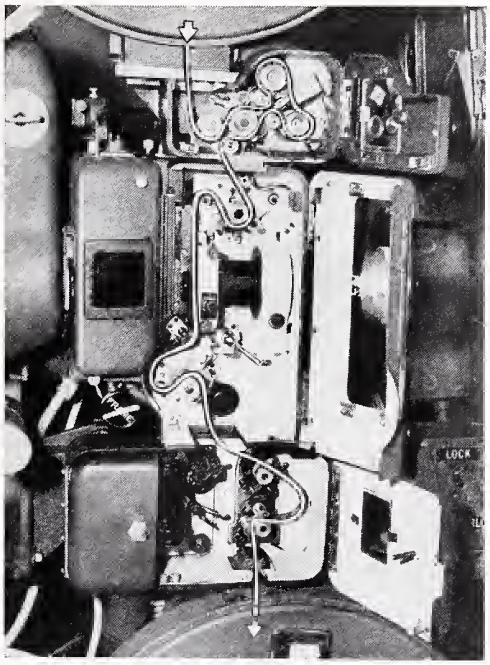
Principal feature of the sound system is a new "Penthouse" sound head, which can be attached to any conventional projector and which is now being produced by General Precision, RCA and Westrex, with other manufacturers expected to join the group in the near future.

Projector Changes Are Described as Slight

In his introductory remarks, Mr. Sponable explained that to accommodate the quartet of magnetic sound tracks he and his staff had narrowed the sprocket holes of standard 35mm film from .110 to .078 inches. Two of the tracks are placed on either side of the picture.

Changes required in the projector are a slight reduction in the width of the teeth of the intermittent and other sprockets, together with a correction of center-line spacing of the teeth of the intermittent and other sprockets, and the addition of a simple multiple film-driven sound head installed between the upper magazine and the regular projection head. Mr. Sponable was careful to point out that the new sprockets will carry all types of film.

With these changes, he said, the standard theatre projector becomes compatible not only with CinemaScope projection but with every present-day sound film. He added that he thought the 20th-Fox way "will become the standard as time goes on."



Shown above is 20th Century-Fox's new "Penthouse" sound head, developed by the company to accommodate the four-track, single-film stereophonic sound system being used with the CinemaScope process. Attached to a conventional projector, the multiple film-driven sound head is installed between the upper magazine and the regular projection head. Film is threaded through the new sound head and then through the regular picture gate mechanism, as it would be for any type of film, although by-passing the optical sound pick-up system. For pictures using optical, or ordinary tracks, the projectionist utilizes only the guide rollers of the "penthouse."

To run the new magnetic sound film, the projectionist has only to thread it through the "penthouse" sound head, the projection picture-gate system. When threading only for optical or ordinary single-track-sound, the projectionist utilizes only the guide rollers in the "Penthouse."

According to Mr. Sponable, the sound head will effect savings for the exhibitor and distributor in the handling and shipping of film, and millions of feet of film stock now required for separate sound tracks. It also insures perfect synchronization by eliminating the necessity of matching the sound film and the picture film. Feasibility of the four-track single film system stems from the present-day utilization of acetate film which, unlike old-fashioned nitrate film, has practically no shrinkage and therefore permits the use of smaller sprocket holes.

In his short introductory remarks, Mr. Skouras called the introduction of the "composite" four-track system "one of the most important contributions" in the ushering in of the new CinemaScope technique. He repeated earlier assurances that the process, like CinemaScope, will be made available to the whole motion picture industry.

Last Friday, the day after the initial demonstration of the sound system, executives of 20th-Fox and the Radio Corporation of America participated in a special clinic on CinemaScope and stereophonic sound held in the Johnny Victor theatre at the RCA Exhibition Hall in New York. Frank Folsom, RCA president, and Mr. Skouras headed the groups attending the clinic from their respective companies.

RCA Personnel Included Many Equipment Dealers

Mr. Skouras outlined 20th-Fox's CinemaScope plans and was followed by Al Lichtman, director of distribution, and Mr. Sponable, both of whom spoke briefly. RCA people in attendance included theatre equipment dealers from various parts of the country, as well as sales and engineering and personnel managers of the service company's 11 theatre service districts.

Barton Kreuzer, manager of RCA's theatre and industrial products division, explained the reason for the clinic was the intense interest on the part of exhibitors in such wide-screen projection systems as CinemaScope and WarnerSuperScope.

On Monday this week a similar clinic was held at the 20th-Fox home office with officials of General Precision and National Theatre Supply participating. In attendance was Hermann Place, president of General Precision and National Theatre Supply, who praised the 20th-Fox officials for the thinking which will "restore the business to its place of eminence in the entertainment field." He also emphasized that the price of equipping theatres for CinemaScope is small in comparison to the dramatic gains which the process will achieve in box office receipts across the nation.

Other speakers included Walter Green, president of National Simplex-Bloodworth, as well as Mr. Lichtman, Mr. Sponable and Herbert Bragg, assistant to Mr. Sponable.

Westrex Begins Deliveries Of "Penthouse" Reproducer

In connection with the new four-track, single film system, the Westrex Corporation also announced that this week it was beginning limited deliveries of the "Penthouse" reproducer. These deliveries, it was said, will be greatly stepped up in September and October.

The company also said it had produced and was in process of producing for 20th-Fox the following recording equipment for use at the studios:

Eight production recording channels with six microphone imputs and three recording tracks each; a four-track dubbing recorder; three and four-track reproducers; three-track modifications of existing recorders and re-recorders; a magnetic printer which will make five prints simultaneously for four CinemaScope magnetic tracks each.

A Clear Statement As To The Equipment
AND NEWS OF GREAT IMPO

For the perfect projection of CINEMASCOPE *pictures, exhibitors will require the following equipment:*

THE CINEMASCOPE LENS

Because of the tremendous volume of orders which have been placed with Bausch & Lomb and leading lens manufacturers of Europe for the CinemaScope anamorphic lenses, making mass production possible, the manufacturers have been able to effect large savings in the cost of the lenses and, effective immediately, this saving is being passed on to the exhibitor. **The new prices are $1900 per pair for the large lenses (for use with long focal length lenses), and $1800 per pair for the smaller lenses (for use with short focal length lenses), retroactive to all orders already received.** The original price was $2875 per pair, regardless of size. By acquiring the CinemaScope lenses, you will be able to show any picture photographed in the anamorphic process and in the same aspect ratio.

THE CINEMASCOPE SCREENS

In order to clear up any confusion which may exist, we would like to spell out the facts about the screen required for the projection of CinemaScope pictures. CinemaScope is a quality product and it can be given full justice only through the highest quality equipment. The right screen is just as important to the proper exhibition of CinemaScope as the right lenses and the single-film magnetic stereophonic sound system.

We have found, by scientific test, that only the screens offered with the CinemaScope process, distributed by the dealer of your choice, can capture and reflect the true and full glory of the CinemaScope process.

This is true of the Miracle Mirror Screen, which is already in substantial supply and whose volume is being increased daily. The only other screen CinemaScope Products has contracted for is the Magniglow Astrolite Screen. The Radiant Manufacturing Corporation, of Chicago, is now completing plans for full-scale production of the Magniglow Astrolite Screen so that we will be able to meet the great demand for these superior screens. To date, these two screens are the only ones our engineers have found which will ensure the perfection necessary for the complete enjoyment of CinemaScope pictures.

These screens give 2-for-1 light without need for boosting amperage, an important economic factor.

They provide maximum utilization of the light reaching the screen from the projector.

They are precisely designed to reflect and distribute the light evenly over the large surface required for CinemaScope projection, thus making every seat a good seat because the picture is uniformly bright from any seat in the theatre, and the light does not fall off on either side of the screen.

They are the best by test all-purpose screens, and you can use them not only for CinemaScope but for standard 2-D, 3-D, and any other wide-screen projection systems.

Required For CinemaScope Pictures

RTANCE TO EVERY EXHIBITOR

THE CinemaScope MAGNETIC SOUND SYSTEM

Every 20th Century-Fox CinemaScope picture will be produced for exhibition in the revolutionary new single-film stereophonic sound system. The new CinemaScope magnetic sound head will be in full production in September and ready for continuous delivery by all the leading sound manufacturers.

The sound heads for the CinemaScope process go by various names: some manufacturers call them the Button-On sound heads, some call them "The Penthouse"... but all of them give you four tracks, one of which is an overall track for auditorium effects, on a single strip of standard 35-millimeter film. They eliminate the "double system" of using motion picture and sound separately, do away with any separate sound reproducers, eliminate extra work and enforced intermissions, prevent errors in matching film and sound, and avoid the risk of going "out of sync."

Once the new sound head has been installed, your projector can be used just as you have always used it in the past, including standard 2-D films. When you order your sound heads you will receive from the equipment dealer of your choice a complete kit for the minor changes needed in sprockets, aperture plates and other minor parts required for conversion of your present standard projector.

Our first CinemaScope picture, "The Robe" in Color by Technicolor, will open at the Roxy Theatre, New York, on September 16th. During October, we expect to launch "The Robe" in most of the principal cities of the United States and Canada, and in all the capital cities of the world before the end of this year. This will be followed by "How To Marry A Millionaire," "Beneath The 12-Mile Reef," "Prince Valiant," "Hell And High Water," and "River Of No Return." There will also be many other wonderful CinemaScope pictures coming your way. M-G-M already has two big CinemaScope pictures in production — the first of which, "Knights of the Round Table," will be released in November, soon to be followed by "Rose Marie" and many others being readied for production. From Walt Disney there will be "Lady and the Tramp," "20,000 Leagues Under the Sea," and an unlimited number of short subjects; from United Artists, Errol Flynn in "The Story of William Tell" and W. R. Frank's "Sitting Bull"; from Allied Artists, "The Black Prince." Columbia will produce a number of top quality productions in CinemaScope.

If you intend to show these great attractions, please contact *the equipment dealer of your choice* immediately for the equipment herein described, if you have not already done so.

AL LICHTMAN, 20th Century-Fox

Terry Ramsaye Says

RACE-LINE CENSORSHIP—The South African exhibitor's operations are ruled by a unique governmental censorship which stratifies the audiences by race and race mixture. We are indebted to the recordings of A. L. Carter, editor of Britain's "Kinematograph Weekly," just returned from a sojourn way over there on the occasion of the fiftieth anniversary of the far-flung Schlesinger Organisation. He reports: "Films are assessed in three categories: (A) For general exhibition; (B) Banned for exhibition to coloured classes and natives; and (C) for exhibition to European and coloured classes, but not for natives."

It seems the distinction between coloured and natives infers that those of mixed blood have a higher intelligence and are not to be confused with the indigenous fullblood blacks.

The effort is to keep off the screen for the natives anything that might undermine the status of the whites and their position of supremacy.

It is the opinion of Mr. Carter that exhibitors, while beset with problems, consider the censorship essential. I. W. Schlesinger founded it.

* * *

MOTION PICTURE ALUMNUS—Theodore C. Streibert, just chosen by President Eisenhower to be director of the new United States Information Agency including those State Department debated libraries abroad and the Voice of America, came to the arts and industries of communication in the service of the motion picture interests of the late Guy C. Currier, associate of Joseph P. Kennedy's early film operations. Mr. Streibert became an executive of Pathe Exchange, Inc., in the Kennedy days. With his Harvard School of Business training behind him he learned a lot in that job about movies, people and Wall Street, later to serve him well when he became president of WOR and chairman of the board of the Mutual Broadcasting system. The administration has acquired an aide notably unfond of baloney. He departed movieland when Pathe's production assets were sold into RKO.

* * *

PLASTIC DECISION—With a charming candour Walt Disney, submitting to interview in London, said: Whichever way the exhibitors decides he will go for 3-D, wide screen, CinemaScope and stereophonic sound. As of that time, the first week of July he was making some of each. He likes 3-D "because it's fun," but says that spectacles are "very unpopular in America." He thinks stereophonic sound is an aid with CinemaScope and "annoying with 3-D." Meanwhile his live action feature being completed at Elstree, "Rob Roy," was being made "with wide screen in mind." That of course means the prints will fit conventional projection, too. Mr. Disney's mind is made up. He proposes to deliver what the customers approve. He may have to watch a while, but his policy can't miss. He has a lot of less articulate and less frank company.

* * *

STATISTICS—Apparently we are going to have plenty of potential customers around to support an expanding entertainment business. The U.S. population had risen to 159,473,000 by June 1, according to estimate, That was up 1.7 percent for the year, and more than eight million above the last census, reported in April, 1950. They keep coming and at increasing rate. The contention that the movie public is becoming more mature is painfully ill-founded. It is perhaps an encouragement to realize that to the on-coming youngsters the whole world and all its stories are new, including the most interesting one of all: "Boy Meets Girl," rendered with variations, sound and color.

Competition toward making more stay-at-homers shows up in figures to show that shipments of room air conditioning equipments were 215 percent higher for the first six months of 1953 over the like period for '52. The use of air conditioning in fact is calculated to have increased the consumption of electrical power in spite of a decline in industrial demand. Less work, more comfort.

* * *

THE BEE on BING—Just a spell back Bing Crosby came forth with an autobiography entitled, modestly, "Call Me Lucky." Now he has a million dollar tax bill from the Government for inheriting back half his fortune, forcing him to sell his sixty-five race horses, his Los Angeles mansion, and his summer home at Pebble Beach. Under the California property law Mrs. Crosby legally owned half his property and left it to him. Now it costs him a fortune to get it back. That, in the opinion of this observer, is in the language of the law to be called expropriation, and in plain language it is plain proletarian political larceny.

Paramount's Quarter Net $1,617,000

Paramount Pictures Corporation estimates the earnings of the corporation and its consolidated domestic and Canadian subsidiaries for the second quarter ended July 4, 1953, at $1,617,000 after provision for United States and Canadian income taxes. The earnings are equal to 70 cents per share on the 2,325,465 shares outstanding and in the hands of the public as of that date.

Consolidated earnings for the quarter ended June 28, 1952, were estimated at $1,430,000 and represented 61 cents per share on the 2,342,096 shares then outstanding.

Consolidated earnings for the six months ended July 4, 1953, computed on the same basis are estimated at $2,991,000 which is $1.29 per share on the shares outstanding. Consolidated earnings for the first six months of 1952 were estimated at $2,785,000 which represented $1.19 per share.

The consolidated earnings reported do not include Paramount's net interest in the combined undistributed earnings of partially owned non-consolidated subsidiaries. Such share resulted in net earnings of $96,000 for the second quarter of 1953 as compared with $48,000 for the same period of 1952 and net earnings of $479,000 for the first six months of 1953 as compared with $217,000 for the same period of 1952.

The board of directors has voted a quarterly dividend of 50 cents per share on the common stock, payable September 25, 1953, to holders of record September 11.

"Eternity" Gets No Limit First Run in Chicago

CHICAGO: There will be no limitation on the length of the Chicago first run showing of Columbia's "From Here to Eternity," since the picture will be released in a theatre that is not bound by the Jackson Park decree, which prohibits first runs of more than two weeks in theatres owned by the defendants involved in the Jackson Park case. Officials of the company would not reveal the theatre which will exhibit the film but it is rumored that it will open at Essaness' Woods theatre.

Liebeskind Sets Bookings

The Stanley Warner, United Paramount and RKO circuits will have the initial bookings of International United's "The Gay Swordsman" and "Mistress of Treves," it has been announced by Nat Liebeskind, International's general manager.

Set "Holiday" Premiere

"Roman Holiday," which Paramount Pictures officials describe as the company's most important attraction of the year, will have its world premiere August 27 at the Radio City Music Hall, New York.

STUDY PRICE BOOST IN WAKE OF TAX DEFEAT

Exhibitor Groups Vary in Attitude to Problem of Increasing Admission

A number of industry developments the past week grew out of President Eisenhower's veto of the Mason Bill, which would have repealed the 20 per cent admission tax.

Although two Allied units have recommended the immediate raising of admission prices, and some theatre owners have already boosted prices, in general there was a "go slow" policy towards changes throughout the country.

Harvey Urges Theatres Losing Money Close

Forthright action was recommended by Rotus Harvey, president of Western Theatre Owners. He advocated the closing of every theatre that is losing money, and keeping them closed until the tax is repealed.

Other proposals suggested sending telegrams to President Eisenhower whenever a theatre is forced to go dark and newspaper stories in which the necessity of raising prices is explained to the public.

Most early signs point to efforts to keep those theatres that had been earmarked for closing in operation until at least the fall season starts. With a pickup in business generally reflected in August, exhibitors are apparently waiting to see what happens after children return to school and when the strong fall TV shows get under way. If patronage in those fringe houses slumps again, there may be some closing, according to reports.

Loew and RKO to Set Policies After Study

Spokesmen for both Loew's and RKO said that admission prices would depend upon each situation after a study of economic factors on a theatre-by-theatre basis. The spokesmen said it was too soon after the death of the Mason Bill to decide on any procedure. AB-Paramount Theatres has no plans to raise prices and Leonard Goldenson, president, said he has received no information from affiliates that such a move was contemplated. Stanley Warner also will maintain present price levels.

From Kansas City came news that Fox Midwest's four first run theatres have raised prices to 65 and 85 cents, including tax, from the former level of 50 cents and 75 cents. The houses are the Fairway, Granada, Tower and Uptown.

From Boston it was reported that the larger New England circuits with "borderline" houses, which officials were considering closing if the tax was not repealed, are moving cautiously on a decision to shutter them. Some consideration is given to increased admissions, but with the exception of a few scattered cases there has been no indication of a general price rise.

COMPO SETS MEETING TO MAP TAX PLANS

The executive committee, board of directors, and possibly the tax repeal committee of the Council of Motion Picture Organizations will meet in mid-Sepetmber to determine a course of action on future COMPO activities, Robert Coyne, special counsel, has disclosed in New York. He asserted that one of the purposes of the meeting would be to establish a "sense of direction" on the continued tax repeal campaign and to agree on a course of procedure.

In Tennessee some price increases have been made in Nashville and elsewhere. However, Crescent Amusement Co., operating about 80 theatres in Nashville and central Tennessee, will not increase the scales, according to K. C. Stengel, executive vice-president. No closings are contemplated. Independent exhibitors as a whole have made no announcement on raising prices.

Acting on the premise that children's admission prices are "ridiculously low," Leo F. Wolcott, chairman of the board of Allied Independent Theatre Owners of Iowa, Nebraska, South Dakota and Mid-Central, is raising the price of his juvenile tickets from 10 cents to 25 cents and his adult admissions from 45 cents to 50 cents on or about September 1.

Mr. Wolcott believes exhibitors have "baby-sat-'em-for-a-dime" long enough and points to Werner Grossman in Nevada, Ia., who raised his children's prices from 10 cents to 20 cents with no complaints. Mr. Wolcott endorses the Council of Motion Picture Organization of Texas' proposal to raise every admission price in the state by a figure equivalent to the 20 per cent tax.

Scale Increase Is Urged By Ohio Organization

Independent Theatre Owners of Ohio also recommended price increases. In a current bulletin, the organization points out that "to bolster our argument that we needed this tax to pay our rising costs, it makes good sense now to raise prices by the amount of the tax. The ITOO further recommends the running of a trailer, explaining that because the needed relief was not granted the exhibitors are forced to raise prices.

Exhibitors in Cleveland who were contacted favored a general price boost, but may hesitate to put it in force when there appears to be a back-to-the-theatre trend.

Leo Jones, Upper Sandusky theatre, owner, is interested in the Texas plan to boost admissions now so that the scale can be cut when the tax is removed. He is exploring this possibility for his theatres. Nat Welkin, owner of the only theatre in Salem, O., favors the plan too, but also is fearful of incurring the disfavor of his patrons.

Chicago Scales Have Been Undergoing Adjustment

In Ashtabula, Shea's State theatre, which has been on a policy of weekend programs only, has been closed.

In Chicago exhibitors have not rushed to raise admission prices. The local scale has been undergoing constant upward adjustments in the past year to the point where admission prices are higher than in almost any other large city outside of New York.

First runs have been charging a top of $1.25 for so-called outstanding pictures and dropping back to the usual 98 cents at other times.

From Chicago, Jack Kirsch, president of Allied Theatres of Illinois, sent a letter to Al Lichtman, Sam Pinanski, Trueman Rembusch, Col. P. A. Cole, Pat McGee and Robert W. Coyne, on behalf of the membership, praising the "great amount of effort, time, and personal sacrifice" made during the campaign and for "the momentous accomplishment which you performed in having the bill pass both houses of Congress with such overwhelming support."

"We fully appreciate the disappointment you must have experienced when the measure failed of enactment—and we certainly share this disappointment with you—but we admire the spirit with which you have taken this defeat and your announced determination to continue the good fight which has given encouragement to exhibitors everywhere that while we did not gain our objective at this crucial period in our industry, the cause is far from lost.

"It was indeed a pleasure and a privilege to have worked with you in this effort. The entire membership of Allied Theatres of Illinois joins me in this expression of thanks and gratitude."

Georgia Group Resolves To Continue Repeal Fight

In Atlanta, Ga., last weekend, the Georgia Theatre Owners Association approved a motion to continue the fight for the repeal of the tax.

In furthering the tax relief campaign, Congressman Daniel A. Reed, chairman of the House Ways and Means Committee, and Congressman Leo Allen, chairman of the House Rules Committee, were slated for brief newsreel appearances. Congressman Reed is in the August 20 issue of all the reels, while Congressman Allen will appear in all the August 24 newsreels.

BOXOFFICE EXTRA!

Parai

"THE WAR OF THE W
NEW YORK TO YEA

MAGAZINES, TRADES AND NEWSPAPERS ALL HAIL IT!

"Astounding! Best suspense picture."
— *Cosmopolitan Magazine*

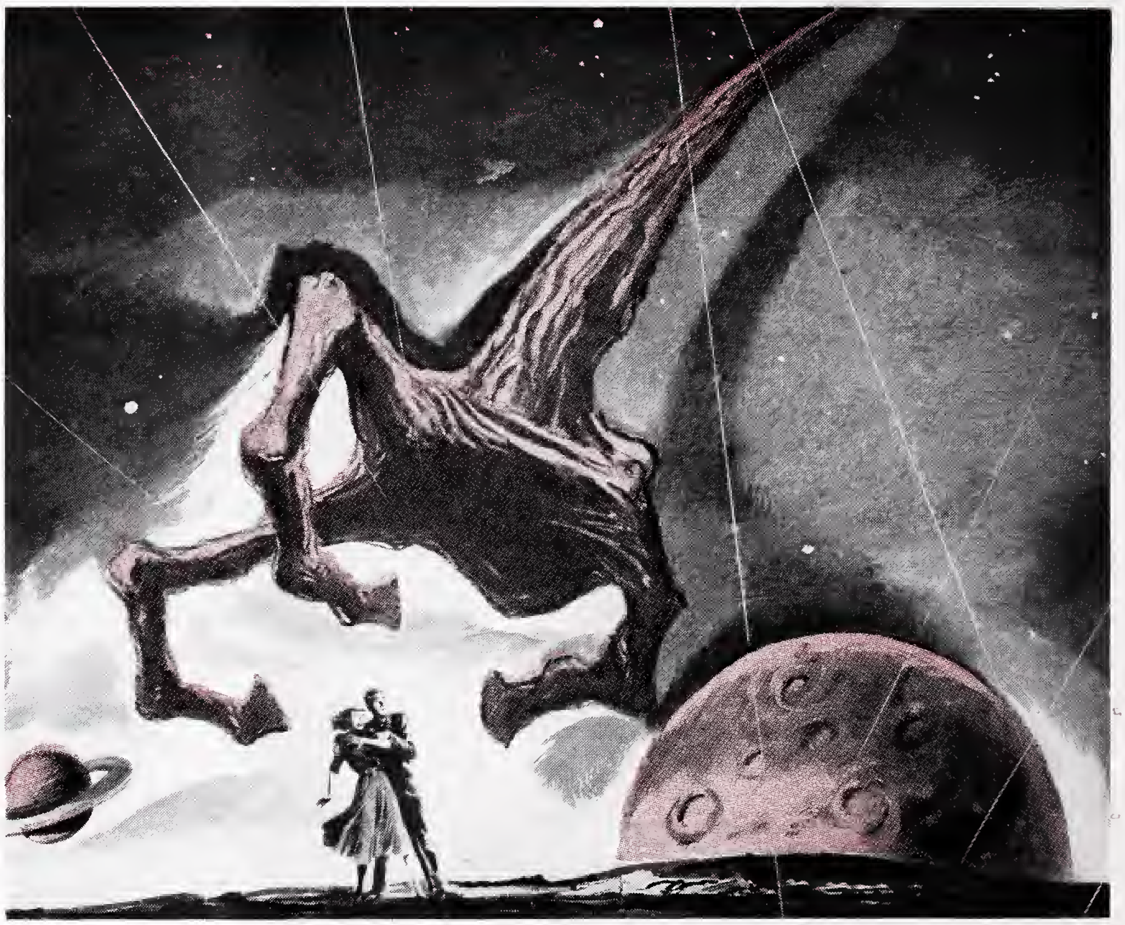
"One of the biggest."
— *Look Magazine*

"Boxoffice winner. Tops by large margin previous adventures into space."
— *Variety*

"Most effective horror picture ever produced."
— *The Independent*

"Hair-raising entertainment making all previous shockers look like Hallowe'en pranks!"
— *N. Y. Journal-American*

"Most exciting and terrifying melodrama to reach Broadway."
— *N. Y. Mirror*



A Stand-out Money Picture with all the added impact of stereophonic sound, giant screen and color by Technicolor. H. G. Wells' world-famous novel is spectacular thrill entertainment, produced by the master of science-fiction pictures, George Pal.

H. G. WELLS'
"THE WAR OF THE WORLDS"
COLOR BY **TECHNICOLOR**
Produced by **GEORGE PAL** · Directed by **BYRON HASKIN**
Screenplay by **BARRÉ LYNDON** · Based on the Novel by H. G. Wells

Paramount's "THE CADDY" • "SHANE" • "STALAG 17"

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FORECAST: Tornado of talk, followed by increased attendance and rising grosses.

ORLDS" PLAYING IN R'S TOP BUSINESS!

New Techniques in TV Selling By Sectional Coverage To Extend Nationwide in Powerful Support of Picture

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Under Paramount's new application of TV selling, so sensationally successful in New York and other eastern exchange areas, aggressive use of TV and radio will be integrated with local newspaper advertising nationally.

Adaptable particularly in television areas, this campaign is designed so that exhibitors all over America can cash in on it.

It has been created for you — proved for you — and now it's ready for you. It will get you the maximum profit from one of the top attractions of the year. Call your local Paramount Branch Manager for details.

• "ARROWHEAD" are current business toppers, too!

3-D INQUIRY IN BRITAIN HALTED

Producer Group Refuses to Aid Inquiry Into All of New Techniques

By PETER BURNUP

LONDON: The Film Producers' Association here unexpectedly and dramatically threw into jeopardy the ambitious plan of research into 3-D and wide screen methods proposed by the British Kinematograph Society.

The investigation had been at the instance of the Exhibitors' Association and has been conducted hitherto by a committee presided over by Dr. Leslie Knopp, CEA technical adviser. Preliminary step in the inquest was the circulation among exhibitors of an elaborate questionnaire covering theatre screen proportions, projection potentials and the like. Returns were promptly made by 2,500 theatre men.

Sought Producer Aid

The investigating committee then applied to the Producers' Association for a grant of £5,500 from the Eady Fund to meet the cost primarily of the analysis of the returns and to finance the continuance of the research plan. The application was supported by a memorandum detailing the scope of the proposed inquisition which would include all facets of new techniques from production through distribution to exhibition.

The Producers' Association decided to refer the application for finance to the joint committee of the four trade associations concerned. That, on the face of it, seemed an understandable and innocuous delaying action, having regard particularly to the time of year when the trade's leaders customarily go into a state of near-hibernation.

It would indeed have been so accepted had it not been for an explanation made to newsmen by BFPA's Sir Henry French to the effect that "some people doubted the wisdom of such a technical body making recommendations at this stage when companies with investments in new systems had not fully developed them and found their worth."

Provoked Suspicions

The statement inevitably provoked suspicions among the irresponsible that high-pressure groups had been at work on sections of the producers, particularly when it was openly asserted by some of the latter that the Knopp proposals had created fear that commercial prospects of techniques now being developed not only in America but here might suffer.

It is precisely the fear among exhibitors that they may find themselves saddled with processes doomed rapidly to become obsolescent or impracticable which inspired the original Knopp plan. Nothing is likely to develop until the executives of the several associations get back to normality in September. Exhibitors undoubtedly will then press the need at least of standardization in new techniques and the continuance of the Knopp inquiry, if only in an attenuated form.

In spite of the threatened suspension of the Knopp activities other inquiries have started. The illuminating Engineering Society has embarked on an investigation into the effect of polarization and wide-screen on the customers' eyes. Under the auspices of the Medical Research Council, the Applied Psychology Unit of Cambridge University is endeavoring to establish the effect 3-D has on the film-goer.

Not Due to Complaints

The director of the unit, Dr. N. H. Mackworth, is at pains to point out that his inquiry does not arise out of eye-strain complaints from audiences. "The University's Unit is always interested in finding the best way of doing a given thing or operating a given machine," he said. "We want to establish what is best and most pleasant for the viewer."

The Cambridge experiment promises to be extensive. Dr. Mackworth doesn't anticipate making his report to the learned journals for a year at least.

In spite of the attitude of some of their number to the Knopp enquiry (possibly because thereof), producers here don't evince much fear of widening screens. Production schedules indeed are being extended just at the time when Hollywood apparently holds its hands in the face of new developments. Twelve top features on conventional lines are now in production. It is estimated that this year's output will be around ten per cent higher than that of 1952.

Attacks U. S. Handling

Austrian-born William C. Shelton arrived here and promptly put himself forward as a "Man With a Mission." He aims at righting the wrongs which British producers allegedly suffer at the hands of maladroit American distributors. In a manifesto, Mr. Shelton announced, among other surprising things, that "he is convinced that the prestige of British films is being ruined in America through complete mishandling by small, unorganized distributors who have no standing in film trade circles and who are dumping British pictures indiscriminately on to TV along with cheap American-made Westerns without making any serious attempt to secure full theatre distribution."

Mr. Shelton in subsequent evangelical fervor proclaimed that "politically there are some people in America who don't want British pictures to get a showing."

He is determined chivalrously to remedy all those evils by what he calls, with little discernible originality, a New Deal for the British. He has become president of a just-formed institution known as Imperial Film Distributors of America. This, he asserts, has the backing of three important Wall Street men and a capital of $100,000. But he can call on resources of over a $500,000 if necessary, he says.

A Basis for Questioning

The remarkable proclamation not surprisingly evoked eager questioning from inquiring newsmen. Readily in the subsequent catechism Mr. Shelton announced that "he wanted to talk things over with British independents like Wilcox and Balcon." Sir Michael Balcon could scarcely be described as an independent in view of his close affiliation with the Rank Organization and Mr. Wilcox appears satisfied with his arrangement with Republic, not to speak of the Warner Bros.' distribution of his "Beggar's Opera."

Mr. Rank's people, Mr. Shelton conceded, had done a fine job of work in America in establishing a bridgehead. But, he said musingly, although he didn't explain why, all that good is liable to be undone.

Comments on Hollywood

He threw around one of two other diverting Chinese crackers. "Hollywood," he said, "has over-extended itself. I would rather have few pictures and have everybody come to see them than handle as many films as American distributors handle at the moment."

Another of his more startling *obiter dicta* was: "You cannot solve the industry's problems by wide screens or deep screens. They're of no use in the long run." Mr. Shelton also opined that Hollywood had a nasty attack of hysteria at the moment.

▽

An investigation is to be carried out by the Illuminating Engineering Society into the effect upon patrons' eyes of wide screens and 3-D films. The London County Council, Britain's largest licensing authority, and the film industry will be represented in the inquiry. The Council's existing regulations are based upon a report on eye strain prepared by the Illuminating Engineering Society in 1920.

Universal Plans Release Of Three Rank Pictures

Universal has concluded arrangements for the American release of three new pictures produced by the J. Arthur Rank Organization, it has been announced by Charles J. Feldman, Universal general sales manager. The films involved are "The Titfield Thunderbolt," "Genevieve" and "Desperate Moment." "The Titfield Thunderbolt," the first color by Technicolor film to be made at Rank's Ealing Studios, stars Stanley Holloway and George Rolph. "Genevieve," also in Technicolor, stars Dinah Sheridan and John Gregson. "Desperate Moment," which stars Dirk Bogarde, Mai Zetterling and Philip Friend, will have its American premiere at the Beekman theatre, New York.

TOA Meet to See Film on Training

The Theatre Owners of America's first training film for theatre employes will be previewed for the nation's theatre operators at the annual TOA convention and trade show at the Conrad Hilton Hotel in Chicago, November 1-5, it was announced this week by Alfred Starr, TOA president.

Production of the first of what will be a series of training films on the various aspects of theatre operation is already under way. The first film will be titled "Courtesy Is Contagious."

The film will mark the first time that theatre owners will use their own screens for the training of their own staffs. Filmack Trailer Co. of Chicago, through its president, Irving Mack, has underwritten the production of the film as an industry service, and will distribute both 35mm and 16mm prints to theatres. The film is produced by Video Pictures, Inc.

The convention committee is planning to combine glamor and information at the annual conclave. Stars, producers and other Hollywood personalities are invited to the sessions. Engineers will be on hand to discuss all new media with exhibitors.

H. R. Mitchell Announces New Wide-Curved Screen Frame

A new "practical and economical wide-curved screen frame" has been announced by the H. R. Mitchell Company of Hartselle, Alabama. Known as the "Bowline Screen Frame," the frame is said to be simple and revolutionary in design, "due to mechanical principles whereby the proper radius of curvature is set" after the frame is assembled on stage. It is completely adjustable in height and degree of tilt and can be flown, permanently attached to the floor or mounted on casters. It can also be converted into a flat frame if desired. According to the company, the frame weighs approximately one pound to the square foot of screen surface and can be assembled in less than 60 minutes.

"4-Runner" Is The Star At Ballantyne Show

Over 100 sound engineers and Ballantyne dealers attended the two-day preview of the Ballantyne all-system theatre equipment package last week in Omaha, the company has announced. Featured performer in the presentation was the "4-Runner," the company's new three or four track magnetic reproducer designed to accommodate both present and future systems for the placement of magnetic sound on film. The 4-Runner soundhead is removable from the magnetic reproducer rack and will button on above the projector for CinemaScope reproduction and will also mount below the projector in normal soundhead position.

Odeon Orders CinemaScope For Canadian Theatres

TORONTO: The Odeon Circuit has ordered CinemaScope equipment for its key theatres throughout Canada and is expected to have installations by October for the showing of "The Robe." Earlier Famous Players Canadian placed orders for its theatres in the Dominion. The orders were placed following a sales meeting conducted by Arthur Silverstone, eastern and Canadian sales manager of 20th Century-Fox, and Peter Myers, division manager, following which CinemaScope demonstrations were held.

"Oklahoma" In Todd-AO

Richard Rodgers and Oscar Hammerstein II this week gave their long-expected official consent for the filming of "Oklahoma" in the new Todd-AO 65mm process "conceived by Michael Todd and developed by Dr. Brien O'Brien of the American Optical Company."

The decision to film the long-run musical stage hit finally was settled last Friday in Buffalo after showings of tests made by Arthur Hornblow, Jr., who will produce for Rodgers and Hammerstein, director Fred Zinneman and Harry Stradling, cinematographer.

Concluding the agreement were Mr. Rodgers and Mr. Hammerstein on one hand and on the other, Joseph M. Schenck, chairman of the board; George Skouras, president, and Mr. Todd, of the Magna Theatre Corporation, which controls the Todd-AO process. Both Mr. Rodgers and Mr. Hammerstein are scheduled to take an active part in the production of the film with Mr. Hornblow.

Fox and NBC Schedule "The Robe" Promotion

Twentieth Century-Fox and the National Broadcasting Company have completed negotiations for a promotional tieup among television, radio and motion pictures to publicize "The Robe." The promotional plan, which is scheduled to run from August 31 through October 10, will launch the September 16 world premiere of the initial CinemaScope production at the Roxy theatre, New York. A series of special television programs and spot announcements are planned.

Petersen Promoted in Walter Reade Circuit

Paul Petersen, drive-in theatre supervisor for Walter Reade Theatres for the past four years, was named assistant general manager of the circuit by Walter Reade, Jr., president, at a meeting Wednesday of managers at the New York home office. Mr. Reade also announced that Ted Davidson, manager of the Paramount theatre, Asbury Park, N. J., will take over as the circuit's city manager in Perth Amboy, N. J.

Assign RCA To Distribute For Polaroid

CAMBRIDGE, MASS.: The Polaroid Corporation has appointed the RCA Victor Division of the Radio Corporation of America to distribute Polaroid 3-D viewers, it was announced jointly here Monday by Jackson Turner, sales manager of 3-D viewers for Polaroid, and J. F. O'Brien, manager of theatre equipment sales for RCA Victor.

"RCA's wide experience in the theatre distribution field assures all exhibitors of fast and efficient delivery of glasses," said Mr. Turner. He added that stocks of 3-D glasses will be maintained at RCA dealers throughout the country for emergency orders, although shipment of regular orders will continue to be handled directly from Polaroid plants as in the past.

The Polaroid company also plans a stepped-up merchandising and advertising campaign for 3-D films, consisting of full-page ads in both trade and consumer publications, it was revealed. Numerous point-of-sale pieces, including marquee banners, box office signs, lobby posters and a glasses dispensing stand, are to be made available.

Mr. O'Brien said the new agreement was in actuality a "renewal of successful World War II leadership when Polaroid and RCA worked hand in hand on important defense and research and production projects."

Video Independent Shows "Panaphonic Sound" System

A new sound system, designed to approximate stereophonic or directional sound, was introduced last week by Video Independent Theatres at the May theatre, Oklahoma City. Called "Panaphonic Sound," the system was developed to enhance pictures made with conventional sound tracks, according to C. R. Guthrie, executive of the theatre circuit. Giving no technical details of the system, Mr. Guthrie said only that an electronic device, which can be attached to any type of equipment, "cues" various sounds into appropriate directional speakers behind the screen and in the auditorium. It costs a fraction of the price of existing stereophonic systems, he said.

Gunzburg Suggests 3-D Titles in 2-D

HOLLYWOOD: The suggestion that main titles and credit titles on 3-D pictures be made in 2-D was voiced in Hollywood this week by Milton L. Gunzburg, president of Natural Vision Corp. In making his appeal to the Motion Picture Research Council, the Society of Motion Picture and Television Engineers and all film-title companies, Mr. Gunzburg emphasized that if his suggestion were followed, "projectionists would find their jobs less arduous and producers would be assured that their pictures would stand a better chance of being projected correctly."

The CHEERS HAVE STARTED for...

"Tremendous draw of Curtis and strong exploitation possibilities makes this a money-maker!"

SHOWMEN'S TRADE REVIEW

"The dollar returns should be most satisfactory!" BOX OFFICE

"Top B.O. should be a box-office magnet!" HOLLYWOOD REPORTER

"At 'sneak preview' packed house voiced approval with roars and screams of delight!" MOTION PICTURE HERALD

"Has click written all over it... stands to be strong success!"

FILM DAILY

"Exhibitors should be able to cash in on this!" MOTION PICTURE DAILY

TONY CURTIS *as*

..."THE ALL AMERICAN"

CO-STARRING **LORI NELSON**

PRE-RELEASE LAST WEEK IN SEPTEMBER

and Introducing

MAMIE VAN DOREN

Universal International

with GREGG PALMER · RICHARD LONG · PAUL CAVANAGH · HERMAN HICKMAN

DIRECTED BY JESSE HIBBS · SCREENPLAY BY D. D. BEAUCHAMP · PRODUCED BY AARON ROSENBERG · A UNIVERSAL-INTERNATIONAL PICTURE

U-I *still leading the Profit Parade!*

Bright RKO Future Seen By Grainger

CHICAGO: RKO Radio's future looks the brightest in many years, James R. Grainger, president, told the company's sales convention Monday. Mr. Grainger said that the entire organization, studio, field and home office was on a forward, progressive march.

"Economy, hard work, enthusiasms and good pictures have been paying off," he told the 60 delegates from the midwest, south and home office.

RKO's first 3-D production, "Second Chance," he said, is strong at the box office and added that RKO will launch its second 3-D attraction, "Devil's Canyon," at once. "The Son of Sinbad" and "The French Line," he went on, are being edited. He expressed gratification at the volume selling which was stressed in the company's silver jubilee drive.

Other speakers at the meeting were general sales manager Charles Boasberg, Edward Walton, assistant to Mr. Grainger, and Frank Dervin, the latter's assistant; Walter Branson, assistant to Mr. Boasberg and Nat Levy, eastern-southern division manager. Mr. Boasberg announced the silver jubilee drive prize winners, with Sam Gorelick, Chicago manager, taking the national honors for the outstanding all-around performance. Mr. Boasberg said the closing four-week period of the drive, concluded recently, produced the greatest number of bookings for the 16-week campaign. This period honored Mr. Grainger.

Martin and Lewis Raise Money for Caddy Fund

COLUMBUS: A check for $10,000 was given Monday by Dean Martin and Jerry Lewis to Kenneth Hoag, chairman of the National Caddy Tournament, to augment the organization's college scholarship fund. The presentation was made at the world premiere of the comedy team's new Paramount picture, "The Caddy," at the Loew's Ohio theatre, where an overflow crowd paid as high as $10 per ticket to attend the festivities. Prior to their stage appearance, the stars introduced celebrities to a huge crowd, estimated at more than 50,000, in front of the theatre.

Snaper Hits "Hysterical Sales Policies" for 3-D

In the latest bulletin of the Allied States Association of Motion Picture Exhibitors, Wilbur Snaper, president, attacks "hysterical sales policies" for discouraging the exhibition of 3-D pictures. Mr. Snaper says that the "gimmick" phase of 3-D has passed and "bad sales policies are as harmful as bad pictures." Asserting that distribution has failed to recognize the added expense for 3-D exhibition, he complains of "overpricing run-of-the-mill Westerns and mysteries." Mr. Snaper says that wide screen projection is a better presentation but "you must have the picture."

KALMUS ON STANFORD RESEARCH COMMITTEE

Dr. Herbert Kalmus

HOLLYWOOD: With his acceptance of the invitation from Dr. J. E. Wallace Sterling, president of Stanford University and chairman of the board of directors of Stanford Research Institute, to serve with 35 other distinguished industrialists and educators in guiding the development of that applied research center, Dr. Herbert T. Kalmus, president and general manager of the Technicolor Motion Picture Corporation, was wending his metaphorical way back a half-century to the scene of his professional boyhood. For it was as principal of the University School, in San Francisco, in 1904-5, that the young graduate of the Massachusetts Institute of Technology (1904) set out on the career that was to attain scholastic and industrial eminence, held in faultless balance, unparalleled in the field he chose to till. As a graduate fellow of MIT he studied at the University of Zurich, and the University of Berlin, during 1905-6, and received his Ph.D. at Zurich in 1906. His honorary degrees includes Doctor of Engineering, from Northeastern University, Boston, 1951, and a fellowship in the British Kinematograph Society of London. He was instructor and research associate at MIT during 1907-10, later becoming professor of physics and professor of electro-chemistry and metallurgy at Queen's University, Kingston, Ontario. He was director of the Canadian Government's Research Laboratory of Electro-Chemistry and Metallurgy at the start of World War I. In 1915 he founded the organization that gave the motion picture industry access to the rainbow's range of color, and gave the language a new and respected word. He will do Stanford proud.

Executives Attend Dallas U.I. Exchange Opening

DALLAS: Milton R. Rackmil, president of Universal-International, headed a list of top U-I executives attending Monday's opening of the company's modern new film exchange. Other executives at the opening included Alfred E. Daff, executive vice-president; Charles Feldman, general sales manager; and Frank McCarthy, southern and Canadian division manager. The new building, which will also serve as U-I's district office for the southwest territory, will have an office staff of 46 and a sales staff of nine.

Technicolor Cuts Prices For Prints

A price reduction which will give the American motion picture industry savings at the rate of approximately $1,800,000 annually, was announced last week by Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation.

The price reduction amounts to .035 cents per foot on all 35mm dye transfer motion picture release prints made by Technicolor and delivered from its Hollywood plant. It will affect the major portion of Technicolor Corporation's 35mm release print production.

This reduction makes the base price on such prints 4.98 cents per foot, as compared to the previous price of 5.33 cents per foot. The price reduction will be retroactive to August 1, 1953, and will apply to release prints delivered on and after that date.

Warner Brothers Sets Nationwide Contests

Two nationwide promotional contests to tie in with Warner Brothers' color by Technicolor musical, "So This Is Love," have been set by Mort Blumenstock, vice-president in charge of advertising and publicity. The first contest will be for the public to select a new name for Joan Weldon, featured in the film. Theatre managers, playing the picture during the period from August 15 to October 31, will be eligible to take part in a lobby display contest. The first contest will be a joint promotion with the Pantry-Shelf Meal Division of Armour and Company and will award 1,081 prizes worth $32,500 to the winners.

Set Five-City Premiere for "Take the High Ground"

A series of five all-Texas city premieres during the week of September 20 have been set for MGM's "Take the High Ground," it has been announced by company officials. The film, produced by Dore Schary, will have its first preview showing at El Paso, September 21, to be followed by similar screenings September 23-26 at San Antonio, Houston, Dallas and Fort Worth, respectively. Robert O'Donnell, head of the Interstate circuit, and Raymond Willie, general manager, completed arrangements for the premieres following conferences at the studio.

Guild to Honor Zanuck

The Screen Producers Guild will honor Darryl F. Zanuck, vice-president in charge of production of 20th Century-Fox, at the organization's Milestone Dinner to be held November 22 at the Statler Hotel, Hollywood. William Perlberg has been named chairman of the affair.

Stanley Loss Explained as Due to Shift

Stanley Warner Corporation and subsidiary companies report for the quarter ending May 30, 1953 a loss of $360,663 which includes a loss of $258,850 from sales of capital assets. The operating results for the quarter were adversely affected by charging to the expense of the quarter non-recurring items relating to the organization of the company and expenses incurred in adapting theatre equipment to show the new 3-D pictures.

Gross income for the quarter amounted to $12,489,316, comprising theatre admissions and miscellaneous theatre income of $11,550,099; rents from tenants, $780,113; interest and discount earned, $46,604 and dividends from affiliated companies, $112,500.

This is the first quarterly report of Stanley Warner Corporation and its subsidiary companies, set up February 28, 1953, as a result of divorcements.

Comparable data is not available for the quarter which ended May 31, 1952 because the theatres now operated by Stanley Warner Corporation constituted a part of the operations of Warner Bros. Pictures, Inc. and is subsidiary companies. The gross income of the theatres operated in the United States by subsidiaries of Warner Bros. Pictures, Inc. for the quarter which ended May 31, 1952 was approximately $12,300,000.

Box office receipts for comparable theatres for the current quarter to date are higher than those for the same period one year ago.

The financial benefits from the agreements concluded on August 13, 1953 relating to the acquisition of licenses to produce, distribute and exhibit motion pictures utilizing the Cinerama process will be reflected in the future earnings of Stanley Warner.

People in The News

Irving Mack has been reelected president of the Filmack Trailer Company. Other officers elected to the board of directors of the company were Joseph Mack, vice-president; Bernard Mack, secretary: Donald Mack, treasurer, and John Wenner, board member.

S. H. Fabian, Harry Kalmine, Harry Goldberg and Sam Rosen, of Stanley Warner Theatres, were scheduled to address the New Haven zone annual meeting of the circuit Thursday at the Waverly Inn, Cheshire, Conn.

William Perlberg, producer, has been named chairman of the Screen Producers Guild Milestone Dinner to be held in November in Hollywood.

David Carson, formerly of Warner Brothers and 20th Century-Fox publicity departments, is now the representative of Lane-Bender Art Studios, New York.

Spyros S. Skouras, III, was born Wednesday in New York to Mr. and Mrs. Spyros S. Skouras. Mr. Skouras is president of Skouras Theatres and the eldest son of Spyros P. Skouras, who is president of 20th Century-Fox Film Corporation.

Paul Denis, writer, has left New York for Hollywood to interview stars for a series of articles for motion picture and television magazines.

Harry Goldman, United Artists Chicago branch manager, has been promoted to central district manager, it has been announced by B. G. Kranze, general sales manager. Sid Rose, sales manager in the Chicago branch, has been promoted branch manager there, succeeding Mr. Goldman.

Mickey Gross has resigned as director of Republic studio publicity to devote full time to the personal management of Rex Allen, with whom he was associated prior to joining Republic.

Carl Winston, production head of Geisel-Gasstag motion picture studios in Munich, Germany, has returned to Europe following a week of conferences in New York with Carl Dudley on the use of Vistarama lenses on the Continent. Mr. Winston will act as official representative for the Dudley subsidiary in Europe.

Kermit C. Stengel, Jr., Lt. (jg) U.S. Navy, son of K. C. Stengel, executive vice-president of Crescent Amusement Co., Nashville, Tenn., was a runner-up in the recent U.S. Fleet tennis tournament at Newport News, R. I. Before entering the Navy, Mr. Stengel was associated with Crescent.

Stanley Warner Signs Deal With Cinerama

Attorneys for Stanley Warner and Cinerama Productions consummated a deal last week involving the transfer of the latter's production, distribution and exhibition rights to the former, following a court order signed earlier by Federal Circuit Judge A. N. Hand at Elizabethtown, N. Y., authorizing the transaction.

It is understood that Stanley Warner is paying Cinerama Productions approximately $962,637 for the assets involved and an additional $1,600,000 for equipment on hand and orders from Cinerama, Inc., the equipment manufacturing firm. The deal gives Stanley exclusive rights to Cinerama over a five-year period.

The court order, which amended the Warner consent decree, limits the number of Stanley Warner Cinerama theatres in the U.S. to 24. S. H. Fabian, Stanley president, announced that 20 Cinerama equipment units are currently being manufactured and will be installed in theatres by the end of the year. The first new installation is scheduled to be made in Philadelphia's Boyd theatre. A Washington installation is due to follow the Philadelphia opening.

Zukor to Tour Europe For "Jubilee Salute"

Adolph Zukor, chairman of the board of Paramount Pictures, has announced plans to leave New York October 9 for a month's tour of Europe in conjunction with the "Adolph Zukor Golden Jubilee Salute," August 30 to December 5. Mr. Zukor will visit London, Rome and Paris, and possibly Frankfurt and Stockholm, as part of his tour. Accompanying the Paramount executive will be George Weltner, president of Paramount International Films, Inc. While abroad, Mr. Zukor will meet and discuss industry problems with foreign notables, and will take an active part in promoting "Shane"—designated as the drive's feature release.

Honor Philanthropist

Sam Lesner, motion picture editor of the Chicago "Daily News," played a major role in the memorial program held Friday in honor of the late Ludwig Sussman, a philanthropist, at the Adelphi theatre, Chicago.

Dinner for Ted Williams Enriches Jimmy Fund

BOSTON: A welcome home dinner for baseball star Ted Williams, sponsored by the Variety Club of New England, the Boston Red Sox and the motion picture industry, held here Monday enriched the Jimmy Fund for Cancer Research by nearly $150,000. More than 750 persons of the 1,000 present at the affair paid $100 each to attend the dinner honoring the famed slugger. Edward Kennedy, youngest member of the family of the former Ambassador, presented a check for $50,000 for the fund, from the Joseph P. Kennedy, Jr., Foundation. Stars and executives of the major companies attended the charity dinner.

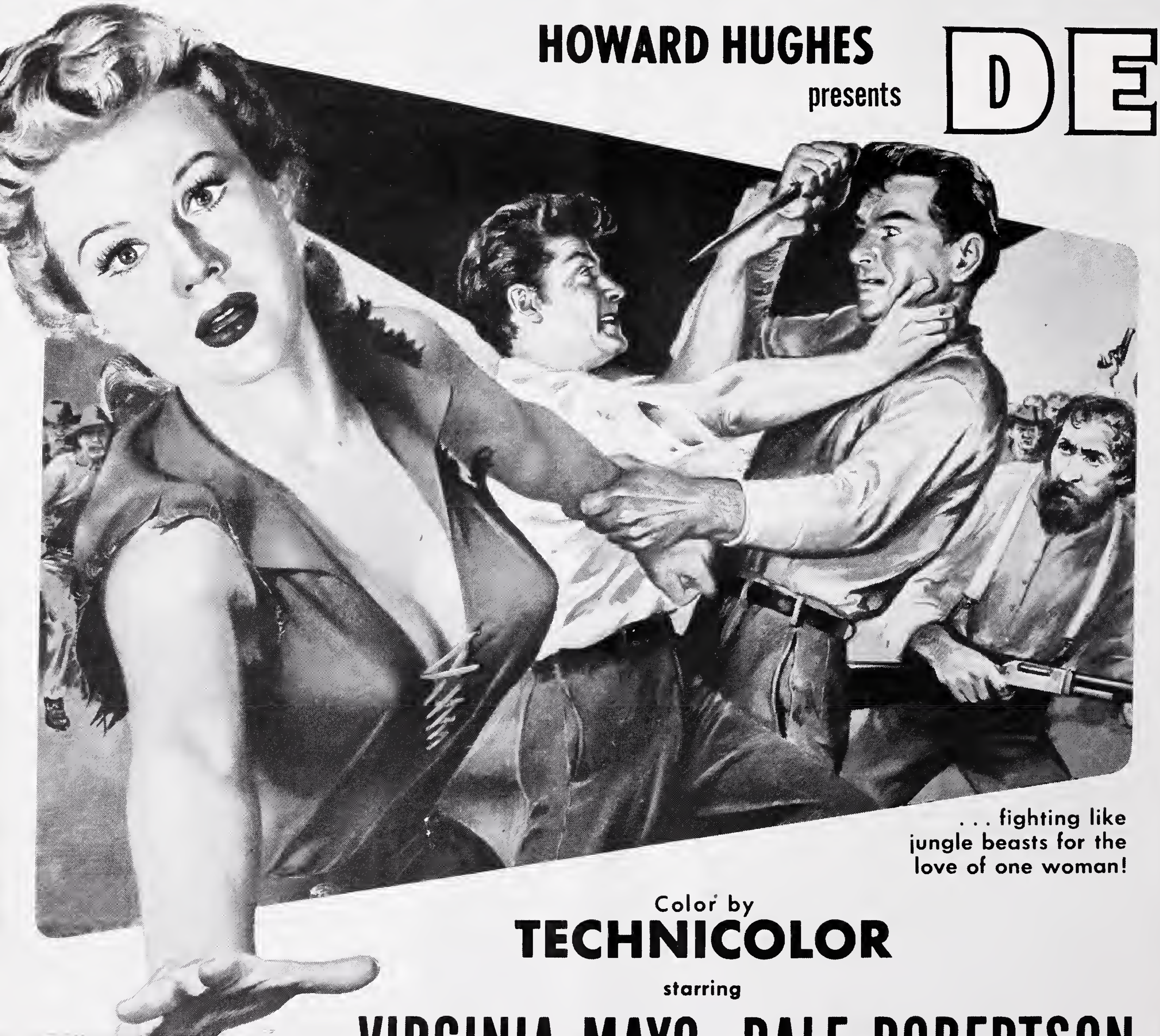
"Business Week" Magazine Salutes Dore Schary

The August 15 edition of "Business Week" magazine devotes over four pages of copy to a salute to Dore Schary, MGM vice-president in charge of production and studio operations. The story covers Mr. Schary as an individual and an executive. A healthy segment of the coverage involves the decisions that the executive must face in relation to 3-D, television and the profits squeeze.

ANOTHER 3-D CH
BIG NAME CA

HOWARD HUGHES
presents

DE



. . . fighting like
jungle beasts for the
love of one woman!

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starring

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STEPHEN McNALLY · ARTHUR HUNNICUTT

An **EDMUND GRAINGER** Production

Photographed in NATURAL VISION 3-D · Screenplay by FREDERICK HAZLITT BRENNAN · Directed by ALFRED WERKER · Produced by EDMUND GRAINGER

RKO
RKO RADIO PICTURES

AMPION WITH A
ST FROM RKO!

VIL'S CANYON

...WITH A GREAT CAST OF PLAYERS, AND IN COLOR BY TECHNICOLOR, THIS SENSATIONAL RKO 3-D FILM IS BEING BOOKED BY BIG KEY THEATRES ALL OVER THE NATION. BACKED BY THE HIGHEST EXHIBITOR PRAISE, 'DEVIL'S CANYON' IS CERTAIN TO ESTABLISH THE SAME SPECTACULAR GROSSES AS 'SECOND CHANCE', THAT NO. 1 BOX OFFICE ATTRACTION.

Here are just a few of the situations where 'DEVIL'S CANYON' will open soon:

CITY	THEATRE	CITY	THEATRE	CITY	THEATRE
NEW YORK	Criterion	DUBUQUE	Orpheum	SAN ANTONIO	Majestic
SAN FRANCISCO	Golden Gate	NEW ORLEANS	Orpheum	FT. WORTH	Majestic
LOS ANGELES	Pantages & Hillstreet	WASHINGTON	Keith	AMARILLO, Tex.	State
ST. PAUL	Orpheum	BUFFALO	Century	FRESNO, Cal.	Warner
CLEVELAND	Palace	CHAMPAIGN, Ill.	Orpheum	DENVER	Orpheum
PHILADELPHIA	Stanley	GRAND RAPIDS	Keith	DES MOINES	Orpheum
AUSTIN, Tex.	State	BIRMINGHAM	Melba	ROCHESTER	Palace
PITTSBURGH	Stanley	COLUMBUS	Palace	WATERLOO	Orpheum
OMAHA	Brandeis	PROVIDENCE	Albee	ATLANTA	Paramount
DALLAS	Majestic	JACKSONVILLE	St. Johns	DAYTON	Keith
CINCINNATI	Albee	KANSAS CITY	Missouri	OKLAHOMA CITY	Center
MILWAUKEE	Warner	MINNEAPOLIS	Orpheum	MONTREAL	Prince
INDIANAPOLIS	Indiana	SYRACUSE	Keith	BOSTON	Keith
CEDAR RAPIDS	Iowa	EL PASO	Plaza	LOWELL, Mass.	Keith

Disney Has $7,000,000 Year Budget

Walt Disney Productions has a production budget of about $7,000,000 for the current year, the largest in its history, Roy Disney, president, disclosed in New York last Friday.

Mr. Disney stressed the figure to underscore the organization's belief in the soundness of the industry, no matter what medium is employed. He said that the important thing is to give the people what they want.

Citing the crowds at the Capitol theatre in New York where "From Here to Eternity" is setting records, he said it shows what a story can mean in terms of business, whether it is wrapped in conventional form, 3-D or wide screen.

Mr. Disney said that a $400,000 stage set is under construction at the Disney studio in Hollywood for "20,000 Leagues Under the Sea," which will be filmed in CinemaScope. Shooting will probably begin in November. He said that rushes of the first cartoon feature in CinemaScope, "Lady and the Tramp," which will be released in the faall of 1954 are "exciting." He said the live action feature "Rob Roy" has just been completed and will be released in February, 1954.

Others planned, or in preparation, it was stated, include: "Sleeping Beauty," CinemaScope; "Babes in Toyland," both cartoon features; short subjects in CinemaScope, in addition to three live action and cartoon features in preparation. Another true-life film, "The Vanishing Prairie," has been finished and will be released in November, 1954.

20th-Fox Plans 5-Week "Al Lichtman Drive"

The five-week period from August 30 to October 3 has been set aside by 20th Century-Fox for celebration of an "Al Lichtman Testimonial," in honor of the company's director of distribution, it was announced this week. Preparations for the campaign have been going on in the field for sometime under the divisional chiefs, with executive assistant general sales manager W. C. Gehring and Edwin W. Aaron and Arthur Silverstone, western and eastern and Canadian sales managers, respectively, expecting an all-time company record during the period.

RKO Pictures Loss Is $3,409,737 in 6 Months

The operations of RKO Pictures Corporation and subsidiary companies for the three months ended July 4, 1953, resulted in a net loss, after all charges, of $615,238. For the six months ended July 4, 1953, operations resulted in a net loss, after all charges, of $3,490,737, which compares with a loss of $3,712,834 for the same period of 1952.

Majors, Circuits Named In $2,000,000 Action

BOSTON: A $2,000,000 treble damages anti-trust action naming 10 distributors and seven circuits has been filed here by Annamaco Theatre, Inc., owner of the Adams theatre, Dorchester, Mass. Conspiracy is charged in the complaint which states that for a number of years the defendants have been engaged in a system of runs and clearances and alleged admission price fixing in the Dorchester and Boston areas. The distributors named in the suit are Columbia, MGM, Monogram, Paramount, RKO Radio, Republic, 20th Century-Fox, United Artists, Universal and Warner Brothers. The circuits named as defendants are Loew's Boston Theatres, Keith's Massachusetts Theatres, RKO Keith Theatres, Inc., New England Theatres, Inc., American Theatres Corporation, Pilgrim Theatre Corporation and Morton Theatre Corporation.

83 Opened In Canada

TORONTO: The total number of theatres opened in Canada has risen to 83 with the opening recently of 22 drive-in and three standard type houses. Of these, 56 were drive-in, which far exceeded 1950's 30, the former record, bringing the number now in operation across the country to 158.

Construction was also reported under way on 11 drive-ins and 16 roofed-in houses, while plans were announced for an additional 10 drive-ins and 18 auditorium-type houses, some to start work soon.

A break-down by provinces shows seven drive-ins for Alberta; four for Saskatchewan; three in Ontario; two in British Columbia; one in Manitoba and one in New Brunswick.

Fox Branch Directors Visiting Home Office

Twentieth Century-Fox brought six of its branch heads to New York for a one-week visit in order to acquaint them with home office procedures. The sales representatives are Robert L. Conn, Indianapolis; David S. Gold, Des Moines; Dan M. Coursey, Atlanta; T. P. Tidwell, Jacksonville; V. J. Beattie, Toronto, and Henry Harold, assistant to H. G. Ballance, southern division sales manager. Hosts for the visitors are Al Lichtman, director of distribution; W. C. Gehring, executive assistant general sales manager; Arthur Silverstone, eastern and Canadian sales manager; Edwin W. Aaron, western sales manager, and Alex Harrison home office representative.

Cashiers Gain Increase

The International Alliance of Theatrical Stage Employes Local B-52, New York, has completed negotiations with RKO Theatres in New York for new wage scales providing increases of from $3 to $5 per week for cashiers.

Asks Ruling On Sunday Ban on Films

WASHINGTON: Charles B. McGee, operator of a Charlotte, N. C., drive-in, last week asked the Supreme Court here to declare unconstitutional a Charlotte ban on the exhibition of motion pictures during certain Sunday hours.

Mr. McGee charged in his brief that the law is discriminatory in that it does not apply to film shown over television or in other theatres outside the city limits. It was also argued that the ban violates Constitutional guarantees of religious freedom.

Mr. McGee lost his case before a jury and his appeal was turned down by the North Carolina Supreme Court. He told the highest court that his theatre was outside the city limits when it was built but was taken partly into the limits when Charlotte in 1950 took in additional territory. The law, forbidding Sunday film showings between the hours of 6:30 P.M. and 9:30 P.M. thereupon became applicable to his North 29 drive-in theatre.

Milwaukee and Memphis Ban "Moon Is Blue"

Milwaukee and Memphis motion picture censorship groups have voted to ban the exhibition of United Artists' "The Moon Is Blue" in its present form. The Milwaukee commission voted seven to one in favor of the ban unless deletions in the dialogue are made. J. H. Imhoff, branch manager for United Artists in Milwaukee, said that these deletions would have to be approved by the producer and such approval seemed "dubious." The Memphis Board of Censors also cut a dance sequence from "Return to Paradise" because it was "suggestive."

Ohio's Banning of "M" In High Court Again

WASHINGTON: The State of Ohio's banning of Superior Films' "M" was up before the Supreme Court again this week. A brief filed by the producer requested the high court to disregard an earlier brief of the State of Ohio asking that Superior's appeal be dismissed. The latest brief denied Ohio's contention that the state statute is designed to exclude only such motion pictures which are obscene, immoral, or which tend to promote crime or riot. The original suit attacked both the censorship of "M" and the $3-per-reel censorship charge.

Appoint Rowley Buyer

D. P. Callahan has been appointed general film buyer for the United Rowley Theatres of Texas, it has been announced by E. H. Rowley, president. Mr. Rowley also announced the appointment of John Rowley as assistant to C. V. Jones, vice-president and general manager.

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

PRODUCER Aubrey Schenck, back now from Hawaii and deep in the editing and stereophonic-sound dubbing of "Beachhead," the picture he produced there in Pathe color and for United Artists release, says the advent of the wide-screen era, with its implied premium on broad-scale subjects, is having a doubly rejuvenating impact.

He says the broader screen (he filmed "Beachhead" in 1.85-to-1 aspect ratio but it can be cropped to 2-to-1 without discernible damage) calls loudly for outdoor subjects, and outdoor subjects typically contain more movement than the indoor kind. He thinks one of the greatest mistakes the motion picture ever made was in allowing production emphasis to swing over from "motion" to "picture." Anybody care to contest that opinion?

Sees Industry Ripe for Good, Independent Films

"Beachhead" is the second picture produced by Aubrey Schenck since he swung out from Universal-International into the independent-production field with Howard G. Koch as his partner and with firm ideas about the future of his profession. The first picture was "War Paint," warmly previewed a short while back and coming up for release the 28th of this month.

The partners believed back when they started their joint venture, and believe now, that the industry was never riper for good independent product, nor richer in reward for men competent enough and bold enough to supply it, than it has become since the technological revolution upset the applecart of tradition. They have staked their professional destinies and their personal moneys on the accuracy of analysis on which this belief is based.

The independent producer, with his own money and whatever funds the banks or other co-investors may advance riding on his judgment, has got to be right all the time, from choice of story all the way down to screen time, says this independent producer, or disaster strikes. But this circumstance is not an unrelieved hardship. The same independence that places on his shoulders full responsibility for the success of the venture also places in his hands full authority to function independently and with complete freedom in every phase of the undertaking.

Method Saves Time and "Suggested" Alterations

This is at one and the same time an exhilarating and a sobering circumstance. It saves a world of time, it averts a welter of alterations, modifications and inhibitive "suggestions" inherent in most company-studio setups, and liberates the creative imagination. And it imposes its own sensible restraints. It's the kind of arrangement most of the great producers of the first half-century of the industry worked under, Mr. Schenck reminds, and he holds that it is likely to be the kind under which more and more of the successful pictures come to be made as the second half-century unfolds.

"Beachhead" is a recounting of an incident in World War II at the time when Allied troops were landing against decimating odds on Pacific islands taken by the Japanese in their first fierce campaign. In it Tony Curtis and Frank Lovejoy are members of a small party put ashore afoot to verify favorable reports viewed doubtfully by the commandant of a poised landing force, a mission that requires them to make their way across the island unobserved before a landing is attempted.

Chose an Island Like That Where Incident Occurred

The Schenck production party chose Kauai Island as resembling most nearly the authentic setting and then shot the picture, scene for scene, in the strictest chronological order of sequences! Also with the same disregard of weather, light, sun, shade and wind, as world have been required if a genuine assault and landing were being made. No waiting around for perfect light to shoot by, no coddling of climate—nothing but the genuine, within the bounds of personnel safety, was permitted. Mr. Schenck says the picture will prove this out, and that the authenticity a producer can attain in this era of the widening screen (with its fewer and longer sequences, its sustained dialogue, its expanded view) may make the difference between the motion picture's great past and a greater future.

◆

THREE productions, in as many media, were started during the week. The completion of five others brought the shooting level down to 23.

MGM launched "Rose Marie," using CinemaScope and Eastman color, with Mervyn LeRoy directing Ann Blyth, Howard Keel, Fernando Lamas, Marjorie Main, Bert Lahr, Joan Taylor and a great many others. Arthur Hornblow, Jr., is producer.

MGM's John Houseman started "Miss Baker's Dozen," in Ansco color and for wide screen, with Greer Garson, Robert Ryan, Barry Sullivan, Richard Haydn, James Arness, Rex Thompson and Tim Consodine in the cast. Robert Z. Leonard is directing.

Producer John Champion began filming "Dragonfly Squadron" in 3-D for Allied Artists release. John Hodiak, Barbara Britton, Bruce Bennett, Chuck Connors, Pamela Duncan, Gerald Mohr and John Lupton are in the cast, directed by Lesley Selander.

THIS WEEK IN PRODUCTION:

STARTED (3)

ALLIED ARTISTS

Dragonfly Squadron (3-D)

MGM

Miss Baker's Dozen (Ansco Color)

Rose Marie (Eastman Color, CinemaScope)

COMPLETED (5)

MGM

Rhapsody (Technicolor, Wide Screen)

PARAMOUNT

The Naked Jungle (Technicolor, Wide Screen)

UNIVERSAL

Ride Clear of Diablo (Technicolor)

Son of Cochise (Technicolor, 3-D)

WARNER BROS.

The Bounty Hunter (3-D, All-Media, WarnerColor)

SHOOTING (20)

COLUMBIA

The Caine Mutiny (Kramer Co., Technicolor)

INDEPENDENT

Americano (Moulin Prod., U.A. release, Brazil)

MGM

Gypsy Colt (Ansco Color)

Knights of the Round Table (Technicolor, CinemaScope, London)

The Flame and the Flesh (Technicolor, Wide Screen, Europe)

PARAMOUNT

Casanova's Big Night (Technicolor, Wide Screen)

Knock on Wood (Technicolor, Wide Screen)

REPUBLIC

Jubilee Trail (Trucolor)

Hell's Half Acre (Honolulu)

RKO RADIO

Rangers of the North (3-D, Technicolor)

The French Line (Edmund Grainger Prod., Technicolor)

20TH CENTURY-FOX

We Believe in Love (Technicolor, CinemaScope, Rome)

River of No Return (CinemaScope, Technicolor, Canada)

King of the Khyber Rifles (CinemaScope, Technicolor)

Prince Valiant (Technicolor, CinemaScope)

Hell and High Water (CinemaScope, Technicolor)

UNIV.-INT'L

Yankee Pasha (Technicolor)

Saskatchewan (Technicolor, Canada)

WARNER BROS.

Dial M for Murder (3-D, All-Media, WarnerColor)

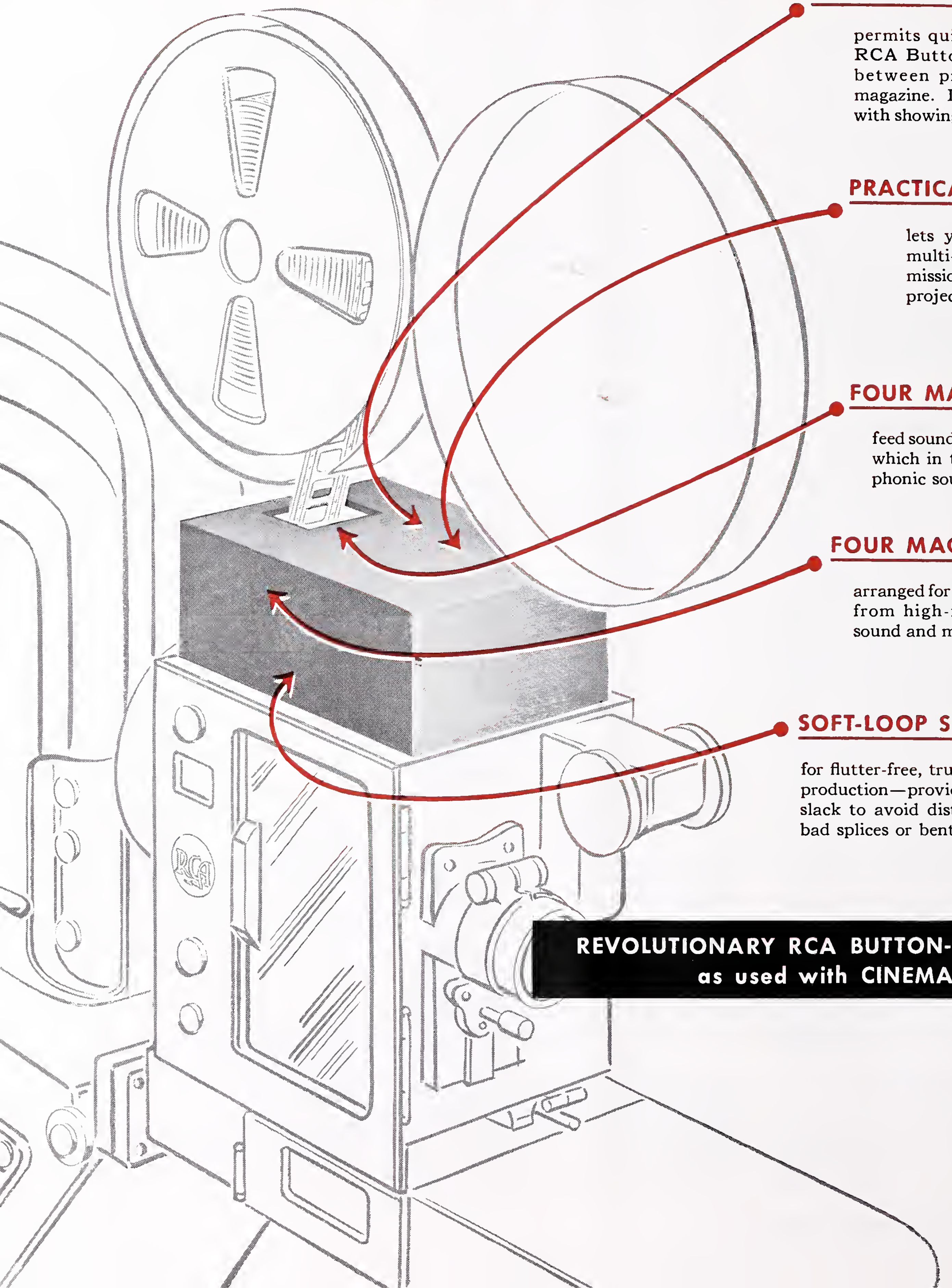
Rear Guard (3-D, WarnerColor, All-Media)

Mickey Mouse Has Birthday

King Features has prepared a comic strip marking Mickey Mouse's 25th birthday. It ties into the Walt Disney "Mickey Mouse Birthday Party" to be released in September, and will appear along with a feature story on Mr. Disney and his creation.

NOW another PRACTICAL

new STEREOSCOPE SOUND AT



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permits quick installation of RCA Button-On Soundhead between projector and top magazine. Does not interfere with showings of standard films

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lets you show the new single multi-track films without intermissions—with standard two-projector set-up

FOUR MAGNETIC TRACKS

feed sound to four pick-up heads which in turn feed into stereophonic sound system

FOUR MAGNETIC HEADS—

arranged for maximum response from high-fidelity magnetic sound and minimum head wear

SOFT-LOOP SYSTEM—

for flutter-free, true-fidelity reproduction—provides plenty of slack to avoid distortion from bad splices or bent reels, etc.

REVOLUTIONARY RCA BUTTON-ON SOUNDHEAD as used with CINEMASCOPE

ANSWER from RCA

PRICES BEGINNING UNDER $5,000

Again, it's RCA—the leader in magnetic film recording—with the easy solution to the new motion-picture exhibition techniques—Stereoscope Sound, an easily installed soundhead for the new single-film, magnetic-sound pictures and a complete sound system at prices beginning under $5,000.

Here is the equipment you need for Cinemascope pictures—engineered for easy handling of all standard films and for new methods of single-film, magnetic four-track pictures.

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adaptable FOR ALL STEREOPHONIC TECHNIQUES

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for perfect sound distribution to every seat in the house from every speaker location

NEW SPEAKER DESIGN

for unequalled high-fidelity reproduction . . . true stereophonic effect . . . dramatic, exciting realism

ANY COMBINATION

available for every theatre regardless of size or shape

POWERFUL AUDITORIUM SPEAKERS match RCA's behind-the-screen speakers for special sound effects

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Unitized rack construction puts all units for stereophonic sound in a minimum space. In most theatres, RCA unit-built amplifier equipment takes little more room than standard sound system for 2-D films.

GET READY NOW

Be prepared for the important new features. The startling realism of this new technique holds big box-office potential that you can't afford to miss. Contact your RCA Theatre Supply Dealer for information on delivery dates.

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ALBANY

Business in summer situations is reported as good or slightly better than last year. Saratoga is one in the latter category; Lake George is said to be another. . . . Drive-in patronage, at first sharply reduced by the long spring rains, has come abreast of the 1952 pace. Indoor grosses are reported generally a little ahead. . . . Eugene Teper and other Variety Club members who helped to make a Chamber of Commerce "Booster Night" for the Albany Eastern League Baseball Club a success—5,688 paid admissions—were praised by owner Thomas F. McCaffrey. McCaffrey, guest at a Tent 9 dinner meeting last fall when international chief barker Jack Beresin spoke, sat in the Variety Club box for a time. So did screen comedian Eddie Bracken, who presented a pantomime of a pitcher, and Congressman Leo W. O'Brien.

ATLANTA

Fred Storey, Storey Theatres, Atlanta, is back after a vacation in North Carolina. . . . W. D. Craddock, sales representative, United Artists in Florida, still unable to return to work after an auto accident a year ago. . . . Lynda Burnett, booking department, U. A., checked in after a vacation spent in Virginia. . . . Ike and Harry Katz, Kay Exchanges, back from a tour of their exchanges. . . . Charlie Clark with his sister back in Atlanta from Florida. . . . Jack Flowers has opened his new 17 drive-in, Aliceville, Ala. Its capacity is 350 cars. . . . Betty Landers, secretary, Monogram Southern, off for a vacation trip to Pekin, Ill. . . . Branch manager Hobbs, same company, in Chicago to attend a sales meeting of Allied Artists. . . . Robert Turner has been appointed manager of the Buckhead theatre, Atlanta. He replaces Marvis Smith, who has resigned. . . . Ralph E. Hutselle is new owner of the State theatre, Knoxville, Tenn. . . . Ed Burchfield has opened the new 400-car Burchfield drive-in, Oak Ridge, Tenn. . . . The new 400-car Fox Drive-in, Senece, S. C. has been opened by Harry Osteen.

BOSTON

Samuel Richmond has been named managing director of the Beacon Hill theatre by owner Benjamin Sack, replacing Tom Dowd who resigned. At one time Richmond operated six theatres in Boston for Proven Pictures and later handled his own theatre in Lawrence. He has been an independent distributor for exploitation films in Boston, with "Bitter Rice" the standout production. . . . Joe Levine and Joe Wolf of Embassy Pictures are distributing their first 3-D film, "Hannah Lee" starring Macdonald Carey and Joanne Dru in color. They set up a trade screening at the Coolidge theatre, Brookline. . . . Anne Noret, manager of the Liberty Springfield for the Rifkin circuit was married August 9 to Paul Regan of Springfield and is honeymooning in New Hampshire. . . . Richard Dobbyn, treasurer of Maine & New Hampshire Theatres, became a grandfather for the eleventh time when his daughter Mrs. John Baiorunos gave birth to a son. . . . The Astor theatre, Boston has been equipped with stereophonic sound, a Miracle Screen and new 3-D and wide-angle booth equipment in readiness for the fall season.

BUFFALO

The nine-week old Rudolph Wurlitzer company strike in North Tonawanda has been settled. . . . George H. Mackenna, general manager, Basil's Lafayette, is campaign manager for Elmer F. Lux, who has been endorsed by the Democrats for mayor of the city of Buffalo. Mackenna now is vacationing in the wilds of Ontario, Canada. . . . A big Get-Together Party for Elmer Lux will be held by the Non-Partisan Show Business Committee Aug. 25 in the headquarters of the Variety club. Jack Mundstuk, MGM chief here is chairman. . . . Arthur Krolick, UPT district manager, Rochester and Buffalo is vacationing this week, putting the finishing touches to the interior of his new home in north Buffalo. . . . Earl Robinson has been appointed manager of the Auditorium theatre in Perry, N. Y. Robinson formerly was manager of the Regal in Hartford, Conn. . . . Albert A. Fenyvessy, 98, is dead in Rochester. He started in the theatre business in Buffalo in 1898, where he had an interest in the old Olympic, Lyric and Keith's theatres. He also owned and operated the Star theatre as a movie house. . . . Colonel Bill Shirley, UA exploitation representative, threw a birthday dinner for Vincent R. McFaul, Shea circuit head and William Barney, Courier-Express roto editor, the other day in Hotel Statler.

WHEN AND WHERE

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

CHICAGO

Jim Donahue, Paramount division manager in this area, who had been sidelined by illness, is back on the job. . . . Frank Bright, assistant manager at the B. & K. Uptown, has resigned to go into business for himself. . . . Mrs. James Coston, recovering from a leg injury, has had the cast removed and is continuing her recuperation at her Eagle River summer home. . . . Bill Morrow, writer and producer for Bing Crosby, visited with friends here on his way back to Hollywood from Europe and Africa. . . . Walter Colmes, formerly with Britannica Films, is the top executive of Emerson Films, organized here recently to produce industrial, TV, and educational films. . . . Irving Mack was reelected president of Filmack Trailer Company at a meeting in the company offices Tuesday, Aug. 11. Other members of the board are: Joseph Mack, vice-president; Bernard Mack, secretary; Donald Mack, treasurer; and John Wenner of Daniel F. Rice and Company. . . . L. B. Sittler, auditor of Coston Enterprises, is well on the road to recovery from a recent illness.

CINCINNATI

The feeling prevails in most theatre circles here that a turning point for the better has arrived for the industry, predicated on the almost constant upturn in grosses over the past several weeks, which has not been interrupted by the traditional "dog days," which usually are accompanied by a slump at the box office. This applies not only locally, but throughout the area. . . . The RKO Palace is showing "Inferno" as its first 3-D offering. Three houses in the downtown sector, the RKO Albee, Palace and Grand, now are equipped with 3-D screens. The suburban Ambassador Theatre also has installed 3-D equipment, and is currently showing "Second Chance.". . . The Guild theatre, at suburban Walnut Hills, departing from its established policy, is showing the French film, "Forbidden Games" to good returns. This city does not now have a theatre playing foreign product exclusively. . . . C. C. Cassinelli's Wyoming theatre, at Mullens, W. Va., which was totally destroyed by fire approximately a year ago, has been rebuilt and reopened.

CLEVELAND

Following veto of the 20% tax repeal bill, two more local movie houses closed bringing to 28 the number that have shuttered in Cleveland within the past five years. Closed this past week are the Mount Pleasant and

(Continued on page 40)

The sound that
c-r-e-a-k-s across the room

TODAY sound keeps pace with action . . . fills first one area, then another, then all of the screen with rich 3-dimensional reality.

Here again is proof positive of the solution of complex problems of production, processing, and projection—many of them met and solved by an alert industry working in co-operation with complete facilities such as the Eastman Motion Picture Film Service. Branches are located at strategic centers; inquiries invited.

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6706 Santa Monica Blvd.
Hollywood 38, California

(*Continued from page* 38)

Victory, both neighborhood houses. In Ashtabula, Shea's State, playing week-ends only, is being torn down to make way for a parking space. . . . Leo Jones, Upper Sandusky theatre owner, approves the Texas plan to boost admission the amount of the federal tax in order to be able to take it off if and when the tax is repealed. . . . Marvin Harris completed his duties as executive director of the Ohio Sesquicentennial, closed his Commodore Perry, Toledo, offices and has resumed active operation of his Toledo theatre chain. . . . Ted Chamberlain moved out of the Loew theatre publicity office to succeed Harvey Mendelson as Palace theatre assistant manager. . . . Harry Weiss resigned from the RKO sales force to return to publicity work and in that capacity has joined Paramount working in the east. . . . Gordon Campbell, onetime local RKO booker, more recently of the Detroit booking department, has been promoted to the sales force taking over Harry Weiss' territory. . . . Moe Dudelson, United Artists district manager, and the company have severed a 32 year association.

DENVER

Manager changes made in the Wolfberg Theatres here included the moving of A. D. Traxler from the downtown Paramount to the Valley drive-in, and the moving of Stanley Bradford from the Valley to the West drive-in. Jennings Hooks, assistant at the Paramount, was promoted to manager, and Louis Silva, chief of service, was advanced to assistant. . . . United Artists product currently either comprises the full bill, or the top half, in five local Fox first run houses. . . . What are claimed to be the biggest drive-in screens in the world are being erected for the new 1,280-car twin Centennial Race Track drive-in. They will be 67x100 feet. Tom Bailey, Lippert Pictures franchise owner, will operate the ozoner, and hopes to have it operating by Oct. 1. . . . Joe Kaitz has moved from the assistant booker job at Metro to a like post at Warner Bros. . . . E. J. Schulte, 67, Colorado and Wyoming theatre owner, died last week in Chicago following an operation. He was president of the Rialto Theatre Corp. and a vice-president of Gibraltar Enterprises, a Denver theatre company.

DES MOINES

The Strand in Iowa City has been closed for alterations and repairs and will be reopened the first of September. . . . Twenty-six dollars was taken from the Sheldon drive-in's snack bar at Sheldon. Entrance was gained by prying the locks from the inner and outer doors. . . . Dorothy Kean, operator of the house in Panora, also will teach vocal and instrumental music in the Washington township school this fall. . . . A new curved screen has been installed at the Monte theatre in Montezuma. First showing on the large screen was "Salome." . . . The new 400-car Decorah drive-in held its grand opening last week. Manager is Ralph Olson, former salesman for Universal in Des Moines. Mrs. Olson is in charge of the concession stand. . . . More than 100 theatre owners and their families attended the recent Allied meeting at Arnolds Park in the Lakes regions of Iowa. . . . Hal King of Lippert Pictures has returned from a vacation trip to California. . . . Gerry McGlynn, Jr., son of the manager of the Metro exchange, has returned from Korea and obtained his discharge from the army engineer corps. He plans to return to college in the fall for graduate work. McGlynn's other son, Jack, who is in service and stationed in Missouri, recently announced his engagement. . . . Kay Taylor is the new booker's clerk at MGM. She replaced Janet Olmstead, resigned.

DETROIT

Sunset drive-in on the Imlay City road east of Lapeer, Michigan lost their safe and $700 to safe robbers recently, the latest victim of a three month rash of robberies in the district. . . . Pontiac drive-in, Pontiac, is the first outdoor 3-D plant in Michigan. Projection changeover and painting the big screen silver cost about $8,000, according to Elton Samuels, manager. . . ."This Is Cinerama" continues to break Detroit records. Only six pictures have ever run more than 13 weeks in Detroit since the first film was shown here 48 years ago. . . . United Detroit's Madison theatre joined UD's Palms and Korman's Broadway-Capitol to total three downtown, first run houses open till 6 a. m. . . . All three close 4½ hours to breathe reopening at 10:45. . . . Nearly half of "Cinerama" being an air tour of these United States, it has proven ideal for foreign visitors.

HARTFORD

Loew's Poli-New England Theatres Circuit, continuing installation of wide-screen facilities in key houses, has erected a panoramic, at the first-run Loew's Poli, Bridgeport, Conn. The circuit is planning immediate installations in other key houses, according to Harry F. Shaw, division manager. . . . Sal Adorno, Jr., assistant general manager of the M&D Theatres, Middletown, Conn., is back from a vacation at Westbrook, Conn. . . . James Grover has been named assistant manager of the B&Q Circuit's Bijou, Springfield, Mass. . . . Will Dow, on an eight-week training tour for Loew's foreign department, is currently studying at the MGM exchange, New Haven. . . . Harry Feinstein, New Haven zone manager, Stanley Warner Theatres, and Mrs. Feinstein have returned from a vacation trip to northern New England and Canada. . . . David Tarantul, son of Barney Tarantul, Burnside Theatre Corp., East Hartford, Conn., and Mrs. Tarantul, will enter dental school in September. . . . Alex Schimel of the U-I New Haven exchange, has returned from a vacation trip to Grossinger, N. Y.

INDIANAPOLIS

Albert R. Blocher, 49, buyer for Y & W, was found shot to death in hall at U-I exchange after screening of "The Assassin" Aug. 10. A note he left indicated suicide on account of financial troubles. The widow and a son, Kenyon, survive. . . . Merv Griffin, featured in Warner's "So This Is Love," is here for a round of promotional activity. . . . Walter Wolverton, manager of the Circle, had Sir Edwards, local stunt man, hang from the roof and extricate himself from a straitjacket at high noon to open "Houdini" with a bang Thursday. . . . Trueman Rembusch, president of the Allied Theatre Owners of Indiana, is summering at his Flat Rock lodge. . . . Competition is lively among the auto theatres. With the opening of the Lafayette Road drive-in last week, there now are 14 in the immediate Indianapolis area. . . . Business gave indications of an early fall revival last week, as both "Band Wagon" at Loew's and "Second Chance" at the Circle posted $14,000 grosses.

KANSAS CITY

The four first runs of the Fox Midwest circuit's Kansas City district advanced admissions from 50c-75c to 65c-85c. . . ."Inferno" ran three weeks at the downtown Esquire. . . ."Martin Luther" started August 20, at Fox Midwest's downtown Esquire. . . . The board of directors of the Motion Picture Association of Greater Kansas City will meet shortly to complete committee appointments, including a successor to the late Howard Burkhardt who had been public relations chairman for several years. . . . The board of directors of the Kansas-Missouri Theatre Association was to meet August 19. . . . It's the fourteenth week for "Lili" at the Kimo. . . . The summer series of morning matinees once a week (midweek) for children at several Fox Midwest theatres, arranged in cooperation with P.T.A. associations, is to be followed by a similar fall series, Saturday mornings. . . . E. E. Maxfield has sold his circuit in the St. Louis exchange area, and joined Fox Midwest. His first assignment is assistant to Joe Borders at the Isis, Kansas City midtown theatre.

LOS ANGELES

Harold Goldstein, Favorite Films booker, died last week of a heart attack. Bob Bernhard has been given the booker's position at Favorite. Bob is the son of Joseph Bernhard, independent producer, who was formerly president of Film Classics. . . . Dick Pritchard is taking over the duties of Alex Schreiber, owner of the Paradise, Westchester, while Schreiber is in Detroit on business. Howard Schreiber, Alex's son, is managing the Paradise since the resignation of Murray Gould, who has been named pilot of the Imperial, which was re-opened by John Wolfberg. . . . Joe Hartman, National Screen salesman, is back from his annual vacation. . . . Passing out stogies to celebrate the birth of twin boys was Phil Robbins, operator of the Variety theatre. . . . Stan Cohen, U-I booker, and Jacklyn Stebbins will marry in September. . . . Joe Felder, Favorite Films vice-president, checked in from New York for business conferences with his son-in-law, Irving Levin.

MEMPHIS

The Memphis board of censors has banned the film version of "The Moon Is Blue" and has cut a dance sequence from another picture, "Return to Paradise" which was scheduled to open at Loew's State last week. . . . The Delta drive-in at Osceola, Ark., operated by Mr. and Mrs. Jim Martin, and the Corinth drive-in at Guys, Tenn., near Corinth, Miss., managed by John Carter, have opened to good crowds. Both are 350-car drive-ins. The Corinth is equipped with a wide curved screen 60x40 and is believed to be the first drive-in in this area fitted for wide-angle projection. . . . The Mena, Ark., drive-in has been temporarily closed

(*Continued on page* 42)

¶ Announcing publication
of a series of articles in
BETTER THEATRES on

THEATRES AND THE NEW TECHNIQUES

By BEN SCHLANGER

A NEW ERA of the industry is opening with production of motion pictures in the "wide-screen" technique . . . with third-dimension a potential medium of further advance . . . and with stereophonic sound to give either or both a full complement of realism. To adapt them to the widely varying conditions of a huge exhibition plant will be one of the industry's greatest undertakings. "Wide-screen" especially presents severe problems in thousands of existing theatres. What are the really practical requirements of these new techniques? What are the adjustments to them that can be practicably made?

"THEATRES AND THE NEW TECHNIQUES" is intended to answer these and related questions in terms of actual application. What to do, and why, will be explained with tables and drawings to aid the text in providing a clear presentation of both the problem and its possible solution.

To this task BEN SCHLANGER has brought the qualifications not only of an eminent designer of motion picture theatres through more than twenty years, but also of an architect who has studied the art of the screen throughout his career. He has written "THEATRES AND THE NEW TECHNIQUES" after spending the first six months of this year in Hollywood.

beginning in Better Theatres *for September*

with MOTION PICTURE HERALD of September 5th

(*Continued from page* 40)

for repair of damage by a recent windstorm. . . . Louis Ingram, branch manager MGM, is the proud grandfather of Mathew Vick Ingram born recently in Atlanta. The baby's father, Louis Ingram Jr., is a salesman out of the Atlanta Branch for 20th Century-Fox.

MIAMI

The vacation exodus has Paul Waliga, assistant in advertising at Claughton's, heading on a motor trip to Pennsylvania, his home state, to visit his parents and display his two-year-old daughter. . . . Jim Martin, assistant at the Paramount, reports manager Charlie Whitaker off on a holiday to the Carolinas. . . . The Hal (Wometco art director) Kopplins were on a long Caribbean cruise. . . . Barbara Pennely, gal Friday to Lillian Claughton, selected Atlanta, Ga., for her vacation locale. . . . James Camp, manager of the Bunche, was summoned to Georgia by the critical illness of his father. . . . Dan Smith, manager of the Park, in Tampa, selected Miami for his vacation spot. . . . Sonny Shepherd and his family are enjoying the beauty and freedom of the Florida Keys for their annual holiday. . . . Eli Arken, city manager of the Wometco Theatres in the West Palm Beach area, spent his vacation welcoming his son home from Korea. . . . James Maury, relief manager for Wometco had a welcome guest at his home recently, when the stork dropped off a son.

MILWAUKEE

The new manager at the Tower theatre here, and Orto theatre, is Don Palm, formerly from Green Bay and more recently assistant manager at the Towne. . . . August 14 was Arden Thur's last day in the Allied office and when she returns to Milwaukee, sometime in December, her plans are still indefinite. Arden will sail for France in September and then from Paris will fly to India for Baha'i World Faith Intercontinental Conference in New Delhi. . . . The regional meeting of Wisconsin Allied held this week at Rice Lake was well attended with some 80 persons present. . . . Jerry and Gene Goderski sold their Greendale theatre to Frank E. Schreihart. . . . "Gentlemen Prefer Blondes" had a successful opening at the Riverside theatre here this week. . . . The city motion picture commission here ordered some cuts from "The Moon Is Blue." At their second screening of the movie, members of the commission, voted 7 to 1, that the movie should be banned here unless deletions were made in dialogue.

MINNEAPOLIS

Stiff sentences are being imposed on vandals in a campaign by the county sheriff's office to stop thefts of loudspeakers at local drive-ins. . . . The Arion, neighborhood house which reopened recently, won't admit children and adolescents evenings unless accompanied by parents. The theatre also refuses to run any film advertising including coming attractions. . . . Tom Collins is the new salesman at Allied Artists. . . . The marquee of the White Bear theatre at White Bear Lake, Minn., near St. Paul has been painted, according to Howard Goldman, operator. . . . Variety Club of the Northwest has reopened, but work is continuing on its redecorating. . . . Harry Weiss, RKO Theatres district manager, visited situations in Iowa, Kansas City and Omaha. . . . Admission taxes collected during July were $597,000 as compared with $644,000 in July, 1952. Individual income tax collections, however, reflected an all-time monthly high for employment in Minnesota during July. . . . Robert Chase has begun construction on a new theatre at Carson, N. D. . . . The new drive-in at Bemidji, Minn., has been named the Timberlane. Wilfred Libel and Otto Burggraf are the owners.

NEW ORLEANS

The Chimes, Baton Rouge, La. suspended operations and will reopen Sept. 13, advised manager Charles Bazzell. . . . Curtis B. Willard shuttered the Beack Walk-In theatre, Fairhope, Ala. . . . Page Baker, Theatre Service Company, was a West Monroe business caller. . . . Mrs. Ann Butler replaced steno-booker Mrs. Jean Pohl at Dixie Films. . . . The State, McComb, Miss. reopened after a few weeks closing for renovation and installation of a panoramic screen and stereophonic sound. . . . A two day celebration marked the third anniversary of Gidden & Resters Auto-Sho drive-in, Mobile, Ala. One of the highlights of celebration were flying saucers descended on the audience. . . . Katherine Bonneval, secretary to Abe Berenson, is vacationing in Reno, Nev., as guest of her daughter and family. . . . Manager Alex Maillho is back at his desk at U.A. after two weeks illness. . . . Henry Glover, Monogram Southern manager, plans to attend Allied Artists meet at the Drake Hotel, Chicago, August 23. . . . Leroy Adams, bookkeeper, Joy Theatres, Inc. and family vacationed in Florida. . . . Mrs. Clara Cote, Paramount Gulf P.B.X. operator, has chosen Jacksonville and Miami, Fla., as her vacation spot. . . . The opening day of Joy N. Houck's new Panorama had crowds in line from early morning and all through the day up through the night's last show.

OKLAHOMA CITY

Mrs. Margaret Jones has been named manager of the Agnew theatre. She assumed management about a week ago. . . . Oklahoma Tax Commission sales tax report the month of June, 1953, for theatres, shows 293 returns, $31,392.78 tax, compared with 329 returns, $32,195.20 tax for June, 1952. This indicates a decrease of 2.49 per cent. . . . Mrs. Ethel Coxey has been named new manager of the Knob Hill theatre. . . . Mr. and Mrs. Lewis Barton, Mr. and Mrs. Gerald Barton, Mr. and Mrs. Harold Combs and son, returned this week from a business trip to Los Angeles. While there they visited the MGM studios. Lewis Barton is head of the Barton Theatres, and Mr. Combs heads the concession departments of the circuit. . . . Audie Adwell is the new manager of the May theatre. He comes to Oklahoma City from Midland, Texas. . . . Jay Kimbro, assistant manager of Malco Theatres in Arkansas, will be vacation relief assistant manager of Malco Theatres at Camden, Ark., for the next three weeks. . . . Lawrence Raymond Eaglin, 54, manager of the Glen, El Rey and El Rancho theatres at Glendale, Ariz., died August 4.

OMAHA

William Miskell, Tristates district manager, has indicated that the Paramount theatre, 2,900-seat cinema palace that opened in 1926 as the Riviera with spectacular Moorish splendor, soon may be sold or torn down. Closed for movies 14 months, it was opened 10 times last winter for stage shows and seldom was filled. It has closed seven times, in 1934, 1937, 1938, 1940, 1941, 1942 and 1952. Miskell said Tristates was considering selling, particularly since President Eisenhower vetoed the bill removing the 20 per cent ticket tax. . . . Tristates' Orpheum recently installed wide screen and stereophonic sound and the 3,000-seater has been hitting the box office high spots. . . . Latest wide screen and stereophonic sound customer in the territory is Cozad, Neb., where exhibitor Walt Hagedone hopes to have installation soon. . . . Bill Barker is now operating the Co-Op Bookings Service himself following the departure of his partner, Mort Ives, to the real estate field. . . . Nebraska lost a veteran of the movie industry with the death of Herb Jensen, owner of the Walthill Sun, who succumbed to a heart ailment. . . . Bick Downey, who lost his State theatre at Hastings by fire, plans to rebuild in the new westside section. The old building is being remodeled for stores in downtown Hastings.

PHILADELPHIA

Films leased to theatres will be exempt from the new State one per cent sales and use tax which goes into effect on Sept. 1. Lester Kreiger, assistant zone manager for the Stanley Warner Theatres here, and attorney Lou Goffman, met with the State Attorney General and the Secretary of Revenue, and it is understood that they were assured that films will not be affected by the new State tax. . . . With the Summer season coming to a close, local industry leaders are marshalling forces again to start the Fall with an all-out campaign to eliminate the city's 10 per cent amusement tax on admissions. . . . Edna R. Carroll, chairman of the State Board of Motion Picture Censors, will serve as chairman of the delegation for the State Council for the Middle-Atlantic Conference sponsored by the Women's Republican National Committee in October. . . . William Goldman's Esquire, key neighborhood house here, closed over differences with the landlord on 3-D installations, but reopened two days later. . . . Jack Beresin, Variety Club's International Chief Barker, was named chairman of the Theatre Division for the forthcoming United Fund campaign in October. . . . Stanley Warner circuit closed its suburban Lansdowne for an indefinite period. . . . Bob Hanover has taken over the Ambassador, a William Greenfield house, and is converting it to "Photorama," his own large screen process. . . . Al Davis, Fried circuit executive, went on the sick list.

PITTSBURGH

Richard P. Morgan has resigned his post as executive secretary of the Allied Motion Picture Theatre Owners of Western Pennsylvania. The board of directors reluctantly accepted the resignation and will name his successor in the near future. . . . John D. Walsh, still is at his home recuperating from an operation performed last year. Bernard Hickey is filling in for him as manager of the Fulton theatre. . . . Allied Artists is the latest company to try the multiple first run idea in 20 suburban houses. It will try with "Kansas Pacific" and "Torpedo Alley." Universal-International has been very suc-

(*Continued on opposite page*)

(*Continued from opposite page*)

cessful in this district in the twin bill ideas. Sneak previews still are the order of things here. The Fulton screened "Stand at Apache River" while the Squirrel Hill theatre had "OK, Nero." Both attracted capacity houses. . . . The J. P. Harris theatre, which was closed for an entire week to install a large screen, opened very well with "Inferno." Manager Bill Zieler was on vacation but got back to help with the opener.

PORTLAND

Nearly all first run houses have strong product this week and the coin should roll into the box office. Four spots have hiked admission price. . . . Mrs. J. J. Parker is huddling with her architect and decorator about facelifting job for her theatres. She is also dickering for installation of stereophonic sound. . . . Movie Chain executive Al Forman is promoting the personal appearance of Spike Jones Revue on Auditorium Stage here next week. . . . Marty Foster played "Lili" at his Guild theatre for 12 weeks and grossed over $30,000 in the 400 seater. . . . Zollie Volchock, co-owner of NW Releasing Co., was in town for a week. NWR Co. also has Astor and Film Maker products. . . . Annual Film Golf Tourney was scheduled to be held here Tuesday and Wednesday. . . . Orpheum has installed a panoramic screen. . . . Hamrick Theatres is going to present stage legiters at the shuttered Playhouse starting next month.

PROVIDENCE

Rhode Island theatremen are mourning the passing of Peter R. Nelson, one of the best known and loved showmen in the state, who recently died at the age of 76. Known to hundreds of Cranstonians as Pete, Mr. Nelson was at various times owner of the old Auburn theatre, and the Park, in Cranston. At one time he was also associated in the operation of the old Bijou theatre in Providence and the Royal in Olneyville. . . . Jeanette MacDonald, singing star of screen and stage, who accompanied her husband, Gene Raymond, when he guest-starred in summer stock recently at nearby Somerset Playhouse, was greeted by several of her old-time "fans" when she was spotted shopping in a local super-market. . . . The RKO Albee brought back "Mighty Joe Young" on their giant wide-vision screen. Boris Karloff in "Isle Of The Dead" was the companion feature.

SAN FRANCISCO

George Archibald of the Archibald Buying and Booking Agency, has taken over management of the Palo Alto drive-in, Palo Alto and the Studio drive-in, San Mateo. . . . James Stephens, formerly associated with Sunny Mount Theatres, has taken over the Dixon, Dixon from A. R. Peck. . . . The controversy surrounding ownership of the Vacaville, Vacaville, has been settled with R. E. Degener, who also owns the Winters at Winters, being named over three others who were hoping to get the lease. . . . Henry Nasser has taken over the helm of Nasser Bros. Theatres, here, the post formerly held by Richard Nasser. . . .Walter Chenoweth who left San Francisco Theatres, Inc. to manage the Carthay Circle, Los Angeles, is now treasurer of the Curran, here. . . . Lou Singer, manager of El Capitan, has been transferred to Redwood City to manage Fox West Coast's Fox, there. He will make his home in San Carlos. . . . Robert Marsailles, formerly manager of Crest, Vellejo, moved into El Capitan. . . . Graham Kislingbury, district manager, North Coast Theatres, was named Industry Chairman for United Crusade drive. On his committee are Frank Harris, Jack Marpole and Harry Becktell.

TORONTO

Famous Players Canadian Corp. will reopen Victoria theatre with Walt Disney's "The Sword and the Rose," Sept. 1. The Victoria has been closed for about eight months for lack of product. The theatre will run pictures downtown date-and-date with the University and Eglinton theatres. . . . Into its eighth week in Montreal is the French-language, English-subtitle film "The Seven Deadly Sins" at the Avon theatre. . . . Nathan A. Taylor, president of Twentieth Century Theatres Limited, took a trip to England. He was accompanied by his wife, Yvonne, who herself is a theatre operator, operating the International Cinema and the Towne Cinema, both in this city. . . . After a complete refurbishing, the Royal Alexandra, city's only legitimate house, will open for an announced four weeks of "South Pacific" though six weeks are planned.

VANCOUVER

Business continues at an unexciting pace here this week with most theatres reflecting the summer doldrums. . . . Walter Mead, owner-manager of the Paramount drive-in at Burnaby, is enlarging his outdoor theatre from 700 cars to 1,000 cars. It will be the largest in British Columbia. . . . National Drive-in Theatres, operator of the Cascade at Burnaby, will start construction of a second drive-in in the same zone with widescreen and other up-to-date projection ideas. . . . Night horse-racing, stock-car racing and night baseball games, along with exceptionally fine warm weather and outdoor theatres, continue to be stiff opposition during the summer months to the indoor theatres. . . . Three downtown theatre lassies: Dollie Inkster, Marion Rich and Alice Ettenger are leaving for a California vacation. . . . Film Board of Trade played host to Bob Murphy, Paramount manager, at the Barn Supper Club before he left to take over the Montreal branch. He is replaced here by Bob Lightstone, formerly Winnipeg salesman.

WASHINGTON

Frank M. Boucher, chairman, has called a luncheon-meeting of his special Football Committee, August 31 to arrange plans for the football game planned for Thanksgiving Day at Griffith Stadium between tht Quantico Marines and the Fort Belvoir Engineers. The game is being sponsored by the Armed Services and the Variety Club, and proceeds will go to the Welfare Departments of the Services and to Children's Hospital, Washington. . . . The Ben Lusts have a new granddaughter, born to their daughter, Regina. The Lusts own the Ben Lust Theatre Supply Co. . . . Ben Siegel, Theatre Advertising Co., has sold his business. . . . Rudolph Berger, MGM southern sales division manager, substituted for Charlotte branch manager Jack Reville, during his illness. . . . Joe DeMaio, formerly with Kay and Sandy Film Exchanges, is now cashier at United Artists.

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FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 6,151 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott and Costello Go to Mars (Univ.)	–	9	31	30	3
All Ashore (Col.)	1	8	26	21	3
All I Desire (Univ.)	–	1	4	10	–
Ambush at Tomahawk Gap (Col.)	–	3	7	9	–
*Angel Face (RKO)	–	2	32	23	8
Arena (MGM) (3-D)	–	4	2	11	1
Battle Circus (MGM)	–	13	62	28	11
Beast from 20,000 Fathoms, The (WB)	6	23	11	8	2
Blue Gardenia, The (WB)	–	5	8	22	5
Bwana Devil (3-D) (UA)	18	15	4	5	1
By the Light of the Silvery Moon (WB)	2	31	52	17	4
Call Me Madam (20th-Fox)	3	24	36	42	21
Charge at Feather River, The (3-D) (WB)	8	4	2	2	–
City Beneath the Sea (Univ.)	2	1	17	21	9
Code Two (MGM)	–	4	10	–	1
Column South (Univ.)	–	3	10	14	1
Come Back, Little Sheba (Para.)	13	42	24	9	1
Confidentially Connie (MGM)	–	1	19	24	12
Count the Hours (RKO)	–	–	4	1	7
Cow Country (AA)	–	2	1	2	1
Cry of the Hunted (MGM)	–	–	9	4	–
Dangerous When Wet (MGM)	2	29	16	–	–
Desert Legion (Univ.)	–	7	21	35	1
Desert Rats, The (20th-Fox)	–	5	10	19	1
Desert Song, The (WB)	–	1	25	18	1
Destination Gobi (20th-Fox)	–	5	30	42	6
Down Among the Sheltering Palms (20th-Fox)	–	1	27	21	5
Dream Wife (MGM)	–	6	10	8	2
Fair Wind to Java (Rep.)	–	1	8	12	7
Farmer Takes a Wife (20th-Fox)	–	12	10	4	–
Fast Company (MGM)	–	–	7	6	2
Fort Ti (3-D) (Col.)	12	14	7	1	–
Fort Vengeance (AA)	–	–	1	5	4
Francis Covers the Big Town (Univ.)	3	24	5	1	–
Girl Next Door, The (20th-Fox)	4	6	13	7	–
Girl Who Had Everything (MGM)	–	5	19	12	1
Girls in the Night (Univ.)	–	10	14	–	3
Girls of Pleasure Island (Para.)	2	11	29	13	1
Glass Wall, The (Col.)	–	2	1	3	2
Glory Brigade, The (20th-Fox)	–	1	3	3	1
Great Sioux Uprising, The (Univ.)	1	3	7	2	–
Gunsmoke (Univ.)	2	21	31	24	1
Hans Christian Andersen (RKO)	22	26	4	1	1
Hitch-Hiker, The (RKO)	–	4	9	5	–
†Houdini (Para.)	–	4	4	–	–
House of Wax (3-D) (WB)	50	20	4	3	1
I Confess (WB)	–	9	17	30	12
*I Don't Care Girl, The (20th-Fox)	–	10	33	34	7
I Love Melvin (MGM)	–	7	44	41	14
Invaders from Mars (20th-Fox)	–	9	9	12	7
It Came from Outer Space (3-D) (Univ.)	2	2	1	3	–
It Happens Every Thursday (Univ.)	–	2	13	18	2
Ivanhoe (MGM)	28	46	35	19	3
Jack McCall, Desperado (Col.)	–	–	17	10	5
Jalopy (AA)	2	8	8	–	4
Jamaica Run (Para.)	–	1	10	13	1
*Jazz Singer, The (WB)	–	–	22	21	44
Jeopardy (MGM)	9	23	14	20	8
Kansas Pacific (AA)	–	–	3	13	6
Lady Wants Mink (Rep.)	–	–	3	5	7
Last of the Comanches (Col.)	–	1	16	35	5
Law and Order (Univ.)	–	5	18	27	–
Let's Do It Again (Col.)	–	3	5	8	–
*Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	10	31	14	–
Ma and Pa Kettle on Vacation (Univ.)	47	32	28	20	–
Magnetic Monster, The (UA)	–	–	1	5	2
†Main Street to Broadway (MGM)	–	1	–	3	2
*Man Behind the Gun (WB)	3	16	32	16	1
Man in the Dark (3-D) (Col.)	4	9	7	5	2
Man on a Tightrope (20th-Fox)	–	–	5	13	3
*Meet Me at the Fair (Univ.)	–	11	37	26	12
Member of the Wedding (Col.)	3	1	6	2	4
*Mississippi Gambler (Univ.)	21	62	35	6	2
Moulin Rouge (UA)	15	28	9	16	4
Naked Spur, The (MGM)	8	57	54	10	4
Never Let Me Go (MGM)	–	5	40	40	2
*Never Wave at a Wac (RKO)	4	38	49	7	9
*Niagara (20th-Fox)	7	46	45	18	11
Off Limits (Para.)	2	16	38	23	–
Peter Pan (RKO)	40	18	3	2	–
Pickup on South Street (20th-Fox)	–	39	11	4	4
Pony Express (Para.)	–	23	25	8	1
Powder River (20th-Fox)	–	5	16	22	–
President's Lady, The (20th-Fox)	11	20	44	20	13
Prince of Pirates (Col.)	–	–	4	6	–
Queen Is Crowned, A (Univ.)	3	8	1	3	4
Raider of the Seven Seas (UA)	–	1	1	8	2
*Redhead from Wyoming (Univ.)	–	5	42	22	6
Remains to Be Seen (MGM)	–	6	25	6	1
*Ride the Man Down (Rep.)	1	8	15	15	6
†Ride, Vaquero (MGM)	1	3	7	–	–
†Roar of the Crowd (AA)	–	3	2	–	–
Rogue's March (MGM)	–	–	9	11	5
Salome (Col.)	9	34	11	1	–
San Antone (Rep.)	–	–	6	5	4
Sangaree (3-D) (Para.)	3	7	2	1	–
Savage Mutiny (Col.)	–	–	3	5	–
Scandal at Scourie (MGM)	–	3	5	11	2
Scared Stiff (Para.)	20	30	4	2	–
Seminole (Univ.)	–	22	26	17	3
Serpent of the Nile (Col.)	–	–	2	10	1
Shane (Para.)	7	1	–	1	–
She's Back on Broadway (WB)	1	11	31	40	10
Silver Whip (20th-Fox)	–	1	26	16	5
†Siren of Bagdad (Col.)	–	–	2	4	1
Small Town Girl (MGM)	–	9	30	50	3
Snows of Kilimanjaro (20th-Fox)	28	56	15	3	1
Sombrero (MGM)	1	4	16	46	3
South Sea Woman (WB)	–	6	20	6	–
Split Second (RKO)	–	1	18	14	2
Star, The (20th-Fox)	–	–	15	17	29
Stars Are Singing, The (Para.)	–	4	25	27	13
Stooge, The (Para.)	31	44	37	8	1
Story of Three Loves, The (MGM)	–	3	3	1	3
†Sun Shines Bright, The (Rep.)	–	–	–	2	5
Take Me to Town (Univ.)	–	8	12	8	1
Tall Texan, The (Lippert)	5	2	3	3	1
†Tarzan and the She-Devil (RKO)	–	3	1	2	1
Taxi (20th-Fox)	–	4	12	18	15
Titanic (20th-Fox)	2	37	30	10	2
Tonight We Sing (20th-Fox)	–	8	2	5	9
Treasure of the Golden Condor (20th-Fox)	–	7	41	42	6
*Tropic Zone (Para.)	–	7	20	25	6
Trouble Along the Way (WB)	2	10	25	56	11
Vanquished, The (Para.)	–	–	14	7	3
White Witch Doctor (20th-Fox)	11	19	5	1	–
Woman They Almost Lynched (Rep.)	8	9	14	4	1
Young Bess (MGM)	1	14	21	16	3

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Doing The Impossible, Takes a Little Longer

THE good fight for tax repeal need not leave any wounds beyond repair, but it's going to be well to think carefully of all the reverberations that have resulted from this public reaction.

Every newspaper, large and small, has printed a press item, from the wire services, and consequently given complete coverage, to the effect that the Presidential veto was the first major legislation that Eisenhower has refused to approve, and that this was done "because the Government cannot afford the loss of revenue" and because "it is unfair to single out one industry for relief at this time."

Any theatre manager knows the accumulative effect of this newspaper comment, which snowballs into public reaction and belief, and adds up to many times the publicity given our side of the story. We will suffer from this impression, widely spread, and it may result in some feeling that we did not deserve the President's approval of our claims, or that we obtained the vote by some sort of chicanery.

It was a great fight, well fought—but the fact remains we did not sell it to the public in advance, nor did we do what was urged in a Round Table edtiorial in the issue of April 11, 1953—to obtain "Public Relations First—Then Tax Reductions." Perhaps that was impossible—and in that case, we can fully realize that we often do the difficult—but doing the impossible, takes just a little longer.

Other industries, observing our defeat, and the President's own professed reasons for objection, will step forward to make equivalent claims for tax relief—this time, with more assurance, based on our experience. And some lines have good grounds for relief, better than the League of New York Theatres, with their dog-in-the-manger policy of merely decrying what they were jealous of obtaining. We will do well to avoid any such feeling in any of our approach to legislators.

This Sunday's papers carry an advertisement by Franklin Simon, offering a luxury fur coat at $778 *which is tax exempt* because it is made of fine Nutria and lined with fine Forstmann wool. It seems that, under the law, the coat is tax-free *because it is reversible*. Maybe the law is reversible, also, and we can profit by learning.

At any rate, it takes salesmanship to win tax reduction.

BACK-TO-SCHOOL

Last Spring, when most of us were talking about special kiddie shows to signal the fact that "School Was Out" for the summer vacation, Seymour Morris and Schine showmen, in Gloversville and environs, were planning "Back to School" shows that will be current in September. That's how far they work ahead of schedule, with plans laid and results assured, long in advance of casual thinking.

It seems that many of the Schine theatres do so well with local sponsors of "Back to School" and similar shows that the merchants themselves solicit the opportunity to "do it again" in the Fall—and next year. You couldn't get a better round of applause than from the sponsor who pays the bills this time and asks to do it again!

And another good showman thinks ahead of these days and dates. That's Irving Mack, of Filmack Trailers, who provides the "Inspiration" for special shows with suitable special trailers, with "Back to School" written all over his September bulletin. We know exhibitors read that bulletin, for they tell us the jokes! So, it's no more than fair to tell them they should be using Irving's "Back to School" trailers this week and every week until school begins in your neighborhood.

Good public relations is to seek out the school authorities at this time of year, make a discreet issue of passes to teachers and others who are not only opinion-makers, but partners in your enterprise.

¶ Who says there's not opportunity, in the classified columns of the MOTION PICTURE HERALD? From last week's issue—

> MANAGER, EXPERIENCED ALL PHASES, but particularly adept at writing good copy and daily newspaper display ads. Submit sample ads. Tell all first letter. References used your permission only. Salary $5,200 annually, group insurance, hospitalization, self and family. Good opportunity for advancement. Will reimburse moving expenses. Midwest. BOX 2731, MOTION PICTURE HERALD.

* * *

¶ Elmer Rhoden reported, after returning from his recent trip to Hollywood, that there would be a new cycle of religious films, from Bible sources, following "The Robe"—and that as many as a dozen new films, along this story line, were in production and in prospect.

The industry can be glad that such is the case, for there is nothing more certain to restore family trade at the box office than films of Bible stories, well done, with modern color and production quality. In fact, we need that antidote to the influx of films of "sexsational" quality.

* * *

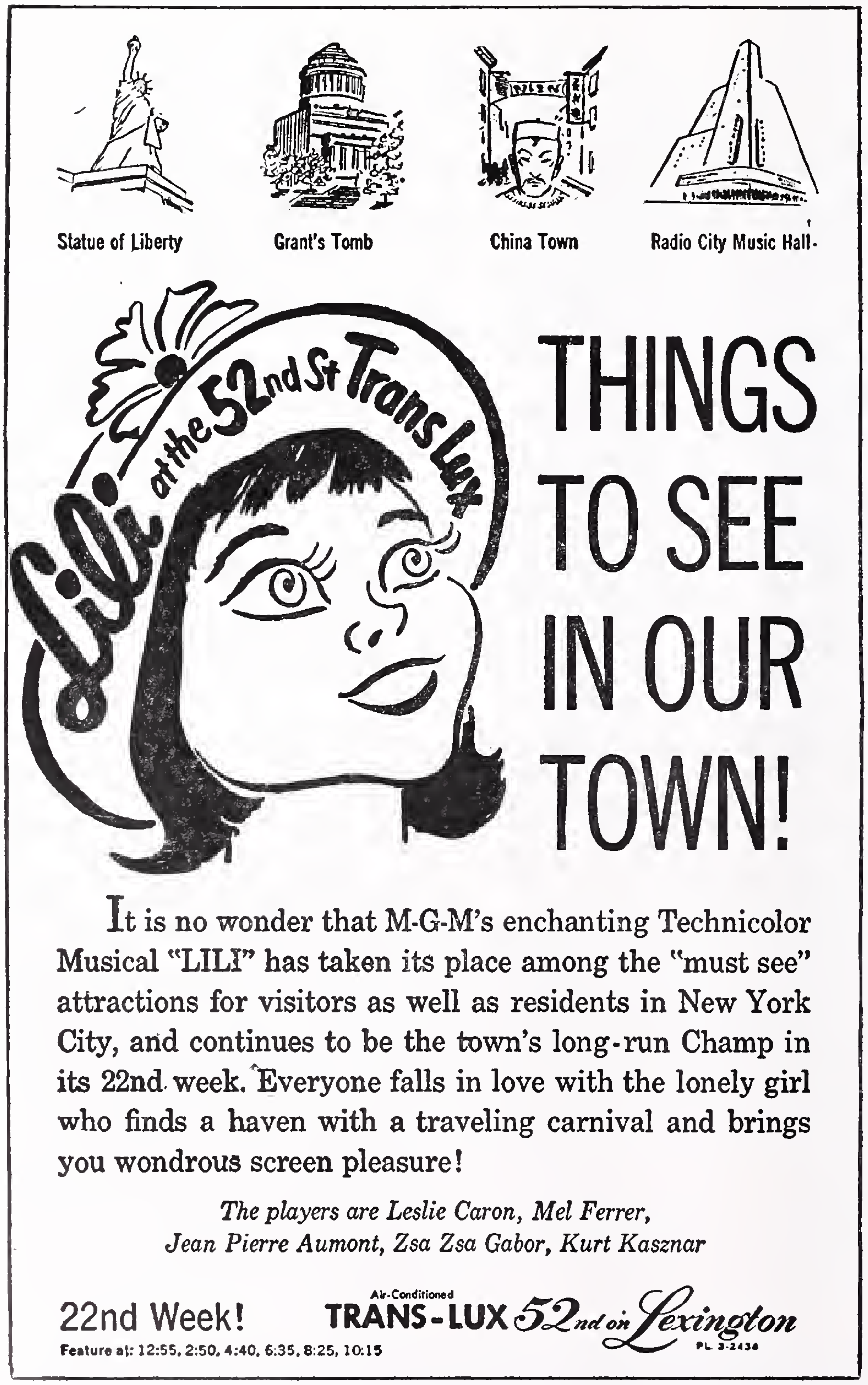
¶ Casting about for comparative examples of better than usual newspaper ads, to make up this week's Round Table page, we had a couple that we couldn't run, for reasons of space.

Boyd Sparrow, out in San Francisco, had a wonderful display for "Dangerous When Wet"—which dominated a full page but occupied only eight inches across the bottom and two columns down the side. The odd shape, and the sizzling copy—with a photograph of Esther Williams, looking dangerous—was terrific. It would take up too much Round Table room to attempt to reproduce it.

And, as if in answer to prayer, Jerry Pickman, Vice-President in charge of New advertising ideas at Paramount, has come up with supplementary ads for that nice little picture, "Girls of Pleasure Island"—this time, accenting the fact that these were nice girls, and it's a family picture, with lots of laughs. —*Walter Brooks*

Movie Ad Men Make Ad News

Top bracket advertising men in New York home-offices, are always improving on first ideas. Si Seadler, for instance, sits surrounded by his handiwork—pinned to the wall with thumb tacks—and every now and then, up comes a bright idea, out comes the thumb tack, and in its place goes such improvements as you see on this page, wherein original pressbook copy has been refined, pinpointing actual play-dates, where new ideas have been seen and tried, for size.



Statue of Liberty

Grant's Tomb

China Town

Radio City Music Hall·

Lili at the 52nd St Trans Lux

THINGS TO SEE IN OUR TOWN!

It is no wonder that M-G-M's enchanting Technicolor Musical "LILI" has taken its place among the "must see" attractions for visitors as well as residents in New York City, and continues to be the town's long-run Champ in its 22nd week. Everyone falls in love with the lonely girl who finds a haven with a traveling carnival and brings you wondrous screen pleasure!

The players are Leslie Caron, Mel Ferrer,
Jean Pierre Aumont, Zsa Zsa Gabor, Kurt Kasznar

22nd Week!

Air-Conditioned
TRANS-LUX *52nd on Lexington*
PL 3-2434

Feature at: 12:55, 2:50, 4:40, 6:35, 8:25, 10:15

!!!

I GUARANTEE
206 LAUGHS
IN 98 MINUTES

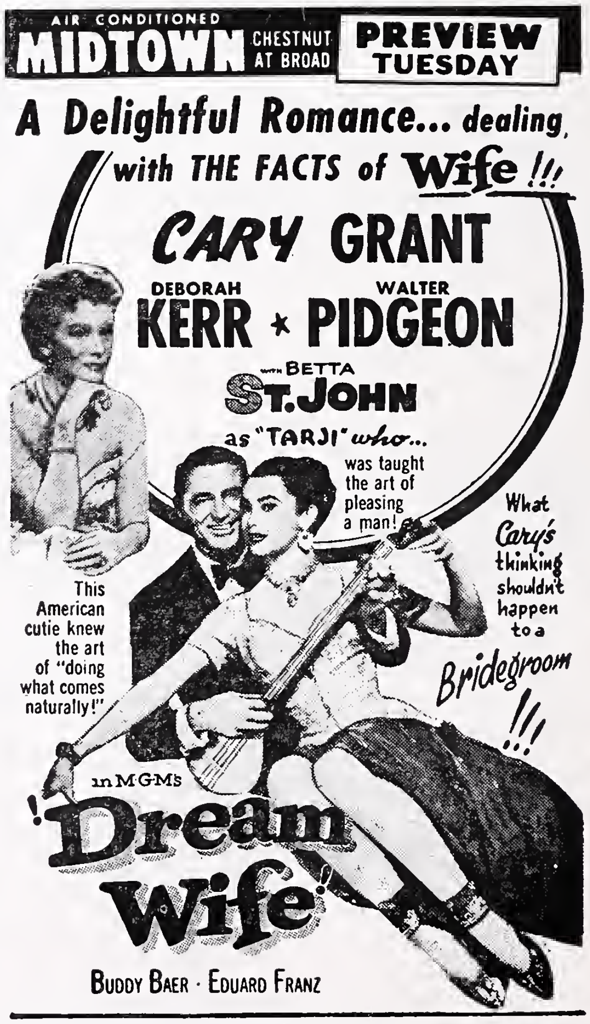
!!

In all my years in the theatre business I have never seen any picture which provoked as much continuous laughter as M-G-M's comedy "DREAM WIFE", starring Cary Grant, Deborah Kerr and Walter Pidgeon with Betta St. John. My ushers report that they count 206 distinct laughs during the 98 minutes the picture is on the screen. That works out to one laugh every 28 seconds. Come on over There's revelry at the Rivoli!

Marty Salmon

Montague Salmon, Managing Director,
Rivoli Theatre

Expertly Air-Conditioned
RIVOLI B'way & 49th St. · Circle 7-1633



AIR CONDITIONED
MIDTOWN CHESTNUT AT BROAD

PREVIEW TUESDAY

A Delightful Romance... dealing with THE FACTS of Wife !!!

CARY GRANT

DEBORAH **KERR** ★ WALTER **PIDGEON**

with BETTA **ST. JOHN**

as "TARJI" who... was taught the art of pleasing a man!

This American cutie knew the art of "doing what comes naturally!"

What Cary's thinking shouldn't happen to a Bridegroom !!!

in M-G-M's

Dream Wife

Buddy Baer · Eduard Franz

Small Town Joins With Celebration

Lou Orlove, MGM field man in the north country, is well aware of how we feel about small town exploitation, so he sends us a campaign book on "Dangerous When Wet"—which is his interest, from Rance Mason, manager of the Kerredge theatre, Hancock, Michigan—which is ours. Here is a town, and a campaign, that we wish we could have seen in action, locally.

It's a bathing beauty contest—and that's not news—but small town bathing beauties make news just as surely as big-town gals, and this was the town's 50th Anniversary, which makes a celebration of it. There are lots of small towns across the nation that can celebrate their 50th Anniversary, or better. But few can do it in any better way than is shown here.

Rance Mason started with merchant cooperation, and the local paper registered 20 merchants who sponsored the "Queen" contest to come. A display firm from Minnesota came in to design floats for the parade, and build them. Long newspaper stories told of the selection of contenders and the final selection of the judges. Girls appeared on stage with their ribbon labels and "Miss Twin City Style Shop" was the winner. We liked the looks of "Miss Hancock Hardware" with "Miss Stern and Field" as a runner-up.

Esther Williams sent a wire and a swim suit; and when the Mayor told the winner, "Maybe you'll someday be living on this side of the Lake" she replied, "Already, somebody is whistling from the balcony"—which indicates increased local interest.

MGM Records Provide New Movie Playdate Service

Sol Handwerger, publicity manager for MGM records, sends out a "pink sheet" in connection with playdates for each new MGM album, which gives playdates to record dealers, which brings the music shop owner back in contact with the theatre manager. Currently we have an example of the playdate service as applied to "The Band Wagon"—and it shows first-runs and August playdates for the MGM musical in 125 towns, including several that we know like the palm of our hand, in a dozen states. We're always urging managers to go down the street, to see their record dealers—looks like the dealers would be coming up to see you-all.

Seymour School Shows

Seymour Morris says "Nice goin', boys—you're goin' great guns" to a long list of Schine managers, including many who are well known in the Round Table, and have their "Back to School" shows all set and ready for the new season.

SHOWMEN IN ACTION

Si Seadler sends a good example of "localized appeal" for advertising for Scandal at Scourie at Loew's theatre, London, Ontario, which focuses on "the fighting McChesneys" who are known in Canada.

▼

Maurice W. Shulman getting newspaper breaks for his giant screen at the deluxe Webster theatre, Hartford, which now measures 32 x 16 feet, instead of 19 x 13, as formerly.

▼

George Peters had the front page of the Richmond Times-Dispatch overprinted in red to blaze the announcement that Arena in 3-dimensions, arrived at Loew's theatre.

▼

Morris Rosenthal, veteran manager of Loew's Poli theatre, New Haven, launches the new movie season in eight-column headlines, with the showing of The Band Wagon.

▼

Universal has a clever little display device, made in the same fashion of those "pop-up" greeting cards, to advertise Wings of the Hawk—with figures that leap at you.

▼

Ed Linder reports 21 inches of free publicity in his neighborhood shopping newspaper, as a result of write-ups in regard to Thunder Bay—which opened to heavy business at the Ontario theatre in Washington, D. C.

▼

Abe H. Kaufman is back at the Fountain theatre, Terre Haute, Indiana again, after 3½ years vacation from film business—and his first move was a press interview on the tax situation.

▼

Allen Widem, theatre editor of the Hartford *Times*, always gets in line with local theatre men and their playdates, in such interviews as he runs currently with Merv Griffin, who co-stars in "So This Is Love."

Lester Pollock posted a 75-foot paper banner along a fence enclosing the site of the former Temple theatre, which is now a parking lot, to bring them back to Loew's Rochester.

▼

Tony Masella, manager of Loew's Poli-Palace, Meriden, Conn., promoted a full-page cooperative ad for The Band Wagon with publicity mats of Fred Astaire & Company, tying it together.

▼

J. J. Kirchoff, manager of the Rialto theatre, Tulsa, Oklahoma, built an attractive false front display for Serpent of the Nile and had thirty downtown windows.

▼

Charles Gordon, manager of Walter Reade's 9W Drive-In theatre at Kingston, N. Y., had a miniature Shane riding a pony and wearing western attire, as street ballyhoo.

▼

Joseph S. Boyle, manager of Loew's Poli theatre, Norwich, Conn., had a fine newspaper story on the new panoramic screen, which seems to intrigue public interest.

▼

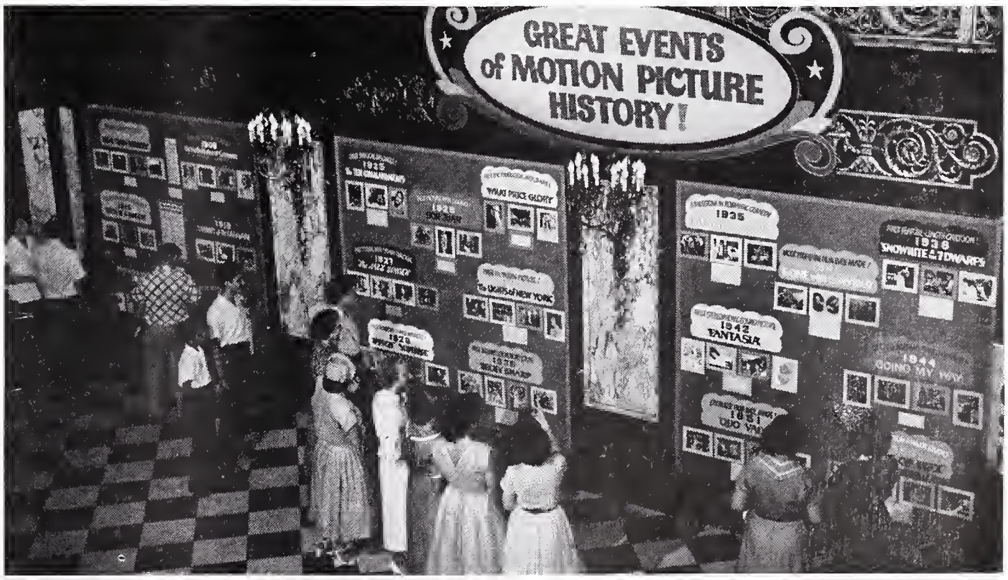
Glad to see news and photographs, in the mail from Boyd Sparrow, who is back on the job at Loew's Warfield theatre, in San Francisco, and reporting his window tieups.

▼

Fox West Coast theatres celebrating their annual Summer Clean-Up with prizes for managers who show the best results with broom and paint brush. They believe cleanliness begins at the box office and extends right through the house.

▼

Managers of Harry Lamont Theatres, meeting in Albany, were told about the successful program idea demonstrated at the Overbrook Drive-In, Poughkeepsie, with circularization to all postoffice box-holders.



Alice Gorham must have had a hand in planning this fine display of "Great Events in Motion Picture History" across the lobby of the Michigan theatre, in Detroit. Many stills, arranged in great panels, portrayed highlights of history from "The Great Train Robbery" to "Shane"—the upcoming attraction.

Small Town Gets On "The Band Wagon"

QUEEN JAMBOREE
BARBARA RUICK
BANDWAGON

THE BAND WAGON

A really exciting small town premiere is reported from Hamilton, New York, where Schine's State theatre made a gala event of the opening of "The Band Wagon"—as a benefit for the Community Hospital, which serves 18 surrounding towns in the area. Hamilton has a population of 3500, and its tree-shaded streets were crowded with visitors for the occasion. Arthur Canton of MGM's field staff, was up from New York, Cy Evans was present from Schine's headquarters in Gloversville, and Steve O'Brien, manager of the State was fully occupied with preparations in advance.

More than $6,000 was raised in the one-day premiere celebration, for the hospital benefit. Barbara Ruick, MGM starlet, was crowned queen of the Community Memorial Hospital fund, and all the important civic and organization heads for miles around were present to show her honor. Hamilton is the seat of Colgate University, and the student population added to the weight of the festivities, with scores of pretty girls to provide the decor. Individual "queens" from various communities swelled the acclaim.

More than 200 organizations from the various community services in the surrounding area took part in the premiere program, and Hamilton saw the biggest crowd in town they've seen in months. The picture will get preferential treatment in Schine theatres in saturation booking throughout northern and central New York.

Finds a Descendent of Hans Christian Andersen

Murray Spector, manager of the Skouras theatre, Teaneck, N. J., who reads the papers to advantage, found a local descendent of Hans Christian Andersen not too far from the theatre, and promoted reams of publicity for the film and the theatre, as a result. The patron, Hans Christian Andersen Madison, also runs a restaurant, which specializes in Danish food.

Theatre Manager Aids Police and Firemen

David J. Kane, manager of the U. S. theatre, Hoboken, N. J., was appointed by a committee of local firemen and police officials to conduct a drive for higher pay which the voters will act on in November, following a recent referendum. The theatre manager will have charge of their campaign promotion, publicity, and public relations, with the press and civic organizations.

RULES OF THE

QUIGLEY AWARDS

TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

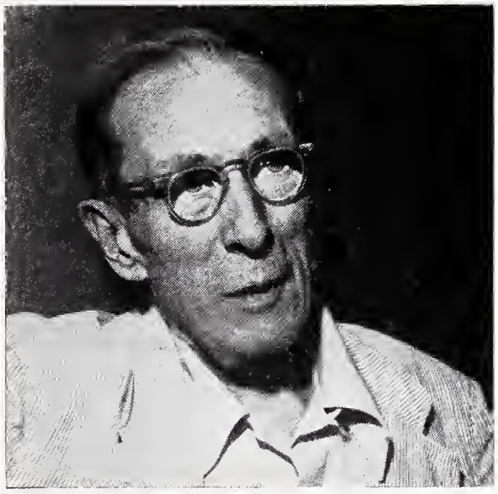
▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y.*

Dean of Press Agents



George Atkinson is known as "Dean of Press Agents"—with 47 years of heralding the exploits of the great and the near-great, on both stage and screen. We print his picture, just to remind a few top-bracket executives in film industry that they may use his substantial experience in special ways, with great advantage to themselves. There's scarcely a newspaperman, anywhere, who won't pause to listen when George Atkinson comes to offer his press-agentry.

He is one of whom they say: He can write a two-column piece for the New York Times, and have it pass the desk without a trace of blue pencil; or he can deliver a two-hour lecture at Teachers College, on his personal experience "out ahead" of Shakespeare. He covered one Shakespearean tour, starting in the Bard's home town of Stratford-On Avon, with $30,000 in promotion money in his pocket. He has also been "out ahead" of Barrymore, and George Arliss and Houdini, by his fellow thespians.

George started as a $14 a week dramatic critic on the Columbus Ohio, Citizen, and switched to press-agenting when he was offered $15 a week and expenses by the Al G. Fields Minstrels. He has written three produced plays, and several books, including the recently published "A Great Curtain Falls" with Victor Kiraly. Right now, he has just finished his autobiography, 120,000 words of Americana with a theatrical flavour, as yet untitled, but which will be issued next year by the John Day Company.

George Atkinson lives at the Lambs Club in New York, where he is highly regarded by his fellow thespians.

Uses "Shane" as Offering "To Those Who Seldom Go"

Jimmie Thames, advertising and publicity manager for Rowley United Theatres, Little Rock, figured that Paramount's SHANE was an ideal attraction to appeal to the so-called "lost audience". So he addressed a series of small ads "to those who seldom go" and ran them off the amusement page, with excellent reslts. In an attached note to Jerry Pickman, he says he uses Paramount pressbook materials and finds them swell.

Selling Approach

RETURN TO PARADISE—United Artists. In color by Technicolor. The great South Pacific adventure, with Gary Cooper and Roberta Haynes. James Michener's great story, filmed in the South Seas, in color. The story of a man who came to a tropical paradise to escape, who stayed to rule and love. 24-sheet and all posters, in distinctive style, for lobby and marquee displays. You can build your own with cut-outs of this poster art. Herald keys the campaign, in the advertising style that sells the picture. Newspaper ad mats in good assortment, from the very large to the teaser ads, which set the style. The complete ad-pub economy mat, selling at 35c at National Screen, contains all that is needed for small theatres, and gives you a choice at the press, for the price of a single mat. No bigger bargain along film row. Bantam Books have a 35c edition of this very popular South Pacific story, and there are seven recordings of the title song, which is another hit on the air waves. Contact your disc jockey to play up several variations of this popular number. It's as great as "High Noon" and by the same composers. Picture has been backed up with sensational promotion in national magazines, with both Look and Colliers creating that "desire to see" with the potential audience. Ask your Pacific veterans if they would like to "Return to Paradise" and encourage radio and newspaper interviews, with a preview of the picture. Sell the South Sea atmosphere and make your theatre attractive with suggestions of romance and color in the tropics.

SO THIS IS LOVE—Warner Brothers. Color by Technicolor. Kathryn Grayson as the dazzling darling from Jellico, Tennesee, the honey-voiced honey they couldn't stop till she reached the top. The laugh-ringing, love-rapturous life of Grace Moore, ragging it to riches with men and melodies. Special 24-sheet and smaller posters, all planned to make cut-outs for your lobby and marquee, with the most of the best art, at the lowest price. Pressbook shows you how to make Kathryn Grayson figures 8 feet 8 inches tall from poster materials. Newspaper ad mats follow the same theme, in large and small display. Watch the title of the song "Remember" which is taboo in advertising for legal reasons. Music tieups are numerous and should be with all this wealth of song, and such a singer. Catch line reads, "When she shimmied, the show-world shook"—and Kathy can do it, even better! You will quickly identify the advertising slant in pictorial and other display. Special set of Color-Glo stills are recommended, to sell color with color. They won't have *this* kind of color on television either this or next year, believe it! National contest, sponsored by Armour, will give away Packard cars and there's also prize money to theatre managers who display Packard cars in cooperative advertising. Complete details in a pressbook supplement.

THE SWORD AND THE ROSE—Walt Disney. All live-action in Technicolor. From the famous novel, "When Knighthood Was in Flower" starring Richard Todd and Glynis Johns, a new romantic team. Walt Disney brings new excitement to romance, and color to a new kind of screen entertainment. A great woman's picture—just when the critics were asking for such an attraction. 24-sheet and other posters have fine cut-out materials for marquee and lobby display. Pressbook (back page) shows a new kind of one-sheet in full color that is an improvement. The herald also has color, and quality beyond any ordinary styles. It will tee-off your campaign in many situations. There is a fine full-color photograph of the two stars, available from RKO, and sets of full-color 8x10s to sell color with color in special lobby frames. Color trailer and special color accessories accent the fine Technicolor in this super-Disney, which opens at the Rivoli this week on the Giant Screen. Newspaper ad mats in full assortment, plugging the line "An adult love story from Walt Disney," including the 35c complete campaign mat, from National Screen, which has nine ad mats and publicity mats, all for the price of one. Some interesting and unusual ad mats contain open mortices which you use to fill, as you choose, in local papers. A special ad supplement gives you ad mats to sell both the feature and the Disney short film, "Prowlers of the Everglades" on the same bill. National tieups as only Disney can do them, in quantity.

MELBA—United Artists. In color by Technicolor. The Most Magnificent Musical Spectacle of Them All! The Golden Voice of a Golden Era. What 'The Great Caruso' was to Mario Lanza, 'Melba' will be to Patrice Munsel. A real star in a real story, with magnificent music! Melody, Romance, Splendor! Also available for Giant Panoramic Screen and Stereophonic Sound. 24-sheet and all posters designed to bring you fine poster art for lobby and marquee display. Herald keys the campaign in most situations. Newspaper ad mats and all accessories sell Munsel, a real opera star and a real pretty girl. She would be good, even if she couldn't sing a note. "Melba" is backed with typical United Artists promotions on a national scale. Lots of tieups to choose from, so go looking for the local applications along your own Main Street.

SPECIAL TRAILERS
Send Us Your Next Order!
That Get You BEST RESULTS and Always Arrive ON TIME Is What You Get From
CHICAGO 1327 S. Wabash
NEW YORK 630 Ninth Ave
FILMACK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SAVE 70% ON MARQUEE LETTERS! TEMPERED Masonite: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GET WIDE SCREEN & 3D EQUIPMENT AT S.O.S. Silver screens 90c sq. ft. (above 32' wide, $1.35). Minimum delay on Short Focus Lenses—order now. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

HOLMES EDUCATOR EQUIPMENTS—LOWEST prices ever! Dual 35mm projection-sound complete, excellent condition, $495. Buy on time! S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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HELP WANTED

ASSISTANT THEATRE MANAGER: SINGLE, young, ex-G.I. with some theatre experience preferred. One willing to learn all phases theatre operation and who is interested in making the new and coming show-business his career. $50 week to start. Group and hospital insurance. Write in confidence. BOX 2734, MOTION PICTURE HERALD.

CITY MANAGER, 15 YEARS' EXPERIENCE, INcluding drive-ins. Small town or large city. Minimum salary $125. BOX 2735, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

DEVRYS AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from $1,595. Time deals arranged. Incar speakers w/4" cones $15.50 pair w/junction box; underground cable $65M. S. O S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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TURN ADVERSITY INTO ADVANTAGE—SHOOT local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Blevins Tennessee Popcorn Plant Damaged by Fire

NASHVILLE: The Nashville plant of the Blevins Popcorn Company, one of the largest suppliers of theatre popcorn, suffered $75,000 damages in a recent fire. Complete destruction of the main plant was averted by the fact that building was sealed and filled with gas for fumigation purposes. J. B. Blevins, president, announced, "We'll be back in temporary operation in two weeks. Meanwhile, we will make shipments from our other plants at Ridgeway, Ill., and Arcanum, Ohio."

E. J. Schulte, 76, Dies; Was Veteran Exhibitor

DENVER: Following an operation, E. J. Schulte, 76, widely known exhibitor, died August 11 in Chicago. Mr. Schulte started in the industry 32 years ago when he purchased the Rialto theatre, Casper, Wyo., which he still owned at the time of his death. He was president of the Rialto Theatre Corporation, with 18 houses in Wyoming and Colorado; director of Gibraltar Enterprises; director of the Casper National Bank; chairman of the board of the First National Bank of Riverton, Wyo., and president of two Casper real estate firms. He is survived by his widow, a daughter, a son, a sister and two brothers.

Michael Gore

HOLLYWOOD: Michael Gore, 77, industry pioneer, died in his sleep August 16 at his home here. Mr. Gore and his brother, the late A. L. Gore, came to Los Angeles in 1906 and established a chain of nickelodeon theatres which eventually became the present Fox West Coast circuit. At one time, Mr. Gore was co-owner of the First National Studios and had been a partner of Sol Lesser in several enterprises. Four years ago he retired.

Herbert Jenson

Herbert Jenson of Sioux City, Ia., an exhibitor in Walthill, Neb., for the past 12 years, died August 13 of a heart attack at his home. The following day he was scheduled to have reopened his Sun theatre, Walthill.

Legion Approves Six Of Seven Films Reviewed

The National Legion of Decency this week reviewed seven films, placing two in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults; and one in Class C, condemned. In Section I were "The Caddy" and "Sky Commando." In Section II were "The Beggars Opera," "The Maze," "No Escape" and "Sailor of the King." In Class C was "Seven Deadly Sins" because "it contains a group of episodes certain of which gravely offend Christian and traditional standards of morality and decency through the presentation of incidents of gross suggestiveness together with highly offensive portrayals and references to religion and religious persons."

Seek Former Manager On Embezzlement Charge

TOLEDO: Richard Hyman Sydney Hurwitz is under indictment in Lucas County for embezzlement of $2,500 from the Jack O'Connell Theatre Enterprises. Hurwitz, 32, formerly worked for the circuit as a theatre manager. Toledo chief of police R. E. Allen, has urged theatre managers to be cautious in hiring personnel. According to police, the former manager is about 5 feet 8 inches in height, has dark brown hair and wears horn rim glasses. He at one time worked in Texas under the name of Richard Barr, it is reported.

To Reopen Theatre

After failing to come to terms on the leasing of his theatre to a group of local businessmen, James Pierce has decided to reopen his Topic theatre, Fairfax, Minn., which has been closed since June 13.

"Luther" Set for New York

Louis de Rochemont Associates' "Martin Luther" will be the next attraction at the Guild theatre in Rockefeller Center, New York. The film is based on the life of the 16th century Protestant Reformation leader.

Ellis Gets Italian Film

Ellis Films has acquired the distribution rights in the United States to "Three Forbidden Stories," an Italian film directed by Augusto Genina, it has been announced by Jack Ellis, president.

Now Off The Press...

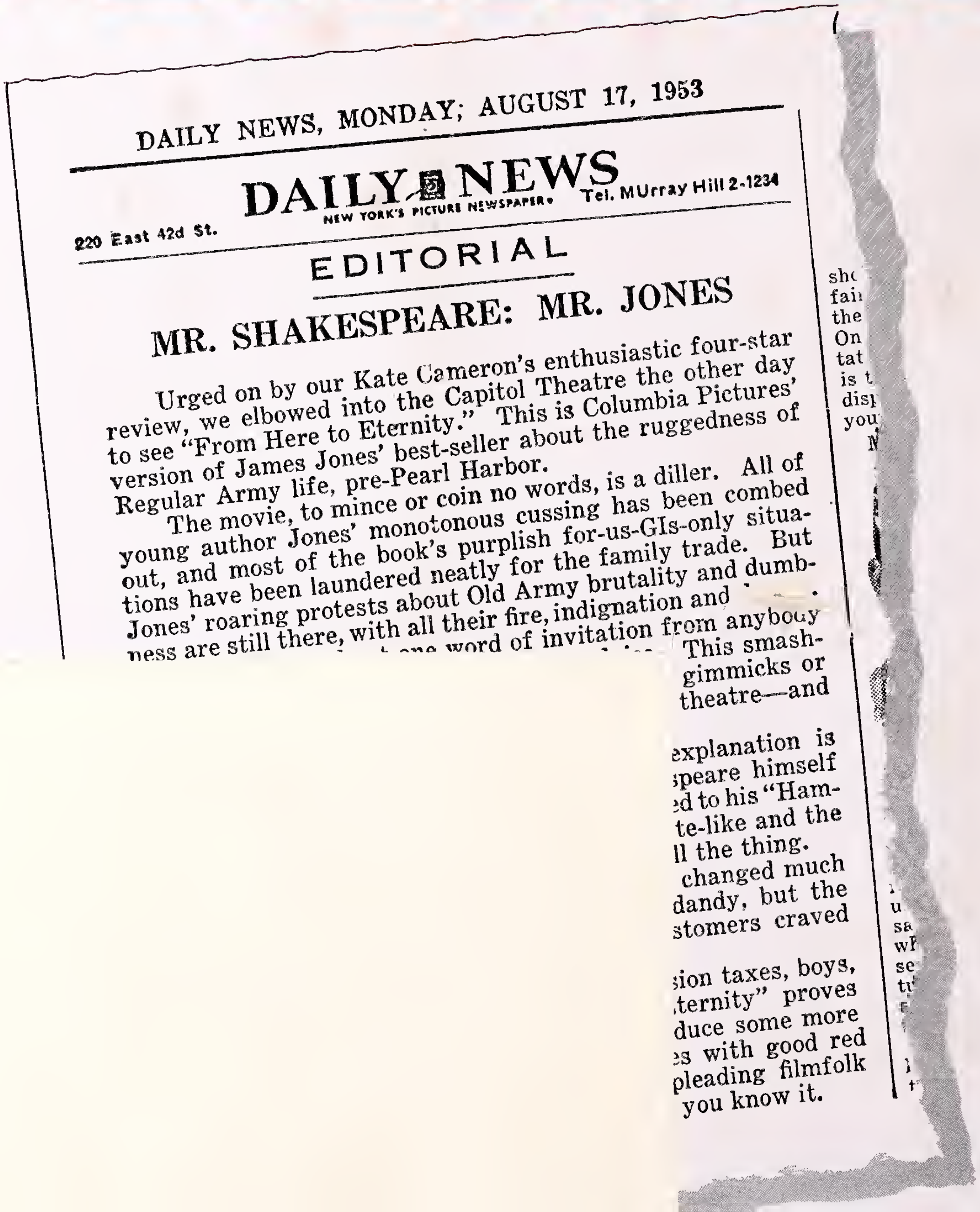
New Screen Techniques—

the book that is certain to increase your knowledge and understanding of 3-D, Wide Screen, Stereophonic Sound, Cinerama, CinemaScope and other processes—is now off the press and available for immediate distribution within the motion picture industry. It is written in non-technical language by 26 authorities. It is illustrated with many pictures and drawings. Order your copy today.

> *"The price of New Screen Techniques is $4.50 and pictures at ten percent of the gross would not be a better buy."—*
>
> *Arthur Mayer*

New Screen Techniques—
208 pages, 50 illustrations.
Durable cloth binding.
Price $4.50 postpaid.
Edited by Martin Quigley, Jr.

COLUMBIA'$
FROM HERE TO ETERNITY



DAILY NEWS, MONDAY; AUGUST 17, 1953

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
220 East 42d St.
Tel. MUrray Hill 2-1234

EDITORIAL

MR. SHAKESPEARE: MR. JONES

Urged on by our Kate Cameron's enthusiastic four-star review, we elbowed into the Capitol Theatre the other day to see "From Here to Eternity." This is Columbia Pictures' version of James Jones' best-seller about the ruggedness of Regular Army life, pre-Pearl Harbor.

The movie, to mince or coin no words, is a diller. All of young author Jones' monotonous cussing has been combed out, and most of the book's purplish for-us-GIs-only situations have been laundered neatly for the family trade. But Jones' roaring protests about Old Army brutality and dumbness are still there, with all their fire, indignation and

one word of invitation from anybody

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AUGUST 29, 195

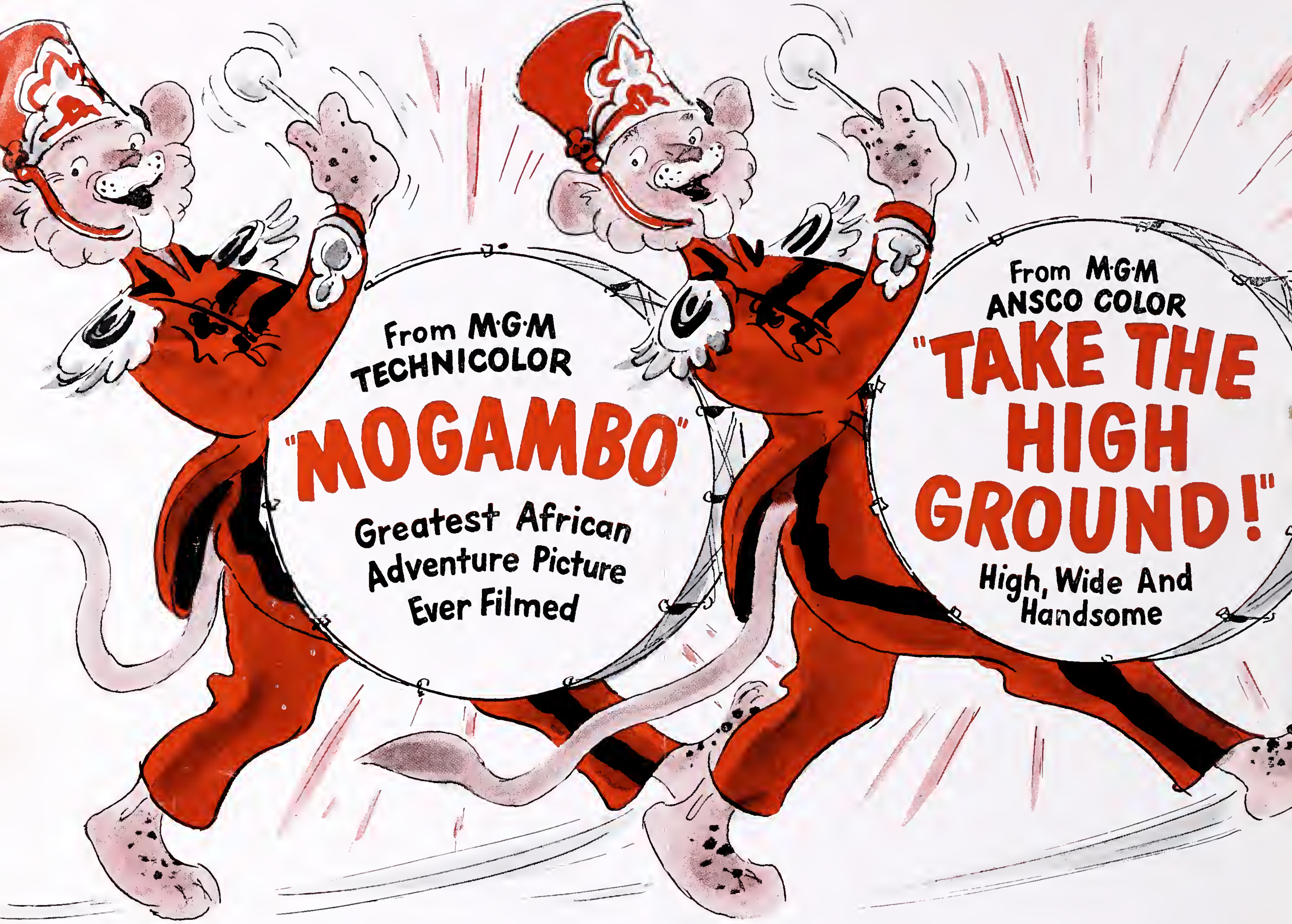
MOTION PICTURE HERALD

O'Donnell Tells Producers Not to Sell 3-D Short in Plea for Flow of Product

MGM OFFERS HELP TO DISTRESSED THEATRES

REVIEWS (In Product Digest): THE BEGGAR'S OPERA, MISTER SCOUTMASTER, 99 RIVER STREET, CHINA VENTURE, SAGINAW TRAIL, MR. DENNING DRIVES NORTH, EYES OF THE JUNGLE

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price, $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*


From M·G·M
TECHNICOLOR
"MOGAMBO"
Greatest African Adventure Picture Ever Filmed
From M·G·M
ANSCO COLOR
"TAKE THE HIGH GROUND!"
High, Wide And Handsome

THE FIRST TWO BIG ONES TRADE-SHOWN IN 94 CITIES!

Strike up the band! There's excitement on every Film Row. Never has any company had for consecutive release such a group of important attractions, and we're arranging Previews in 94 cities so that *YOU* can SEE FOR YOURSELF! And wait till you hear the details of "The Lucky Seven" Showmanship Contests for every exhibitor attending the trade shows. Ask for the Contest Booklet. And watch for announcements of the nationwide trade shows of other BIG ONES!

"SEE FOR YOURSELF" IS OFF TO A FLYING START!

M-G-M presents in Color by Technicolor "MOGAMBO" starring Clark Gable • Ava Gardner with Grace Kelly • Screen Play by John Lee Mahin • Based Upon a Play by Wilson Collison Directed by John Ford • Produced by Sam Zimbalist.

— ★ —

M-G-M presents in Color by Ansco "TAKE THE HIGH GROUND!" • starring Richard Widmark • Karl Malden • Carleton Carpenter • Russ Tamblyn • and Elaine Stewart • Story and Screen Play by Millard Kaufman Directed by Richard Brooks Produced by Dore Schary

CITY, STATE	THEATRE, ADDRESS	HOUR	"MOGAMBO"	"TAKE THE HIGH GROUND!"
ABERDEEN, S. DAK.	Capitol, 415 S. Main St.	9:30 A.M.	* 9/30	* 9/30
ALBANY, N. Y.	Palace, 19 Clinton St.	10:00 A.M.	9/14	9/15
ALEXANDRIA, LA.	Don, 710 Bolton Ave.	10:30 A.M.	9/16	9/17
ALTOONA, PA.	State, 11th Ave. & 16th St.	10:30 A.M.	9/18	9/19
ATLANTA, GA.	Loew's Grand, 157 Peachtree St., N. E.	8:30 P. M.	9/14	9/15
AUGUSTA, ME.	Colonial, 137 Water St.	10:30 A.M.	9/21	9/22
BALTIMORE, MD.	Northwood, 1572 Ravenwood	10:30 A.M.	9/15	9/16
BEAUMONT, TEX.	Jefferson, 345 Fannin St.	9:30 A.M.	9/16	** Special
BIRMINGHAM. ALA.	Alabama, 1811 Third Ave., N.	9:00 A.M.	9/17	9/18
BISMARCK, N. DAK.	Dakota, 401 Fourth St.	9:30 A.M.	* 9/24	* 9/24
BOSTON, MASS.	Loew's State, 205 Massachusetts Ave.	10:00 A.M.	9/14	9/15
BUFFALO, N. Y.	Shea's Buffalo, 646 Main	10:00 A.M.	9/14	9/15
CAPE GIRARDEAU, MO.	Esquire, 824 Broadway	10:30 A.M.	9/15	9/16
CEDAR RAPIDS, IOWA	Paramount, 123 Third Ave. S. E.	10:00 A.M.	9/16	9/17
CHARLESTON, S. C.	Gloria, 329 King St.	10:00 A.M.	9/17	9/18
CHARLESTON, W. VA.	Capitol, 123 Summer St.	10:00 A.M.	9/22	9/23
CHARLOTTE, N. C.	Carolina, 226 N. Tyron St.	10:00 A.M.	9/14	9/15
CHICAGO, ILL.	B & K Uptown, 4814 Broadway	10:30 A.M.	9/14	9/15
CINCINNATI, OHIO	Albee, 13 E. 5th St.	10:00 A.M.	9/14	9/15
CLEVELAND, OHIO	Loew's State, 1515 Euclid Ave.	11:30 P. M.	9/14	9/15
COLUMBUS, OHIO	Loew's Ohio, 43 E. State St.	9:00 A.M.	9/15	9/16
DALLAS, TEX.	Palace, 1625 Elm St.	9:30 A.M.	9/14	9/8
DAYTON, OHIO	Loew's, 125 N. Main St.	9:00 A.M.	9/17	9/18
DENVER, COLO.	Orpheum, 1537 Welton St.	10:00 A.M.	9/14	9/15
DES MOINES, IOWA	Des Moines, 517 Grand Ave.	10:00 A.M.	9/14	9/15
DETROIT, MICH.	Michigan, 134 Bagley Ave.	10:00 A.M.	9/14	9/15
DULUTH, MINN.	Granada, 109 E. Superior	9:30 A.M.	* 9/17	* 9/17
EAU CLAIRE, WISC.	Hollywood, 412 S. Barstow	9:30 A.M.	* 9/16	* 9/16
EVANSVILLE, IND.	Loew's Victory, 600 Main	8:30 P. M.	9/22	9/23
FARGO, N. DAK.	Fargo, 312 Broadway	9:30 A.M.	* 9/23	* 9/23
FT. WAYNE, IND.	Paramount, 121 E. Wayne	10:00 A.M.	9/17	9/18
GRAND RAPIDS, MICH.	Majestic, 34 Division Ave., N.	10:00 A.M.	9/16	9/17
GREEN BAY, WISC.	Bay, 117 S. Washington	10:00 A.M.	9/16	9/17
GREENVILLE, S. C.	Fox, 229 N. Main St.	10:00 A.M.	9/21	9/22
HOUSTON, TEX.	Loew's, 1022 Main St.	9:30 A.M.	9/17	** Special
INDIANAPOLIS, IND.	Loew's, 35 N. Pennsylvania	8:30 P. M.	9/14	9/15
IRON MOUNTAIN, MICH.	Braumart, East Bay St.	10:30 A.M.	9/21	9/22
JACKSON, MISS.	Lamar, 127 N. Lamar St.	9:00 A.M.	9/22	9/23
JACKSONVILLE, FLA.	Florida, Forsyth St.	10:00 A.M.	9/15	9/16
KANSAS CITY, MO.	Loew's Midland, 1228 Main St.	10:00 A.M.	9/14	9/15
KNOXVILLE, TENN.	Tennessee, Gay & Church Sts.	9:00 A.M.	9/29	9/30
LAFAYETTE, LA.	Nona, 908 Simcoe St.	10:30 A.M.	9/15	9/16
LEBANON, N. H.	Opera House, 51 N. Park	10:30 A.M.	9/23	9/24
LITTLE ROCK, ARK.	Center, 407 Main St.	9:30 A.M.	9/16	9/17
LEXINGTON, KY.	Ben Ali, Main St.	10:00 A.M.	9/24	9/25
LOS ANGELES, CAL.	Fox Wilshire, 8440 Wilshire	10:00 A.M.	9/14	9/15
LOUISVILLE, KY.	West End, 34th & Broadway	2:30 P. M.	9/24	9/25
LUBBOCK, TEX.	Lindsey, 1019 Main St.	9:30 A.M.	9/21	** Special
MADISON, WISC.	Madison, 113 Minona	10:30 A.M.	9/23	9/24
MEMPHIS, TENN.	Loew's Palace, 81 Union Ave.	10:00 A.M.	9/14	9/15
MIAMI, FLA.	Paramount, Flagler St.	9:00 A.M.	9/16	9/17
MILWAUKEE, WISC.	Riverside, 116 W. Wisc. Ave.	10:00 A.M.	9/14	9/15
MINNEAPOLIS, MINN.	Radio City, 36 S. Ninth St.	10:00 A.M.	9/14	9/15
MOBILE, ALA.	Brookley, Michigan Ave.	10:30 A.M.	9/24	9/25
MONROE, LA.	Jim, 412 Desiard St.	9:30 A.M.	9/17	9/18
MONTGOMERY, ALA.	Paramount, Montgomery & Moulton	9:00 A.M.	9/22	9/23
MT. VERNON, ILL.	Stadium	10:30 A.M.	9/17	9/18
NEW HAVEN, CONN.	Loew's Poli, 23 Church St.	10:00 A.M.	9/14	9/15
NEW ORLEANS, LA.	Loew's State, 1108 Canal St.	10:00 A.M.	9/14	9/15
NEW YORK CITY, N. Y.	Loew's Lexington, Lexington & 51st.	2:15 P. M.	9/14	9/15
NORFOLK, VA.	Memrose, Colley & Raleigh Sts.	10:30 A.M.	9/24	9/25
OKLAHOMA CITY, OKLA.	Will Rogers, 4322 Northwestern	10:00 A.M.	9/14	9/15
OMAHA, NEBR.	Orpheum, 16th & Harney Sts.	10:00 A.M.	9/14	9/15
PEORIA, ILL.	Madison, 502 Main St.	10:00 A.M.	9/16	9/17
PHILADELPHIA, PA.	Arcadia, 16th & Chestnut	10:00 A.M.	9/14	9/15
PITTSBURGH, PA.	Loew's Penn, 6th & Penn	11:30 P. M.	9/14	9/15
PLATTSBURG, N. Y.	Strand, 25 Brinkerhoff St.	10:00 A.M.	9/23	9/24
PORTLAND, ORE.	Laurelhurst, 28th & Burnside	2:00 P. M.	9/14	9/15
PROVIDENCE, R. I.	Loew's State, 220 Weybosset St.	9:00 A.M.	9/15	9/16
RALEIGH, N. C.	Village	10:00 A.M.	9/24	9/25
RICHMOND, VA.	Byrd, 2908 W. Cary St.	10:30 A.M.	9/22	9/23
SAGINAW, MICH.	Temple, 205 N. Washington	10:00 A.M.	9/15	9/16
ST. LOUIS, MO.	Loew's State, 715 Washington Ave.	8:30 P. M.	9/14	★ 8/28
SALISBURY, MD.	Boulevard	10:30 A.M.	9/16	9/17
SALT LAKE CITY, UTAH	Villa, 3092 Highland Drive	2:00 P. M.	9/14	9/15
SAN ANTONIO, TEX.	Majestic, Houston St.	9:30 A.M.	9/18	** Special
SAN FRANCISCO, CAL.	Loew's Warfield, 982 Market St.	8:30 P. M.	9/14	9/15
SEATTLE, WASH.	Music Hall, 7th & Olive Way	10:00 A.M.	9/16	9/17
SHREVEPORT, LA.	Don, 516 Crockett St.	9:30 A.M.	9/21	9/22
SIOUX CITY, IOWA	Capitol, 4th & Nebraska	10:00 A.M.	9/16	9/17
SIOUX FALLS, S. DAK.	Hollywood, 212 N. Phillips Ave.	9:30 A.M.	* 9/29	* 9/29
SPRINGFIELD, MASS.	Loew's Poli, 194 Worthington	9:00 A.M.	9/16	9/17
SPRINGFIELD, MO.	Gillioz, 325 St. Louis St.	9:30 A.M.	9/24	9/25
STEUBENVILLE, OHIO	Paramount, 132 N. 5th St.	11:00 A.M,	9/17	9/18
TAMPA, FLA.	Palace, Tampa & Zack Sts.	9:00 A.M.	9/18	9/21
TOLEDO, OHIO	Loew's Valentine, 439 St. Clair	10:00 A.M.	9/15	9/16
TOPEKA, KAN.	Jayhawk, 107 W. 7th St.	9:15 A.M.	9/21	9/22
TULSA, OKLA.	Orpheum, 12 E. 4th St.	10:00 A.M.	9/15	9/16
UTICA, N. Y.	Uptown, 2014 Genesee St.	10:00 A.M.	9/16	9/17
WASHINGTON, D. C.	Loew's Palace, 1306 F St., N. W.	(8:30 P. M.—	—9/14)	(10 A.M.—9/15)
WATERTOWN, N. Y.	Olympic, 234 State St.	10:00 A.M.	9/15	9/16
WHEELING, W. VA.	Capitol, Main St.	10:30 A.M.	9/16	9/17
WICHITA, KAN.	Miller, 115 N. Broadway	9:15 A.M.	9/16	9/17
WILKES-BARRE, PA.	Orpheum, 139 S. Main	10:00 A.M.	9/16	9/17

* *Both pictures trade shown same date.* ** *Special: Texas saturation bookings mid-September serve as Trade Shows.*

★ ***St. Louis territory only "Take The High Ground!" will be shown August 28 • 4:15 P.M.***

LOOK-- but don't touch!

FLAMINGO — the bayou swamp-cat in skin-tight blue jeans — she was his back-door queen!

The Chiselers the cheap Tin Horns the Two-Time Ladies and the Two-Bit Crooks...they all made the Little Guy a Big, Big Wheel-*and then he started grinding them down!*

CASTLEBERRY — a spotless record — except for the blood on his hands!

JEB BROWN — his heart was too big — it made an easy target!

GUY POLLI — a rat who squirmed through every loophole in the law!

TRADE SHOW SEPT. 3

ALBANY
Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
20th Century-Fox Screening Room
290 Franklin St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St • 2:00 P.M

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 10:00 A.M

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

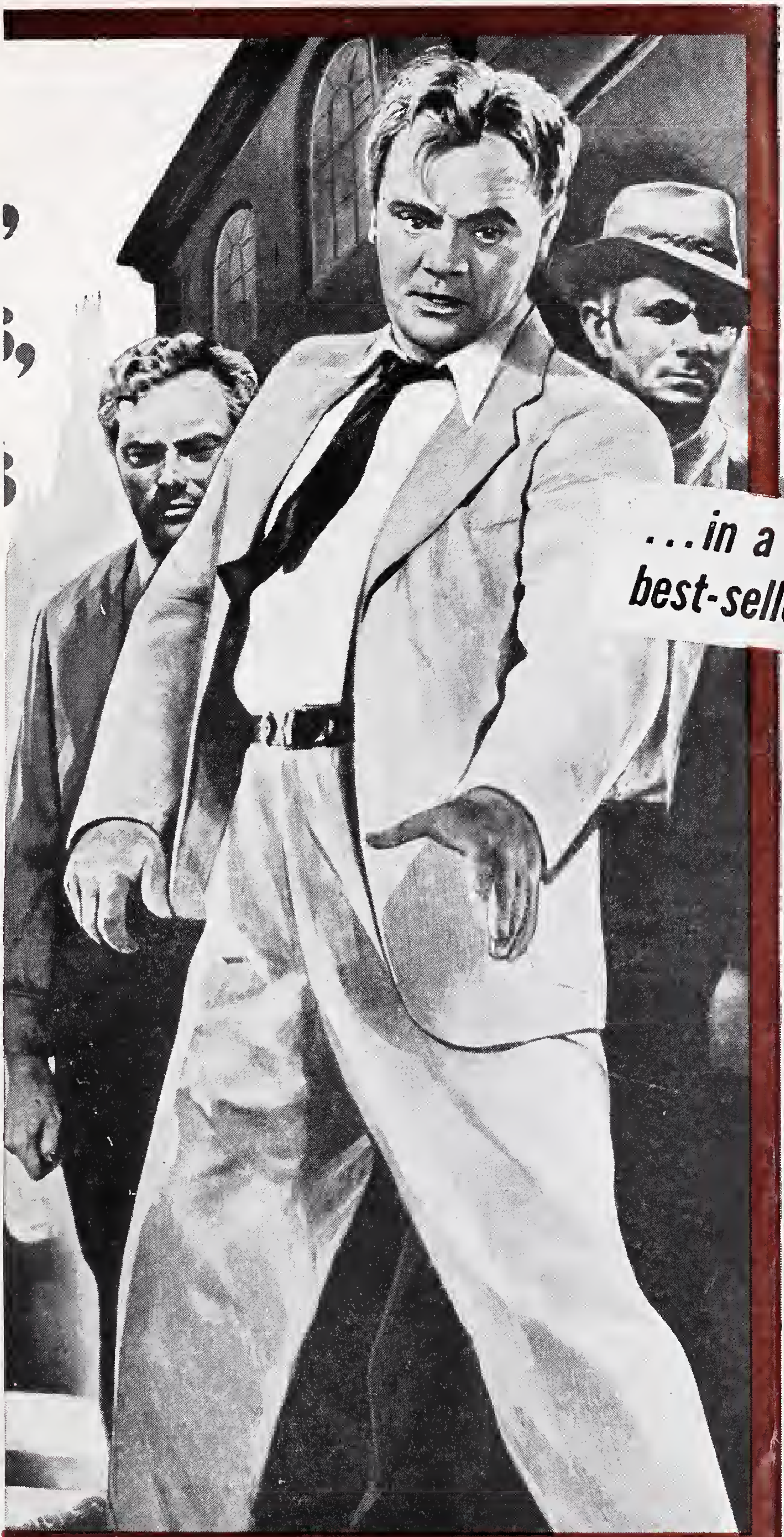
DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.



WARNER BROS. PRESENT

JAMES CAGNEY

...in a roaring role of fury...from the best-seller that roared with excitement!

"A LION IS IN THE STREETS"!

COLOR BY
TECHNICOLOR

SAM BEACH—he was all brass—right down to his brass knuckles!

CO-STARRING
BARBARA HALE · ANNE FRANCIS

WITH WARNER ANDERSON · JOHN McINTIRE · JEANNE CAGNEY · LON CHANEY
FRANK McHUGH · LARRY KEATING · ONSLOW STEVENS · JAMES MILLICAN
SCREEN PLAY BY LUTHER DAVIS Music by Franz Waxman A WILLIAM CAGNEY PROD
DIRECTED BY RAOUL WALSH · DISTRIBUTED BY WARNER BROS.

THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE OR GIANT SCREENS

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1.30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

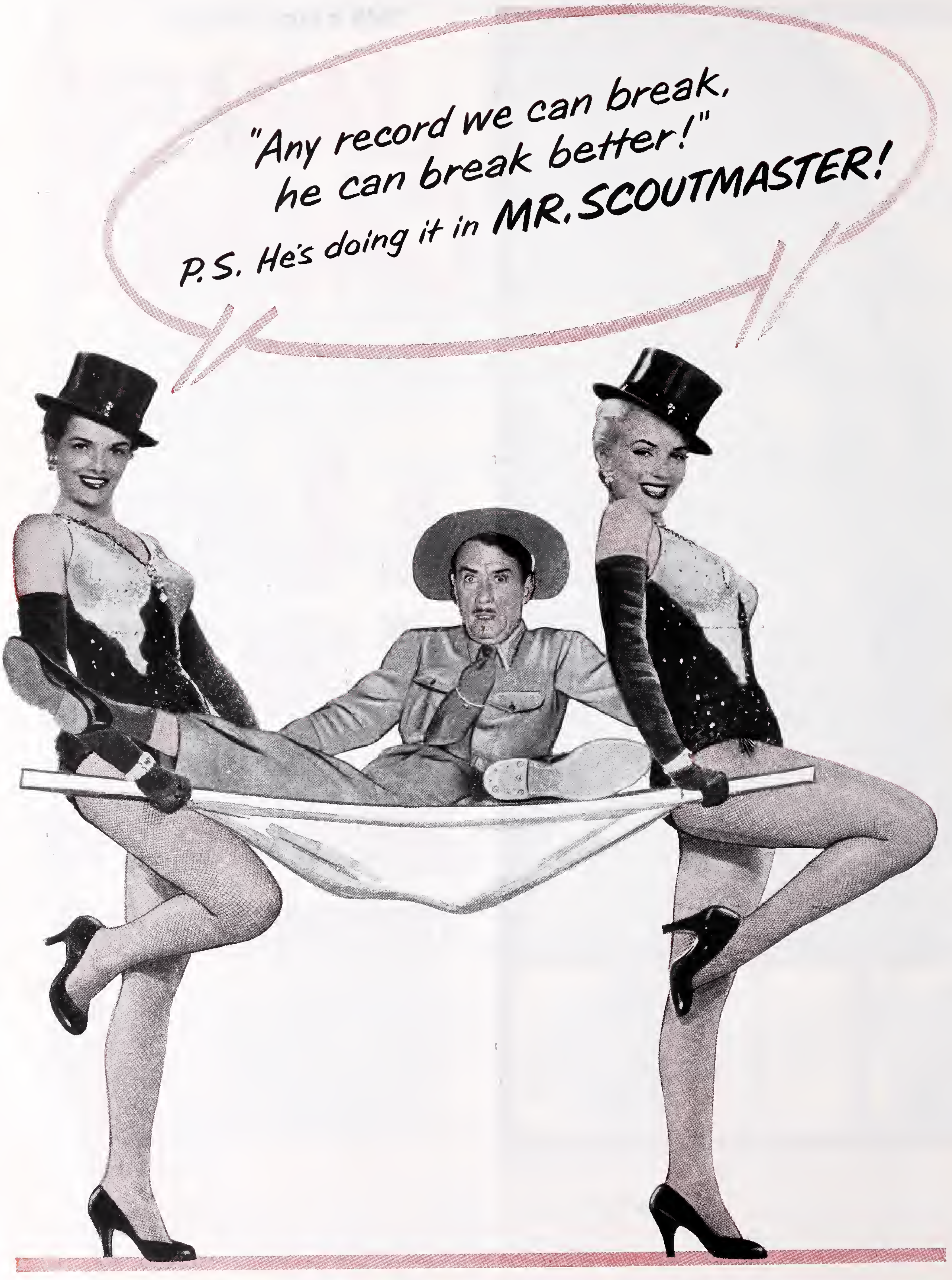
SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M



"Any record we can break, he can break better!"
P. S. He's doing it in MR. SCOUTMASTER!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *MARTIN QUIGLEY, JR., Editor*

Vol. 192, No. 9 August 29, 1953

The Case for 3-D

A QUARTER of a century ago it was accepted within the motion picture industry as factual that 3-D pictures were simply "gimmick novelties" and "the public won't wear glasses". Despite what has happened in the nine months since "Bwana Devil" opened in Los Angeles, many continue to believe the old dicta rather than attempt to develop the full potentialities of the 3-D medium.

How long the public will consent to wearing polarizing viewers is a matter of speculation. Obviously it depends largely on the entertainment offered. That the public has worn viewers and is wearing them—100,000,000 strong—is fact, not speculation.

The industry is not so rich that it can afford to lose interest in any potential asset before mining it to the full. There seems to be a danger that this is what may happen in connection with 3-D. No one denies that the 3-D features presented thus far have been rush jobs, imperfectly made and, alas, in a significant number of theatres, imperfectly projected. Yet, taken as a whole the fifteen 3-D features now in release have grossed at least two or three times what a similar group (in point of cast, story and production values) would be expected to earn if in 2-D.

Last week a strong voice of exhibition, that of Robert J. O'Donnell of Interstate Circuit, Texas, was raised against those who would lightly dismiss 3-D. Speaking at a meeting of the Motion Picture Industry Council, Mr. O'Donnell said: "I am surprised to find here in Hollywood a great and growing apathy and indecision about pictures in 3-D. Our experience shows that we are still in a very healthy market for 3-D films—so much so that right now I'm trying to persuade one of our biggest studios to release one of its best musicals in 3-D, because I think it will be great for them and great for the exhibitor. Our experience shows that an audience can enjoy an enormously satisfying evening at the movies in 3-D."

In answer to an objection that "3-D grosses had fallen off terrifically", Mr. O'Donnell said that while some 3-D grosses had slacked off they still remained far higher than ordinary grosses. He also expressed the opinion that where 3-D did not seem to be a success "the fault might lie in not creating enough showmanship excitement." Mr. O'Donnell made it clear that he did not suggest that 3-D alone would insure the future of the industry but "everybody would benefit if a good supply of 3-D films were provided as part of the regular production schedules."

Mr. O'Donnell has done a service not only to his circuit, and to the several thousand exhibitors—large and small—now equipped for 3-D but also to the whole industry in urging that quality 3-D films be released regularly. This stand is taken, as Mr. O'Donnell noted, without any disparagement of other new techniques. (Interstate is also enthusiastic about stereophonic sound, wide screens and CinemaScope).

The fifteen 3-D features now in release and approximately the same number completed and awaiting release include only a small number of major production efforts. Up to now more effort and expense has been put into 3-D equipment including polarizing viewers than has gone into released pictures.

The industry may have an uneasy conscience and a lighter purse in the months and years ahead if it turns away from 3-D without testing it fully. This requires quality productions of all types presented and exploited in the best ways possible.

■ ■ ■

Broadcasters & Fee TV

WALTER READE, JR., president of the Reade Circuit and of the Atlantic Video Corporation which will operate an ultra high frequency television station in Eatontown, New Jersey, has recognized the dangers of subscriber fee television to broadcasters and to exhibitors. Last week he issued a statement criticizing the action of four UHF broadcasters that have appealed to the Federal Communications Commission for fee TV. Until the action of those stations, broadcasters had taken no position in favor of the subscription television advocated by Phonevision and several other organizations.

Fee TV was characterized by Mr. Reade as "an untried and improbable box office TV gimmick." He asserted the broadcasters which felt that subscription television was a necessity had "little faith" in their franchise and little ability to attract audiences against all competitive television stations.

Should the FCC approve fee TV it will require many adjustments in the broadcasting field. So far as theatres are concerned, it could well be a mortal blow to thousands because it would clear the way for the sale of recent and new Hollywood features to television. Fee TV continues to be a more serious threat to theatres than color television.

■ ■ ■

¶ One healthy development of the wave of interest in 3-D and various wide screen processes has been the fact that exhibitors are taking a sharp look at their theatres. By the time theatre operators have taken the measurements requested in various surveys they will know much more than ever about the physical characteristics of their showplaces. This intensive probing of the theatre itself is being carried on all over the world.

—*Martin Quigley, Jr.*

Letters to the Herald

"SCREEN TECHNIQUES" EXCITES COMMENT

ADVANCE copies of "New Screen Techniques," an illustrated volume on 3-D and wide screen methods to be published by Quigley Publishing Company September 10, have been circulated in the industry. Comments from executives in all branches of the trade included these:

I found "New Screen Techniques" extremely interesting and think you have done a wonderful job in this connection.

LEONARD H. GOLDENSON,
President, American Broadcasting-Paramount Theatres, Inc.

Congratulations on a great job!

"New Screen Techniques" is a most lucid and highly definitive work which makes a most valuable contribution to the written history of our industry.

I am certain it will be of tremendous interest and assistance to everyone concerned with the producing, exhibiting and publicizing of motion pictures..

CHARLES EINFELD,
20th Century-Fox Film Corporation.

"New Screen Techniques" is very interesting.

MILTON R. RACKMIL,
Universal Pictures Company, Inc.

I know that it contains a wealth of information which will prove most helpful to all exhibitors in this period of transition.

RUSSELL V. DOWNING, President,
Radio City Music Hall Corporation.

I know that reading "New Screen Techniques" will serve to clarify a lot of the vagueness which exists in my mind along these lines. I also feel it is a tremendous service to the industry.

JEROME PICKMAN,
Paramount Pictures.

I am sure it will prove most useful and measure up in all ways to the high standards you always have maintained.

DARRYL F. ZANUCK,
20th Century-Fox Film Corporation.

It is certainly most timely and should have great public interest as well as for the people within our own industry.

MORT BLUMENSTOCK,
Warner Bros. Pictures, Inc.

I congratulate you on the thoroughness with which you dealt with your subject, and I am sure it will be a must for all who want to keep pace with the rapid changes that are taking place within our industry.

A. E. DAFF,
Universal Pictures.

Your new book came along just in time. I was beginning to get lost in the labyrinth. It is a splendid job and a fine service.

Congratulations to you and all.

KENNETH CLARK,
Motion Picture Association of America.

Congratulations on a very thorough and competent job.

JOHN C. FLINN,
Allied Artists.

I am sure it will be a worthwhile volume and that all of us here in the office will gain much useful and valuable information from it.

MORTON G. THALHIMER, JR.,
Richmond, Virginia.

I think this book will rightfully take its place among all the important literature that has been done on behalf of our industry.

MAURICE BERGMAN,
Universal Pictures.

We have received the copy of "New Screen Techniques" and like it so much that we should appreciate your sending us two more copies and billing us for same.

CHARLES W. CARPENTER,
Technicolor Corporation.

I am very pleased with the "New Screen Techniques," a copy of which I have just received from you.

RALPH WALKER,
Voorhees, Walker, Foley & Smith.

It's an important book—important as an idea, and done with fine purpose and good results.

I'm proud to have been a part of it.

LYNN FARNOL, Publicist.

Permit me to congratulate you on both the timeliness and the scope of the book.

LEONARD SPINRAD

I find "New Screen Techniques" very interesting and helpful since we are converting to CinemaScope.

ANSELMO RENDUELES,
Key West, Florida.

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READE attacks subscription TV as serious competitive threat Page 18

HUSTON sees a profitable future in films produced in 3-D Page 19

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On the Horizon

RKO Radio Pictures is operating at a profit at present and conditions indicate that this happy circumstance will continue, William H. Clark, treasurer of the company, testified in an affidavit filed with the New York State Supreme Court in New York this week. The affidavit was filed in connection with a stockholders' suit seeking the appointment of a receiver for the company. Roy M. McDonald, counsel for the company, told the court at the hearing Tuesday that the company was "entirely solvent." A company motion for an adjournment of hearings on the suit to September 14 was granted. Plaintiff stockholders are Louis Schiff of New York and Jacob Sacks of Boston.

▶ New product to be released during the autumn and winter will get nation-wide publicity in the Fifth Annual Motion Picture issue of the "Sunday News Coloroto Magazine" section of the New York "Daily News." The special issue will be given over entirely to stories about and stills from the new pictures. Last year's Fourth Annual issue carried more than 60 movie stills, 43 of them in full color, and Kate Cameron's two page preview of the motion picture season. Circulation of the "Sunday News" is approximately 3,700,000.

▶ Last Sunday evening the Screen Producers Guild made its first annual presentation of Inter-Collegiate Awards "for the best motion pictures conceived and created in the colleges and universities of the United States," and screened the three winning films, at the Academy Awards theatre to an invited audience comprised of industry leaders, organization executives, guild and union representatives and members of the press. The first-place winner, the University of Southern California's "Let Me See," was awarded a Gold Medallion, presented by Jesse L. Lasky, and to Herbert Skokle, student-director of the film and regarded as having contributed most to the success of the production, went a week's personal-participation in the production councils of five major studios. Second place went to "Art and Seeing," from the University of Minnesota, and the third place entry was "Treasure In a Garbage Can," from the University of California at Los Angeles. Honorable mentions went to McMurray College of Abilene, Texas, to Harvard, and to the University of Miami. The SPG Inter-Collegiate Award, a short year in existence, is notably long-range in a field of activity seldom credited with looking beyond today. The SPG aim is, in simplest terms, to encourage the college generation to study the motion picture, mayhap for some to prepare for a motion picture career. A Hollywood long over-stocked with awards and awards-presentations can well add to its calendar of kudos another so completely constructive as this one of the Screen Producers Guild.

▶ George White, supervising editor for Magna Productions and personal assistant to Michael Todd, production head; and Stanley Lambert, sound technician, left Tuesday by plane for Rome to join Mr. Todd for the filming of scenes in connection with one of the Magna Productions to be produced in the Todd-AO 65mm widescreen process. Mr. White was a Metro editor for 23 years and Mr. Lambert was with the same company 25 years before joining Magna.

▶ Italy's most popular export, Silvano Mangano, gracefully adorns the cover of the current issue of "Newsweek." Three full inside pages contain pictures of more sirens, mention of Italian Films Export organization, and the revitalized production activities of the country. Director Renato Castellani makes an amusing point. Discussing film realism he points out that Americans "applauded our early postwar pictures for their newsreel-like photography. It wasn't stark photography, just bad photography. Our cameras were old, our film was less than perfect, but once you acclaimed it, our cameramen continued for a long time to make films that way since everyone thought it so real-like. I've even heard of companies scratching a perfectly good negative to give it that 'newsreel quality' Americans wanted."

▶ Reports from Chicago early this week that Howard Hughes would be in that city this week to discuss the sale of old RKO pictures to television interests were described in Hollywood Tuesday by a company spokesman as "completely ridiculous."

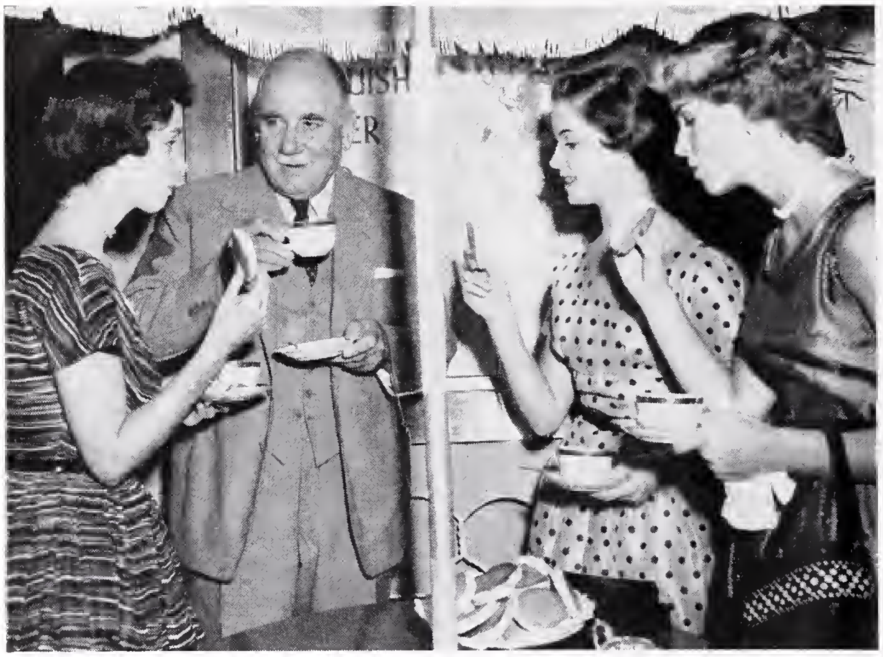
▶ Approximately 2,625 theatres in the U. S. and Canada are now equipped for 3-D presentations, according to a distributor survey. There are 450 theatres in the New York exchange area so equipped. The Los Angeles territory ranks second with 260 and Dallas is third with 231.

▶ A Holdrege, Neb., theatre employe was its first 3-D "victim." Watching "Fort Ti" at the Sun, W. O. Arvidson became so engrossed that he ducked when an arrow came zooming toward him during an Indian scene and he struck his nose against the wall.

▶ The development of drive-ins, it would have seemed lately, has about reached its logical conclusions, in placement of cars, screens, speakers, concessions, and the like. Nevertheless, revolutions may come along in this medium as well as the regular theatre. An interesting experiment is the drive-in at Urbana, Mo., where the cars are on the rim of a circle and each car has its own screen. The projection is from the center, throwing to the back of each of 42 screens through a reflector system.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



WARNER BROTHERS introduced "The Beggar's Opera", starring Sir Laurence Olivier in his first singing role, this week at the Baronet theatre on New York's Third Avenue. It was a "tea and crumpets" premiere as shown above with Sir Henry Hobson, K.B.E., served by the subdeb hostesses.

PREPARING for the Allied National Convention in Boston October 5 to 7, below, are Norman Glassman, seated left, general convention chairman, and Julian Rifkin, treasurer. Standing are W. Leslie Bendslev, publicity chairman; Ray Feeley, co-ordinator; and Al Lourie, attendance chairman.

EDWARD KENNEDY, below, presents a check for $50,000 from the Joseph P. Kennedy, Jr., Foundation to Boston's Jimmy Fund. Receiving it is Dr. Sidney Farber, director of the Children's Cancer Research Foundation, while Ted Williams, guest of honor at the benefit dinner, and Martin J. Mullin, president of the Foundation, beam.

AUDREY HEPBURN, star of Paramount's "Roman Holiday", is honored at Radio City Music Hall where the picture opened August 27. With her are Russell V. Downing, Music Hall president and managing director, Adolph Zukor and Barney Balaban.

ANTHONY R. MORRIS, below right, overseas sales manager of Associated British Pathe, Ltd., visits Norton V. Ritchey, Monogram International president, in his New York office.

Hugh Owen

W. Gordon Bradley

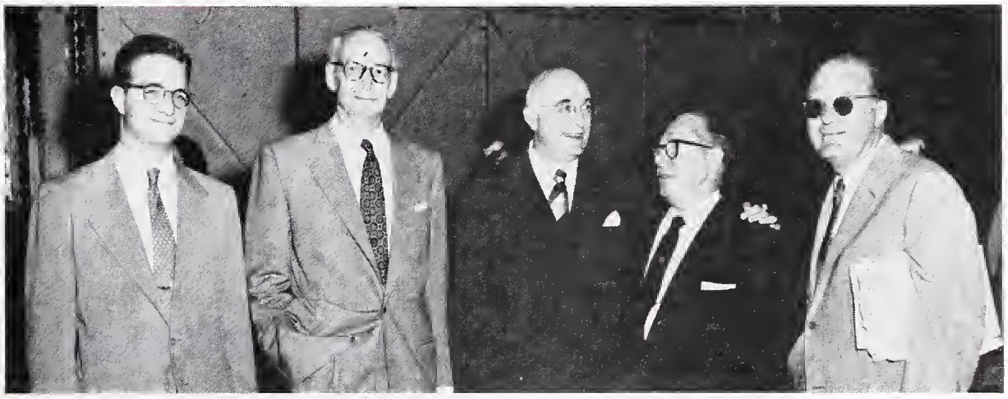
John G. Moore

H. Neal East

SALES STAFF PROMOTIONS at Paramount this week included the naming of Hugh Owen executive assistant to E. K. O'Shea, distribution vice-president, and the promotion of W. Gordon Bradley, Atlanta; John G. Moore, Boston; and H. Neal East, San Francisco, to posts as assistant division managers. Both Mr. Owen and George Smith retain their posts as division sales managers but will be able to devote more time to general sales problems.

ROBERT STRAUSS, above center, star of Paramount's "Stalag 17", meets some Paramount Gulf executives in New Orleans. On the left are Maurice Barr, advertising manager, and Holland Smith, manager of the Saenger theatre; at right are Hank Plitt, general manager, and Jimmy Howell, buyer.

JAMES A. MULVEY, center right, returns to New York from a vacation in Ireland, and is greeted by members of his staff at Goldwyn Productions. Left to right: Martin Davis, Robert Mochrie, Mr. Mulvey, Harry Archinal and David Golding.



JACK L. WARNER arrives at the Zeiss-Opton plant in Oberkochen, Germany, for formal signing of the agreement between Warner Brothers and the German company for production of the lenses for the WarnerSuperScope wide screen system. With Mr. Warner, first row center, are Dr. Heinz Kuppenbender, Zeiss-Opton; Frank Cahill, W.B. coordinator of technical affairs; Dr. Paul Henrichs and Dr. Hans Sauer, Zeiss-Opton; Heinz Thiele, Zeiss-Ikon; Al Tondreau, head of the Warner studio camera department; Dr. Horst Kohler, Zeiss-Opton; Joseph Hummell, W.B. continental manager, and Joseph Westreich, W.B. German supervisor.

MGM to Offer 10 Films in Four Months

MGM will release 10 pictures between September 1 and the end of the year, seven of which will be in color, it was announced by the company in New York this week.

The new releases will make a total of 45 films from MGM during the calendar year. Of this total, 21 are in color. The total does not include two color reprints, "Trader Horn" and "Sequoia," released as a combination in June.

For September, the releases are "Half a Hero," with Red Skelton and Jean Hagen; "Terror on a Train," with Glen Ford and Anne Vernon, and "The Actress," with Spencer Tracy, Jean Simmons and Teresa Wright.

The October releases, all in color, are "Mogambo," with Clark Gable and Ava Gardner; "Torch Song," with Joan Crawford and Michael Wilding, and "Take the High Ground," with Richard Widmark, Karl Malden and Elaine Stewart. The November releases are "All the Brothers Were Valiant," with Robert Taylor, Stewart Granger and Ann Blyth, and "Kiss Me, Kate," with Kathryn Grayson, Howard Keel and Ann Miller. Both are in color.

The two December releases are also in color. They are "Escape from Fort Bravo," with William Holden, Eleanor Parker and John Forsythe, and "Easy to Love," with Esther Williams, Tony Martin and Van Johnson.

Attorney Answers UA Towne Case Brief

CHICAGO: Attorney Thomas C. McConnell last week filed an answer to United Artists' brief in the Milwaukee Towne case, stating that the Master in Chancery's recommendation that United Artists should return the Towne stock to the Towne Corporation should be approved by Federal Judge William Campbell, because the stock was "obtained by coercion." He also stated that Towne has paid off all indebtedness, including interest owed to United Artists and has offered to repay to United Artists the $10,000 plus interest for the 200 shares of stock in the Towne Corporation. No date has yet been set for a possible further hearing or a decision by Judge Campbell.

Richmond Council Votes To Keep Admission Tax

RICHMOND, VA.: The City Council has turned down an appeal made by the community theatre interests and voted unanimously to continue a municipal five per cent admissions tax, which is expected to add $135,000 to the city treasury. Several months ago, an ordinance proposing repeal of the levy had been introduced. In reviewing the tax, Councilman Harold H. Dervishian said that figures he recently compiled showed that the industry paid "proportionately" the same amount of taxes as Richmond merchants. Industry representatives had argued at a public hearing that it was a discriminatory tax and cut the amusement dollar of the city.

MGM WILL HELP THEATRES THREATENED WITH CLOSING

MGM will seek to keep distressed theatres open until admission tax relief can be considered by the next session of Congress, according to a letter sent to exhibitor association presidents by Charles Reagan, general sales manager of the company.

Mr. Reagan said the company feels it is its duty to help in preventing theatres from closing and that "all possible aid" will be offered. The company has not set any formula for administering its aid, but will handle each situation on an individual basis.

The text of the letter follows:

"The bitter disappointment of theatre owners who have been carrying on in the hope that relief from the 20 per cent Federal tax would help keep them from closing, may result in some communities being deprived of motion picture entertainment.

"We believe that motion picture theatres are an important avenue of communication to the Government and that amusement is a vital necessity to the public during these uncertain times. We want to keep them open if possible, particularly the only theatre in a town or community.

"Because your association is close to these situations, if you know any who are in distress, and have not indicated to our local branch manager their predicament, we will appreciate it if you will ask them to contact him at once in order that all possible aid can be given to enable them to remain open until the much needed relief from this unfair tax can have the consideration of Congress.

"We know that their closing will injure, if not destroy in some cases, many years of hard work and effort they have put in to give the people of their community a place to see motion picture entertainment, and we feel it is our duty to aid to prevent that happening even at a sacrifice to ourselves in our none-too-easy problem of keeping our own books balanced and still furnish good entertainment and relaxation to the American public.

"Your assistance in advising your members of our concern and our desires in this matter will be greatly appreciated."

The Reagan letter brought forth an immediate and warm response from Alfred Starr, president of Theatre Owners of America.

In acknowledging the MGM offer, Mr. Starr wrote: "Your letter of August 21 outlines a policy on the part of your company that is indeed far-sighted and unselfish, and one which is bound to be beneficial to the entire industry. . . . It would be a Godsend to our industry if all distributors would notify their branch managers to take care of the distressed situations without the prolonged delay of submitting the facts to New York. The branch manager is familiar with these situations and he should be delegated the authority to act, and to act quickly."

U.A. Meeting September 3 On Forthcoming Product

A two-day meeting of United Artists district managers to set distribution plans for the company's product program will be held at the home office September 3 and 4. Top company executives will attend, among them Arthur B. Krim, president; Robert S. Benjamin, chairman of the board; William J. Heineman, distribution vice-president; Max E. Youngstein, vice-president; E. G. Kranze, general sales manager; Milton E. Cohen, eastern division manager, and James Valde, western division manager.

Barron to Head Drive

Win Barron, Paramount special representative in Canada, has been named to head the Canadian section of the "Adolph Zukor Golden Jubilee Salute," "August 30-December 5, it has been announced by Gordon Lightstone, Canadian general manager.

Call Summer Plan Success

Reports submitted so far indicate that Theatre Owners of America's "Summer Vacation Plan," helped set new attendance records and pile up goodwill during the so-called "dog days," according to a recent issue of the TOA Progress Report.

Reports from 80 theatres known to be conducting a series of summer vacation shows list an average weekly attendance of more than 60,000 children. Theatres reporting are all circuits: Fox Midwest with 46; Commonwealth, 25; Fox Intermountain, 12; Evergreen Theatres, nine; Walter Reade Theatres, seven.

The plan was outlined last January by Elmer C. Rhoden, of Kansas City, chairman of the public relations committee, at a meeting of the TOA board of directors in New York.

Brandt Firm Buys Theatre

Brandt Theatres, New York, have purchased the Laffmovie theatre on Times Square, and will change the name of the house to the Empire theatre.

O'DONNELL, AT STUDIOS, CALLS A FEW SHOTS

Says an Exhibitor Cannot Tell Producers How to Make Better Pictures

HOLLYWOOD: Exhibitors should not attempt to tell producers how to make motion pictures, according to Robert J. O'Donnell, vice-president of the Interstate circuit and one of the nation's leading exhibitors.

The statement, which at first glance would seem to belong in the man-bites-dog news category, was included among many candid opinions which Mr. O'Donnell got off his chest last week at a meeting of the Motion Picture Industry Council here. It was occasioned by a suggestion from one of his listeners that some setup be devised by which Hollywood producers could obtain opinions concerning production problems from leading exhibitors.

Said Mr. O'Donnell promptly: "I think you'd be talking to the wrong shoemaker. I don't think there's an exhibitor in America who can tell you how to make them (motion pictures). Our job is to put them over with showmanship."

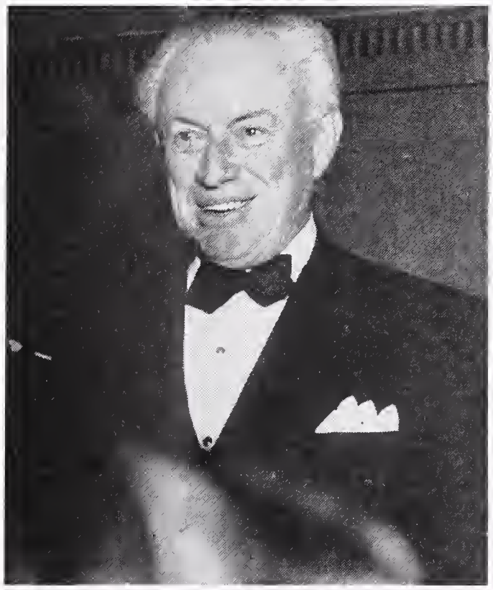
The Texas exhibitor did admit, however, to trying "to pursuade one of our biggest studios to release one of its best musicals in 3-D, because I think it will be great for them and great for the exhibitor. Our experience shows that an audience can enjoy an enormously satisfying evening at the movies in 3-D."

This echoed his earlier remarks to the producers that, contrary to some Hollywood opinion, a very healthy market continues to exist for 3-D films—at least so far as Texas is concerned. As with wide-screen and stereophonic sound, he said, 3-D has helped create new excitement about motion pictures, opening up many new opportunities for genuine showmanship and leading to outstanding box office grosses.

Says He Is Opposed To All Standardization

One of the greatest values of the new technical advances is the manner in which the so-called "lost audience" is being brought back to the theatres, he said, reporting that a poll in one of his theatres revealed that at least 1,500 persons were attending a film "for the first time in a year."

Because of the new elements of advertising and showmanship made possible by technical advances, he declared himself as being opposed to those who call for "standardization," arguing that "each of the processes and methods gives you something exciting to talk about." It also helps to make possible "diversified entertainment—something we've been talking about for years."



ROBERT J. O'DONNELL

Mr. O'Donnell said he was "surprised to find here in Hollywood a great and growing apathy and indecision about pictures in 3-D. Our experience shows that we are still in a very healthy market for 3-D films. . . ." Some 3-D grosses have slacked off, he agreed, but even so they remain far higher than ordinary grosses, particularly when the film lives up to expectations.

Asked whether he had any grumbling from audiences concerning 3-D glasses, he replied, "No." He observed that some letters of complaint had been received from patrons expressing disappointment in some particular 3-D film. His organization kept a record of the letters and when a better 3-D film was booked, sent passes to the people who had complained, with excellent results in goodwill.

Is Not Advocating 3-D As Industry Future

Asked whether a tremendously successful film like MGM's "The Band Wagon" would have done any better at the box office if it had been in 3-D, the Interstate executive said, "In my opinion, yes."

"Please understand," he said, summing up his 3-D views, "that I'm not advocating 3-D as the future of the industry. But I think everybody would benefit if a good supply of 3-D films were provided as part of the regular production schedule." He urged too that stereophonic sound, "important in itself," not be overlooked or minimized in connection with recent technical developments.

Mr. O'Donnell's remarks, however, were not confined to 3-D and whether or not producers should listen to exhibitors such as he. He also touched upon television, the past, present and future of the Council of Motion Picture Organizations, film industry research, new product, length of films, admission prices and his position in regard to the Production Code Administration, which withheld its seal from "The Moon Is Blue," which his theatres are playing.

In regard to the latter, Mr. O'Donnell said his action in playing the picture had been widely misinterpreted. "We have no intention of opposing the Code or of playing pictures which don't have the seal. We certainly don't want to see the Code destroyed or go out of business and we don't want to tear it down in anyway."

Sees Tax Fight Making COMPO Status Certain

He gave the impression that the film had been contracted for under circumstances in which denial of the seal had come as a great surprise. He emphasized that in showing the film in Texas, special care had been taken to avoid sensationalism in the advertising.

Turning to COMPO and its future, Mr. O'Donnell declared, "by the tremendous campaign it carried on to obtain repeal of the 20 per cent admission tax, COMPO demonstrated its value beyond any shadow of a doubt. It achieved great stature. The raising of funds will now be much easier and you can be sure that COMPO is going forward."

Asked about the report that Texas COMPO was folding, he answered that so far as he knew, this wasn't so; that Texas COMPO merely had cancelled a conference scheduled for September but that the organization "would continue to function and that it has the funds to do so." The man who had headed COMPO's "Movietime U.S.A." campaign a couple of years ago then told the producers that the tours of Hollywood personalities had been "very exciting" and "we hope to see more of them start again. We do contemplate resuming them."

Sees Television as No Permanent Threat

Concerning proposals for an over-all research operation, Mr. O'Donnell said, "I think we were all terribly remiss in sitting back the way we did. Three or four years ago, Elmer Rhoden and I tried to push for an industry research program. I'm sure that if the industry had had a research department functioning on the right scale, many of the bugs which plagued some of the new developments would have been eliminated long ago. I certainly hope this will be one of COMPO's early future projects."

Serious competition from television, said the exhibitor, dwindles after the owner has had his set for about six months. He em-

(*Continued on page* 16, *column* 3)

A Message from the 1300 Field Employee

HERMAN WOBBER
Western Div. Mgr.

H. G. BALLANCE
Southern Div. Mgr.

M. A. LEVY
Mid-West Div. Mgr

M. MOSKOWITZ
Empire State Div. Mgr.

C. GLENN NORRIS
Atlantic Div. Mgr

T. O. McCLEASTER
Central Div. Mgr.

PETER MYERS
Canadian Div. Mgr.

BRYAN D. STONER
Ass't Western Div. Mgr

PAUL S. WILSON
Ass't Southern Div. Mgr

W. A. BRYANT
New Orleans

JACK BURK
Seattle

JACK ERICKSON
San Francisco

T. R. GILLIAM
Chicago

DAVID S. GOLD
Des Moines

G. F. HALLORAN
St. Louis

JOHN HOLSTON
Charlotte

C. B. KOSCO
Buffalo

J. J. LEE
Detroit

AL LEVY
Pittsburgh

K. O. LLOYD
Salt Lake City

J. H. LORENTZ
Milwaukee

SAUL MALISOW
Minneapolis

NAT ROSEN
Albany

I. J. SCHMERTZ
Cleveland

J. E. SCOTT
Omaha

MARK SHERIDAN
Dallas

B. A. SIMON
New Haven

MORRIS SUDMIN
Los Angeles

T. D. TIDWELL
Jacksonville

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OX

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N TESTIMONIAL

R 3rd

to the pleasure of serving,
eat motion picture industry.

Terry Ramsaye Says

CONSIDERING KINSEY AND MOVIELAND

THE two biggest news events of the week agone have been the "H" Bomb in Russia and the released review of Dr. Alfred C. Kinsey's 842-page "Sexual Behavior in the Human Female." It pertains mainly to what to many will seem misbehavior. In journalistic space and headlines it out-rates the bomb. Perhaps it is because people have more sex than bombs.

So far as one may judge from the reviews, while sex so much concerns the motion picture and now and then so involves the films in censorships about impingement on morals which always seem to mean sex, the Kinsey findings will not be telling Hollywood and cinemaland much. But what is told is perhaps important.

Dr. Kinsey's findings indicate, none too clearly, the differentiation between the male and female interest in sex. He grants that physiologically, when the issue is really joined, so to speak, the reactions are about identical. Meanwhile, it seems pointed up that the male has a sort of stabbing, immediate, urgent on-the-spot interest, but that the female tends to a long term interest in something contributory to a career, or maybe mink, yachts and or maybe a success, including a home, family, social security, etc.

Man more than woman, it is indicated, is out for fun right now, while woman can take it or leave it. That is not over-all the implication of the motion picture. Creatively the product of men, the films and their publicity, seem to tend to present woman in roles and attitudes nearer to the pattern of male desire than to fact.

All-in-all, however, the screen by sheer gravitational experience has made adjustment, in merchandise fashion, to the interest expressed by buying power.

Dr. Kinsey's new book is emerging from the press with a pre-publication run of a quarter of a million copies, certainly an anticipation of a best seller, and at $8 the copy. There is one best seller Hollywood production can hardly be tempted to buy. Sex is in the public domain, and Dr. Kinsey is neither romancer nor dramatist.

The mass-market "New York Evening Journal" had pages upon pages of reviews and derivative "name" copy. The "good grey" and great "New York Times" had a single column of calm Associated Press copy, on an inside page.

It is to be noted with approbation that at the initial break there was only some minor publicity—opportunity attempts in Hollywood, and that it was clear that some of the major studios had laid down a policy lid of "no comment" on their name people. That is probably too intelligent to prevail across the film scene very long.

So far as indicated in the reviews, Dr. Kinsey has paid in this volume no attention to Hollywood. Plainly enough had he been so minded and in ardent quest of publicity he might have. There are many reasons, all proper, why he did not, and to his credit. It will be remembered, perchance, that Hollywood sex got quite a going over in the volume entitled "Hollywood — the Dream Factory," in 1950, by Dr. Hortense Powdermaker, anthropologist, who presented some purple case notes, second hand, from chatterbox sources. That got more reviews than circulation attention. It was hardly as scientific as the Kinsey opus.

One who has been looking over the scene and sex longer than Dr. Kinsey may observe that his finding that there was a sex-relation revolution in sequel to World War I, the flapper-and-cocktail era, is probably in error. It only looked that way. There has never been a revolution in sex, just as there has not been in the metabolism of Homo Sapiens. His survey samples 6,000 women, interviewed over a period of 15 years, means for his four major investigators two interviews a week with ladies who were willing to talk about it, face to face with a professor. Those fellows did not get around very well as compared with able amateurs. Why no female interviewers, I wonder.

The indications are that the love story will about as now continue the staple motif of fiction for stage and screen and printed page. It will also be delivered to taste from the delicacies and glamours of poetic romance to the high-proof extra dry decoctions of the sexual avant garde.

All the arts, including cinema, are conscious.

Assembled audiences have in the main a morality controlled by convention and the presence of the neighbors. Individual morality is an individual and private matter. Never forget that.

* * *

SATURATION POLICY—Elmer Rhoden told a Rotary Club meeting in Kansas City the other day that the tendency in pictures was bigger but fewer. He cited the Hollywood output at, in 1951, a total of 369 full length features, in 1952 about 316, and estimated 1953 at 240. That reminds us that in 1895 Thomas A. Edison's agents, after a year of selling kinetoscope peep show films, suggested additions to the program. His answer: "Why? Everybody hasn't seen all those we've got, yet."

Will Seek to Reorganize COMPO Unit

DALLAS: Efforts will be made to reorganize Texas COMPO and establish a long-range, intensified program of operations at a special meeting of executive board members here September 2, Kyle Rorex, executive director, announced here Monday.

The announcement followed last week's unexpected announcement, also from Mr. Rorex, that the unit would be dissolved as of October 15 since operating funds for the fiscal year then ending had been depleted.

The decision to hold a special meeting September 2 was taken last Friday, said Mr. Rorex, following telephone conferences with Robert J. O'Donnell, vice-president and general manager of the Interstate Circuit, and with the majority of the unit's executive board.

"While we have received commitments from some of the major contributors," said Mr. Rorex, "not all have pledged to go beyond the end of the current fiscal year. After talking on the telephone with Mr. O'Donnell, executive chairman of Texas COMPO, who is in Beverly Hills, and a majority of the executive board members, a special meeting has been called for Tuesday, September 2, at which time it is hoped that there will be a reorganization of Texas COMPO with a long-range, intensified program.

"Mr. O'Donnell felt that he was expressing the opinion of all the supporters that both the Texas and national COMPO should if possible and practical, continue, but develop on an even broader and more inclusive scale than ever existed before. Meanwhile, normal operations will continue."

O'DONNELL SAYS

(*Continued from page* 13)

phasized, however, that the new medium can be a fantastically effective force for selling motion pictures, particularly through properly prepared trailers.

"The horizon, from the exhibitor's point of view, is getting brighter all the time," he added in reference to the new product coming up on the release schedules. "There's a wonderful flow of product coming out of Hollywood. The outlook for the fall is the best I can remember, with more fine films coming from every company than ever before."

He cautioned, however, that "many features are too long."

"They have handicapped us in building diversified programs, particularly including shorts and we believe in making the most of shorts with the same enthusiasm we apply to features. The best length for a motion picture is 90 minutes."

Concerning admission prices, he said he favored a "policy of flexibility," with the admission price fitting the attraction.

"ALL THE DRIVE OF A .45 SLUG!"—*Time Magazine*

SOL LESSER presents

Vice Squad

THE EVIDENCE IS CONCLUSIVE:

"IT'S A SMASH!"

EXHIBIT A

DETROIT — Fox — ***HOLDOVER! FIRST WEEK BEAT "AFRICAN QUEEN"!***

EXHIBIT B

CINCINNATI — Capitol — ***HOLDOVER! YEAR'S BIGGEST GROSSER!***

EXHIBIT C

PHILADELPHIA — Goldman — ***3 SMASH WEEKS!***

EXHIBIT D

CLEVELAND — Loew's State — ***TOP BUSINESS!***

EXHIBIT E

BUFFALO — Shea's Buffalo — ***SENSATIONAL!***

EXHIBIT F

SAN FRANCISCO — Golden Gate — ***TERRIFIC GROSSES!***

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READE ATTACKS SUBSCRIBER TV

Cites His Experience as a Circuit Head to Refute Four Who Back Plan

A sharp note against the recent appeal by broadcasters to the Federal Communications Commission in favor of subscription television was sounded in New York last week by Walter Reade, Jr., president of Walter Reade Theatres, Inc.

Mr. Reade spoke also as president of the Atlantic Video Corp., which will operate an ultra-high frequency TV station in Eatontown, N. J. Mr. Reade, commenting on the recent move of four ultra-high frequency broadcasters in support of pay-as-you-see television, referred to his experience as a circuit executive.

Cites Community Service

Mr. Reade said that if the UHF operators had fought competitively, as the Reade interests have, for the patronage of the public over the past several decades, they would realize that by giving the public the entertainment and service the public wishes, a loyal and effective audience can be built and maintained on the basis of community service and entertainment.

Mr. Reade said that his thinking is completely contrary to those prospective UHF operators who had been fortunate enough to be recognized by the FCC and given a franchise to operate a UHF television station in their communities, both because of their background and financial abilities. These operators, he said, without putting a shovel in the ground or laying out a dollar in cash, have arbitrarily resigned themselves to the belief that they cannot be financially successful unless they are supported by an untried and improbable box office TV gimmick. That gimmick, he added, is in itself a delusion because it is based on the findings of a loaded questionnaire, containing few if any facts.

Cites "Little Faith"

Mr. Reade said the UHF operators showed "little faith" in their franchises by making the appeal to the FCC, claiming that because their areas are surrounded by network VHF stations, they need subscription TV as an economic "prop." WRTV, the New Jersey Reade station now under construction, is in an area covered by seven New York VHF stations and will be independent of network affiliation, it was pointed out.

The four broadcasters who asked the FCC for a ruling in favor of subscription TV were: Home News Publishing Co., grantee of UHF channel 47, New Brunswick, N. J.; Pennsylvania Broadcasting Co., WIP-Gimbels, Philadelphia; Stamford-Norwalk Television Corp., and the Connecticut Radio Foundation, Inc., of New Haven.

Pending for the past year before the FCC is the petition of the Zenith Radio Corp., seeking approval of its Phonevision system. The bid of the four grantees was the first petition in favor of pay-as-you-see television filed by broadcasters.

Industry Executives Plan To Instruct at College

HOLLYWOOD: The University of Southern California has substituted those versed in the practical for the usual theorizers in its course on films. Prominent industry executives will be guest instructors for the series of evening classes dealing with motion pictures planned for the fall term. Included in the course will be editing, sound, processing, art direction, films for television, color, writing and documentation. Among the visiting lecturers will be Leo O. Kuter, art director, Warner Brothers; Sidney P. Solow, general manager, Consolidated Film Industries; Joseph Westheimer, camera technician of Consolidated, Marlin Wald, writer-producer of Filmakers Pictures, Robert Joseph, publicity director of Filmakers; Carl E. Johnson, production assistant, Pat Dowling Pictures, and Harry Baskerville, Jr., color consultant.

Altec Announces Expansion Of Its Field Staffs

Altec Service has appointed four new branch managers, and 19 new field representatives. The branch managers are F. W. Hal', northeast New York; D. M. Cole, east, Washington, D. C.; J. W. McBurney, south, Charleston, W. Va.; and W. Wicks, central, Minneapolis. The appoints bring the managers' total to 22. The new field men are R. D. Fairbanks, D. Waddell, S. N. Treht, R. Siegel, F. A. Brown, G. W. Evans, D S. McLean, J. L. Pyle, J. T. Eves, L. E. Grewell, C. C. Kaufman, W. Y. DeJarnette, J. V. Cole, R. E. Seeley, J. B. Pesek, L. W. Felder, F. T. Spencer, D. L. O'Brien, C. A. Satchell.

Chicago Council Approves New Parking Ordinance

CHICAGO: A new parking ordinance has been approved by the Chicago City Council which requires the owners of all buildings to be constructed in the future to provide off-the-street parking facilities. All future theatres must provide parking space for one car for every 10 seats up to 500 and one for every five seats thereafter. This ordinance applies only to buildings constructed in the future outside of the Loop area, according to the official interpretation.

U.S. Picture Program Is Cut Sharply

WASHINGTON: Congressional budget cuts have forced the Government's overseas film program to eliminate all plans for new film production and equipment purchases and to cut down drastically on all other phases of the program.

The film division, it was learned Monday, has been tentatively allocated about $3,000,000 of appropriations for the current fiscal year, back to the 1950 level after three years of far greater appropriations.

J. Cheever Cowdin, former Universal Pictures board chairman, recently took over as head of the films division. So far he is refusing to comment on his plans, pending further study of the effects of the budget cut. The film division appropriations totaled approximately $10,200,000 in each of the 1951 and 1952 fiscal years and $7,100,000 in fiscal 1953.

The $3,000,000, it was reported, will mean no new film purchases and that no new equipment can be bought even to replace existing equipment that wears out. It means a cut in the number of languages into which existing films can be translated, the number of prints that can be made of each language version, the amount of maintenance that can be carried out on existing equipment, and in other activities of the division.

Rocky Mountain Owners Honor RKO Sales Head

DENVER: Leading exhibitors in the Rocky Mountain area honored Charles Boasberg, general sales manager of RKO, at a luncheon last Wednesday at the Brown Palace Hotel. J. R. Grainger, president of RKO, introduced Mr. Boasberg, who was making his initial trip to Denver since becoming sales manager. Among the exhibitors attending the luncheon were F. H. Ricketson, Jr., president of Inter-Mountain Theatres; Robert W. Selig, vice-president and general manager of Inter-Mountain; Larry Starsmore, president of Westland Theatres, and Charles Gilmour, president of Gibraltar Enterprises.

To Plug Basketball Film

The colorful Harlem Globe Trotters will exploit Alfred Palca's screen biography of the basketball zanies at every game the team plays this season. All radio, television and newspaper publicity will also publicize the film, "Go, Man, Go!"

Documentary at Film Fair

"Tanga Tika," a documentary film of Tahiti, produced and directed by Dwight Long, has been accepted for showing on one of the 16 programs to be presented at the Venice Film Festival.

I.F.E. Gets 4 Top Films for Release List

The acquisition by I.F.E. Releasing Corp. of four major films which will spearhead the fall and winter release schedule was announced in New York Tuesday by Bernard Jacon, sales and distribution vice-president, at a special luncheon for exhibitors and the trade press that marked the six-month anniversary of the releasing organization.

The newly-acquired pictures are: "The Golden Coach," Italy's first film in color by Technicolor, which also marks Jean Renoir's first directorial effort since "The River," and Anna Magnani's first English-speaking role; the new Ingrid Bergman picture, tentatively titled "Europa 51," directed by Roberto Rossellini; "The White Hell of Pitz Palu," an adventure thriller of mountain-climbing, and "Sensualita," a drama that introduces actress Eleonora Rossi-Drago.

All Types of Theatres

Mr. Jacon emphasized that I.F.E. intends to play all types of theatres throughout the U. S. and is offering a production schedule to meet all classes of American audiences.

Having proved the acceptability to the American public of dubbed Italian pictures, I.F.E. has scheduled a fall release program which includes six dubbed pictures as well as two ("Golden Coach" and "Europa 51") which were originally filmed in English, and two Italian-language subtitled features, Mr. Jacon disclosed.

Jonas Rosenfield, Jr., advertising and publicity vice-president, declared that "there are no "sluff' pictures on the I.F.E. schedule. Every one of our pictures comes to the exhibitor pre-sold and supported by a hard-hitting promotion campaign. We intend to continue, as in the past six months, to allocate the lion's share of our budget to co-operative point-of-sale campaigns, which we are convinced pay off best for the exhibitor at the box office."

Set Coast Exploitation

Outlining a plan to establish field exploitation offices in each of the organization's five division areas, Mr. Rosenfield announced that such a setup has just been arranged in Los Angeles with Henry Levy handling exploitation and publicity in conjunction with Western division manager Alex Cooperman's sales activities.

Final speaker on the luncheon program was William Brandt, exhibitor, who spoke of his first hand impressions of production activity in Rome as seen on a recent trip; E. R. Zorgniotti, executive vice-president; Bernard Lewis, promotion manager; Fred Goldberg, publicity manager; Phil Levine, and Dr. Leandro Forno, who handle sales and publicity respectively for the Italian-American film program, were introduced by Seymour Schussel, eastern division manager and assistant to Mr. Jacon.

The complete schedule of fall releases follows: Currently in release "Anna," "O. K. Nero," and "Bitter Rice." For September: American language-versions of "The Little World of Don Camillo," and "Three Girls from Rome," and the subtitled "Bellissima." October: "Europa '51," and "The Secret Conclave," in English language; and "Times Gone By," English subtitles. November: "The Golden Coach," "White Hell of Pitz Palu," and "The Young Caruso," all English language. December: "Sensualita," in English.

Huston Sees A Profitable 3-D Future

Disagreement with what was described as "the general feeling in Hollywood that 3-D is going by the boards" was voiced in New York Monday by producer-director John Huston.

Mr. Huston, who was to leave Thursday for London, expressed enthusiasm for the medium, saying he would like to do a picture in 3-D, although his present plans do not lend themselves to it. Mr. Huston will complete the editing of his latest film, "Beat the Devil," in London. He estimated its cost at $1,800,000.

He disclosed plans for three new productions, one of them to be "Moby Dick," starring Gregory Peck, and to be released through Warner Brothers. The two others are "Matador," and a film based on a Rudyard Kipling story. He added that he has made no distribution commitments on the latter two. The three pictures will be financed by Moulin Productions, he said.

Mr. Huston said that while he favors the use of wide screen, he does not look with favor on "horizontal" screens, referring to those employed in conjunction with the anamorphic processes. His next three films, he said, will be filmed for wide screen and stereophonic sound.

Mr. Huston asserted that the Production Code has "saved us from state censorship and political panaceas."

Quits Italian Film Post

Dr. Renato Gualino has resigned as president of the Unione Nazionale Produttori in Rome, it has been announced by the board of directors of the Italian film group. Dr. Gualino's resignation was caused by the expanded activities of Italian Films Export Releasing Corporation and Lux Films, both of which he heads.

Set "Escape" Release

"No Escape," the suspense story starring Lew Ayres, Sonny Tufts and Marjorie Steele, has been added to United Artists' schedule of September releases, it has been announced by William J. Heineman.

Allied Artists Plans 15 High Budget Films

Fifteen top productions with important name casts that have not been available to the company heretofore will be produced by Allied Artists during the coming season, Morey Goldstein, general sales manager, said in New York Monday following a weekend sales meeting in Chicago at which he presided.

The full Allied Artists schedule comprises approximately 45 film releases, of which the 15 already mentioned will be in the higher budget bracket. He asserted that Allied Artists is prepared to make pictures in any ratio in 3-D or any other new technique demanded by exhibitors.

One of the most important on the schedule, Mr. Goldstein said, will be a picture still untitled to be made on location in Ireland and starring Yvonne DeCarlo and Barry Fitzgerald. Another will be "Hold Back the Night," based on a best-selling novel about the Korean War. The one 3-D picture scheduled so far is "Dragonfly Squadron," starring John Hodiak.

Others in the lineup are "House By the Sea," Joan Bennett; "The Annapolis Story," Technicolor; "Jennifer," Ida Lupino and Howard Duff; "Fighter Attack," Sterling Hayden, Cinecolor; "Royal African Rifles," Louis Hayward; "Arrow in the Dust," Sterling Hayden, Cinecolor; Walter Wanger's "Riot in Cell Block 11;" "Slade," Mark Stevens; "Pride of the Blue Grass," Lloyd Bridges, and "African Fury," a jungle documentary.

In addition there will be four in the Bowery Boys series, four Bill Elliott action films, two in the Bomba series, four with Wayne Morris and four "Wild Bill Hickok" pictures with Guy Madison and Andy Devine.

At the Chicago meeting it was announced that Terry Turner of General Teleradio Corporation had been retained by Allied Artists to handle special TV and radio campaigns for the production, "Riot in Cell Block 11."

David Selznick Acquires "Bell, Book and Candle"

David O. Selznick has agreed to basic terms with John van Druten and Irene M. Selznick for the acquisition of the film rights of the Broadway stage play, "Bell, Book and Candle." According to the producer, Jennifer Jones will probably co-star in the film, which will be made in London or Rome in 1954. Mr. Selznick has announced that the picture will not be produced by him personally but will be one of a group of co-productions he is setting up abroad. One of the films in this series is "Terminal Station," starring Miss Jones and Montgomery Clift and co-produced with Italian director Vittorio de Sica in Italy.

OPEN 'ROBE' ON COAST SEPT. 24

CinemaScope Is Shown by Skouras to Film Trade of Germany at Frankfurt

News of 20th Century-Fox's CinemaScope was echoing around the world this week. The major events were these:

In Hollywood Charles Skouras, president of National Theatres, announced he had signed contracts for the exclusive presentation of "The Robe" in Southern California at Grauman's Chinese theatre, starting the night of September 24. The film, the first in the new process, will have its world premiere at the Roxy in New York the evening of September 16.

Skouras in Frankfort

In Frankfort, Germany, Spyros Skouras, president of 20th-Fox, was on hand Tuesday for the first demonstration of the process in that country.

In New York, Michael J. Moodabe, OBE, governing director of Amalgamated Theatres of New Zealand, announced that negotiations had been completed for the installation of CinemaScope equipment in more than 60 theatres of the circuit and that "The Robe" will be premiered simultaneously October 23 at the Civic, Auckland, the country's largest theatre, and the King's, Wellington.

National Theatres' announcement reveals that one of the provisions of the contract for "The Robe" to play the famous Chinese theatre is that the film will not be shown in any other Southern California house in 1953. The contract also calls for the biggest advertising campaign expenditure in the history of the circuit. The sum of $100,000 has been allocated for the complete redecoration of the theatre, inside and out, including CinemaScope installation.

Besides Mr. Spyros Skouras, those on hand for the Frankfort demonstration at the Metro Au Schwan theatre were Murray Silverstone, president of 20th-Fox International Corporation; Albert Cornfield, managing director for Europe, and R. A. Krieier, managing director for Germany for the American company.

Exhibitors, Officials Present

Attending were several thousand prominent exhibitors from all parts of Germany, as well as government officials and the press and equipment manufacturers. The program consisted of the same Coronation shots and clips from "The Robe" and "How to Marry a Millionaire" shown previously in demonstrations in other countries and in the United States.

New Zealand's Mr. Moodabe further announced that 10 theatres in his circuit will be equipped with CinemaScope before Christmas and that the remaining will be equipped during next year. He said that both the Liberty in Christchurch, and the Octagon in Dunedin, currently are undergoing extensive redecoration, preparatory to "Robe" premieres this winter during the Royal Tour of Queen Elizabeth II through Australia and New Zealand.

Said Mr. Moodabe: "After seeing CinemaScope, I am definitely convinced that all New Zealanders and movie-goers in every other country of the world will be thrilled with this marvellous technique developed by 20th-Fox."

Promotion at High Speed

Promotion of "The Robe" itself also was going great guns this week. The film dominates the September 8 issue of "Look Magazine," which went on sale Tuesday. The magazine's cover and two separate layouts, totaling seven pages are devoted to the picture.

More than 300 religious and foreign language newspapers across the country now are receiving from 20th-Fox a publicity kit on the film. Included are 13 news features and stories concerning the Biblical spectacle, as well as technical material on CinemaScope.

The company has announced that exhibitors will receive, beginning in October, the biggest campaign manual in the history of 20th-Fox, on "The Robe." The book will cover advertising, publicity and exploitation material. An equally large manual also is being prepared for "How to Marry a Millionaire," the company's second feature in CinemaScope.

Huff Collection Goes To Eastman House

The George Eastman House in Rochester, N. Y. has been given the motion picture collection of the late Theodore Huff, writer and film historian. The collection consists of over 30,000 still photographs selected over a period of 20 years. A large library of original musical scores for silent films is included in the material as well as an extensive international library of basic motion picture books. The collection is a gift of Mrs. Marianne Huff as a memorial to her son.

Lease Brooklyn Strand

Morris Goldman and David Sanders have leased the 3,000-seat Strand theatre, Brooklyn, N. Y., from Fabian Enterprises, Inc., and will feature a Spanish language policy. The Strand will be the largest theatre in the United States devoted exclusively to the presentation of Spanish films and stage attractions.

W.B. Lenses To Be Made In Germany

HOLLYWOOD: Warner Brothers announced here Monday that Jack L. Warner, executive producer of Warner Brothers pictures, in Munich, Germany, has signed a formal agreement between Warners and Zeiss-Opton G.M.B.H., lens manufacturers of Oberkochen, Germany, for the production and delivery of the special photographing and projection lenses for the recently announced WarnerSuperScope wide-screen system.

Mr. Warner and Warner Brothers' technical representatives inspected the Zeiss lenses at the factory and pronounced results of the optical tests perfect. The closing of the agreement was described as "the culmination of the research carried on for many months at Warner Brothers' west coast studio." WarnerSuperScope has an aspect ratio of 2.66 to 1.

Among the pictures to be produced in the new process are "Helen of Troy," "A Star Is Born," "Lucky Me," "Rear Guard," "Mr. Roberts," "East of Eden" and "Giant."

Sell Portland Theatre; First Runs to Change

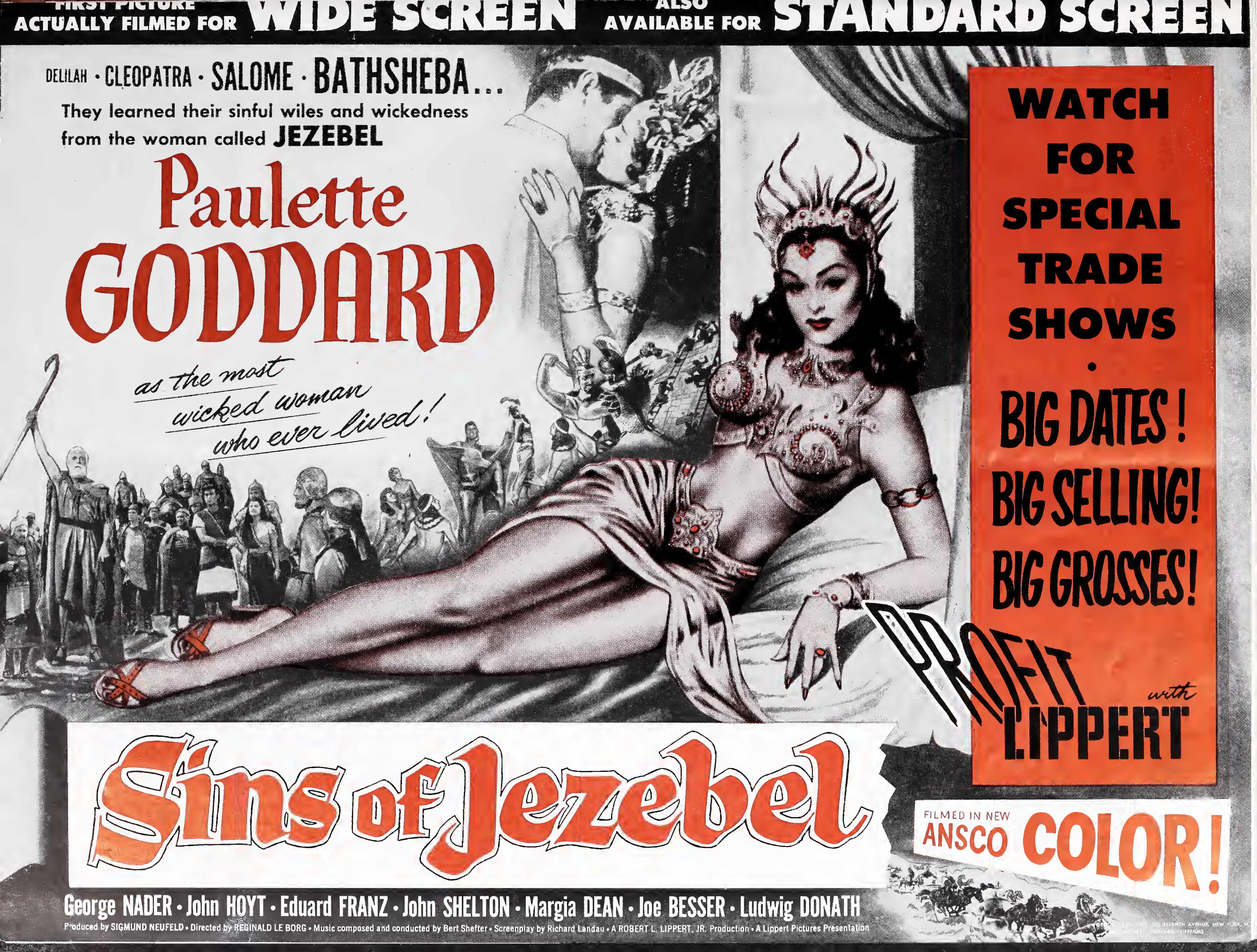
PORTLAND, ORE.: One of the largest theatres on the coast, the 3,400-seat Paramount theatre here is being dropped by the Evergreen Theatres Corporation as of October 31 and transferred to the Portland Paramount Theatres Corporation, headed by M. M. Mesher, former Oregon district head for Evergreen. This is part of a big changeover in the first run status of the theatres in the city.

Until recently only two circuits in the city were getting first runs but by the end of October there will be four. The circuits and their theatres to be showing first runs will be Portland Paramount, Paramount; Hamrick, Liberty; J. J. Parker, Broadway; and Evergreen, Fox, Oriental and Orpheum theatres.

All the Evergreen theatres in the city have been recently modernized or plan modernization. The Orpheum recently installed a CinemaScope screen, and a wide screen was put into the Oriental. On September 5, the Mayfair will change its name to the Fox and start a complete overhaul of the theatre, with CinemaScope and stereophonic installations set.

Pickman Circuit Speaker

Two meetings of theatre circuit managers were addressed this week by Jerry Pickman, Paramount vice-president in charge of advertising, publicity and exploitation. Pickman will discuss Paramount product, current and forthcoming. The Stanley Warner zone meeting was in Pittsburgh Tuesday, and Butterfield in Lansing, Mich., Wednesday.



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SCREEN AHEAD ON STATE BILLS

Taxes Biggest Issue in All Areas; Sunday Shows in Legislative Limelight

Taxes and fees affecting film theatres were issues in a number of state legislatures during the year, with the over-all outcome favorable to the industry but of comparatively minor general significance as far as affirmative action was concerned.

An analysis of reports from state capitals throughout the country reveals that probably the most important development in the state law-mills from the industry viewpoint was the Pennsylvania legislature's rejection of a proposed 10 per cent tax on admissions.

Dropped for Sales Tax

The Pennsylvania tax proposal, which would have raised an estimated $10,000,000 a year in additional annual revenue, was one of a number of revenue-raising ideas dropped when the lawmakers decided to enact a new one per cent retail sales tax.

Pennsylvania lawmakers did enact a bill increasing state license fees, including those for projectionists. Under the new law, the license fees for motion picture projectionists were raised from $2 to $3 for initial application to take examination and from $5 to $7.50 after passing it.

A bill reducing license taxes on film theatres was enacted in Montana. A 1947 law required Montana theatres to pay a tax of 1¼ per cent of gross ticket sales above $12,000 a year. The new measure raises that exemption to $20,000.

Carolina Bill Vetoed

Governor Byrnes vetoed a South Carolina bill which would have repealed close to 90 per cent of the state's business license tax on theatres. Estimating that the bill would have reduced revenue from the tax from $223,000 to $23,000 a year, the Governor said he was forced to veto the measure "in the light of budget conditions."

South Dakota's legislature enacted a bill allowing school districts to levy a 10 per cent admission tax to go into a building fund. Only cities, counties or districts maintaining auditorium facilities can levy the tax under the measure, which requires that the money must be used to build or remodel buildings or be invested in interest-bearing bonds.

Tennessee lawmakers repealed a 1949 law authorizing cities and counties to levy a 20 per cent tax on admissions to amusement places. The local taxing power had never produced any revenue because the law stipulated it wouldn't apply so long as the Federal government levied a similar tax of the same amount.

Also enacted in Tennessee was a bill making the state gross receipts tax on theatres and other places of amusement payable monthly in arrears instead of annually in advance. Killed by the Tennessee solons was a measure proposing a tax of five cents per patron on drive-in theatres.

Failing of enactment in Texas was a measure proposing to exempt from the state amusement admissions tax all tickets selling for less than 80 cents, instead of 50 cents.

A new Delaware law permits the showing of films from noon until 6 p.m. and from 8 p.m. until midnight on Sundays outside of incorporated towns and cities, as was already permitted within incorporated communities. Drive-in theatres will be the main beneficiaries of the new measure.

South Dakota lawmakers killed a bill to legalize Sunday shows, baseball games, operas, ballets and other forms of amusement where an admission is charged.

Sunday Bill Rejected

Rejected by the Vermont legislature was a bill which would have allowed Sunday shows to start at 2 P. M. Shows already are permitted Sunday evenings in Vermont. The proposed afternoon shows would have been made subject to local referendums by the defeated bill.

State censorship of motion pictures was raised as a legislative issue in several states, with entirely negative results.

Delaware's legislature rejected a bill proposing the creation of a three-member state board of censors to pass on the morality and propriety of films.

A bill to abolish the Kansas State censor board was buried in legislative committee.

Killed in the Maryland legislature was a controversial bill to tighten the state's censorship law and extend the authority of the three-member state board of censors.

Censor Measure Killed

Massachusetts lawmakers killed a bill which would have provided for censorship by the State department of public safety of all foreign films brought into the state.

An unsuccessful attempt was made to repeal Ohio's film censorship law, the constitutionality of which was recently upheld by the state supreme court.

Bills proposing new or more stringent regulations governing the construction and operation of drive-in theatres were introduced in the legislatures of a number of states, with enactments including a new Tennessee law prohibiting the placing of any obstruction between cars in drive-ins.

Apparently aimed at preventing drive-in theatres from putting up partitions dividing stalls in which cars are parked during showing of pictures, the measure provides that no such theatre shall maintain screens or other obstructions.

Release of 'Vadis' Set For Britain

LONDON: MGM's spectacle, "Quo Vadis," is scheduled to go into general release here September 28 after a run at the Leicester Square Empire where it is to be shown for the first time on a panoramic screen. The film already has enjoyed a total West End run of 71 weeks.

It opened here originally January 25, 1952, at two theatres, the Carlton, Haymarket, and the Ritz, Leicester Square. After 13 concurrent weeks at the two houses, it continued at the Ritz only.

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Opposition grows among independent producers to the plan to distribute Group Three product through British Lion. The Group, entirely financed through the National Film Finance Corporation, hitherto has concerned itself with second feature production. The Finance Corporation's James H. Lawrie is credited with the intention of turning over the Group to first feature production.

Independent producers and others protest it is unfair that they should face competition from an organization whose sole budget requirements are met by Government money. They also claim the new setup will make the Government a powerful competitor in their field and put banker Lawrie into the position of an unchallengeable dictator of a considerable section of production. The matter will be raised at the next meeting of the Producers' Association.

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In the gaily adorned annual report of Pye, Limited, among the leaders in Britain's radio industry, the company's chairman, Charles Orr Stanley, tilts heavily at the film industry over its official attitude to sponsored TV. Mr. Stanley also is closely connected with the Associated Broadcasting Development Company, whose business is fostering commercial television.

Referring to the film industry, he says: "This must, of course, oppose commercial television because the day commercial television comes, programmes will improve, entertainment will be a gerat deal more varied, and the public will have more choice in their entertainment." He advices that only two things can save the film industry: a cheaper production cost for better films and participation in commercial television.

Dallas "Morning News" Starts Film Directory

DALLAS: In an effort to increase local theatre business, the Dallas "Morning News" has started a cross directory of motion pictures playing in all the Dallas theatres and drive-ins. This project, in which the paper absorbs the cost, lists films and theatres alphabetically in a cross-reference listing.

MAJORS TURN TO ART HOUSE FOR SPECIALS

by MANDEL HERBSTMAN

The swank, comfortable little art theatres that stud New York have long been the favored show cases for choice foreign pictures. During the past year or so, however, a significant change has been developing slowly.

As a result, major Hollywood companies today are selecting art theatres with increasing frequency as the houses to open certain pictures. Practically every major company has had world premieres of important product at the art houses during the past year, and some companies have had numerous art house openings.

Two Basic Reasons

The reason for the shift in the product flow to the art houses is basically two-fold. First, many of the Hollywood companies are becoming increasingly aware that certain caliber product can bring home a handsome profit when wisely placed in an art theatre. The same product can get lost when booked into one of the large Broadway houses.

Clem Perry, executive of Rugoff and Becker, New York art theatre circuit, cites four reasons why art theatres are attractive opening places for certain product: 1. They bring good returns. 2. The pictures get an appreciative audience. 3. Low opening budget. 4. Long runs are reasonably assured.

The second factor in explaining the growing appearance of major company films in art houses is that foreign pictures, which once were so widely available, to a great extent have vanished. The reasons are best explained by Noel Meadow, foreign film distributor. For one thing, Mr. Meadow explains, the French and Italians are not turning out pictures in the same number as before and immediately after the war. Another reason is that the financial demands made on an American distributor are such that he considers it an enormous risk. Emphasizing this point, Mr. Meadow asserted that at least 10 distributors of foreign pictures have gone out of business during the past year.

Most Used by MGM

The company most widely utilizing the art houses is MGM. The wisdom of this policy is best indicated by its production, "Lili," with Leslie Caron. The picture is now in its 25th week at the 52nd Street Trans-Lux. Upon the completion of its run, MGM is putting another of its attractions into the house. It is "The Actress," with Spencer Tracy and Jean Simmons.

Howard Dietz, MGM vice-president of advertising and publicity, declared happily last week that "Lili" at the theatre will rack up a triumphant gross of $250,000.

"It is a question," Mr. Dietz remarked, "of whether it is most desirable to give the picture a long run at a house of limited capacity, or a short run at a house of large capacity."

"QUEEN" SETS RECORD RENTAL AT ART HOUSE

Universal-International's "A Queen Is Crowned," which completed a 10th week at the 450-seat Guild theatre in New York recently is reported to have rolled up the biggest gross of any film to play an art house in the United States for a similar period, and to have already yielded the greatest film rental to U-I from any single engagement in an art house in the U.S. The film rental accruing to U.I. from the Guild alone is understood to be $95,000. A gross in excess of $150,000 for the first 10 weeks of the J. Arthur Rank production at the Guild was reported.

Among some of the other pictures MGM has opened at art houses during the past year are "Hour of 13" with Peter Lawford, at the Little Carnegie; "Scandal at Scourie," with Greer Garson and Walter Pidgeon, at the same house; "Bright Road," with Harry Bellafonte at the 55th Street Playhouse. Earlier the company put "Pandora and the Flying Dutchman," with Ava Gardner and James Mason, into the Normandie.

Warners' First Use

This month Warner Brothers went to the art theatre for the first time by opening "So This Is Love," the Grace Moore story starring Kathryn Grayson, at the Normandie theatre. Last Monday Warner Brothers strengthened the drift to art theatres by opening its opulent production, "The Beggar's Opera," at the Baronet theatre. The film was produced by Herbert Wilcox and Sir Laurence Olivier in color by Technicolor and has the latter sing for the first time on the screen.

Universal-International's special film division handles the distribution of films specially designed for art houses, primarily J. Arthur Rank productions. However, the company recently sent a regular June release, "A Queen Is Crowned," into many art houses with encouraging success. Among some of the company's regular art house releases have been "The Promoter," "The Importance of Being Earnest," "Crash of Silence," etc. A few weeks ago "The Cruel Sea" was accorded a glittering opening at the Fine Arts.

Columbia the past year or so opened two of its major productions in art houses. They were the Stanley Kramer production, "Member of the Wedding,". and "The Four Poster," with Rex Harrison and Lili Palmer. Currently having its premiere at the Beekman is its "Mask of the Himalayas."

United Artists has had many art house premieres for Hollywood and British-made pictures. Now in its first run at the Sutton theatre is "The Moon Is Blue." The film also opened at a Broadway house simultaneously. The company's "Limelight" also opened at a Broadway house as well as an art house, Trans-Lux 60th Street. U.A.'s recent release, "Guerilla Girl," had its premiere at the 55th Street Playhouse. Several other pictures of the company had art house premieres.

Two RKO Premieres

RKO Radio this year had two art house premieres: "The Sea Around Us," a documentary, and "Face to Face," with James Mason. Both opened at the Trans-Lux 60th Street.

One 20th Century-Fox film had an art house premiere this year. "O'Henry's Full House," an omnibus picture, played the Trans-Lux 60th Street.

Although Paramount has had no art theatre openings the past year, some time back it did have two, both omnibus pictures, "Encore" and "Trio."

The past year Republic was not unknown to art house premieres. "The Lady Possessed," with James Mason and June Havoc, opened at the Trans-Lux 60th Street.

A few years ago, in a press interview, David O. Selznick said pertinently: "Sometimes it is possible to make more money with a premiere in a 450-seat art theatre than in the 6,000-seat Music Hall." The observation has proved its validity time and again.

Condon Sets Exploitation, Publicity Survey for U.A.

Richard Condon, vice-president of the public relations firm of Norton and Condon, Inc., will undertake a 90-day survey of advertising, publicity and exploitation activities on behalf of films produced for United Artists in Great Britain and Europe. In announcing the assignment of Mr. Condon, former director of advertising, publicity and exploitation for RKO, Max E. Youngstein, vice-president of United Artists, said he will try to develop methods for coordinating information and material from the producers and the firm's publicity offices abroad for use by the home office in New York. Mr. Condon is expected to sail for Europe September 17.

Paramount Sales Drive Honors Oscar Morgan

Oscar A. Morgan, Paramount general sales manager for short subjects and Paramount News, will be honored by the company with the celebration of Oscar Morgan Week October 25-31, it is announced by A. W. Schwalberg, president of Paramount Film Distributing Corporation. Each year at approximately this time for the past four years, Paramount has set aside a week to pay tribute to the short subjects and Paramount News general sales manager.

BRITISH FIGHT FILM RENTALS

Fuller Tells CEA Members Not to Pay Over 50%, as Recommended Ceiling

by PETER BURNUP

LONDON: Exhibitors here are toughening up in their resistance to the higher rentals which American traders are allegedly imposing for 3-D and other special subjects and C.E.A.'s general secretary, Walter Reginald Fuller, has disturbed the summer lull with a remarkably outspoken circular letter on the subject.

Mr. Fuller seizes first on MGM's "Quo Vadis" and says that the company's original demands included extended playing time, 50 per cent for the average of a number of best weeks and 70 per cent over, and increased prices.

Reiterates Opposition

In this regard, Mr. Fuller counsels his members as follows: "The recommendation of General Council not to pay more than 50 per cent for any film still continues and is emphatically reiterated. It has been stated recently that Sam Eckman is abating these terms. If this is so, please tell your local bookers' committee. If he has not done so, do not pay them."

Warners' outstandingly successful "House of Wax" then comes under the Fuller microscope with the suggestion that similar rentals are asked for it. "Again exhibitors are reminded of the recommendation not to pay more than 50 per cent for any film," says the C.E.A. secretary. He bluntly adds: "It will mean commercial suicide if exhibitors proceed to establish a film rental precedent of 70 per cent for 3-D pictures.

Mr. Fuller claims to be unimpressed with the suggestion that 3-D will lead to another El Dorado. "If you have heard reports that 3-D means a repetition of the introduction of talking pictures and its attendant boom, you are being misinformed," he declares.

"If you pay 70 per cent for film rental for one film where will you have the money to pay the loss on those that do not attract additional business? The rentor ought to be supplying the polarized glasess. Instead you have to bear the heavy cost and if you need extra staff you will also have to pay for that. If 3-D is to be of use to you it must be less expensive and not mean increased film rentals."

Linked to Tax Campaign

Mr. Fuller links the higher rental process with his entertainment tax abatement campaign. He comments that increased rental payments will show up in Board of Trade statistics and thus come to the attention of the Chancellor of the Exchequer. The latter, so the argument runs, will be well aware that the additional hire receipts will proceed to American renters and thereby increase the Chancellor's American dollar problem. "You can forget about entertainment tax relief if you increase your payments for film hire to the American renters," he says.

Attacks U.S. Policy

The manifesto takes a crack also at recent complaints that American renters seek to impose an unwarranted sale-condition by insisting that supporting programme subjects be included in a first-feature deal. Mr. Fuller advises his members to bring any such complaint to the notice of the C.E.A. local branch. "You will be surprised how much attention is paid by the renters when you complain in public at the branches," he says.

The string of Mr. Fuller's unexpected onslaught is to be discerned. The circular concludes: "Film rentals, as always, have already become the most pressing problem capable of solution with a united effort at this moment. . . . Until relief is actually obtained from other sources film hire is the only item of your expense which is immediately capable of reduction, but you will not get it unless you 'go after it.' "

The manifesto is accepted here among the better informed as a sighting-shot in preparation for a winter barrage directed not so much at the preservation of the existing 50 per cent rental ceiling but at a general over-all reduction in film hire.

Surprise is manifested in orthodox circles that the C.E.A. general secretary should have taken an unusual and unilateral action in the matter; the suggestion being made that he should have had recourse to established machinery—i.e. the joint CEA-KRS committee—if he had a complaint about rental rates. But Mr. Fuller is an accomplished and experienced tactician and no mean opponent (for that matter, propagandist also), as renters long have been aware.

Abeles Reacts Promptly

Warners' Arthur Abeles reacted promptly to the Fuller bomb shell. He admitted that special terms were asked for "House of Wax" but claimed that in very few instances had the resulting percentage exceeded 55. Metro's sales staff withheld comment. It is considered significant, however, that other American companies with 3-D subjects shortly going into release—they include U.A., RKO Radio and Universal—have no announcement currently to make on distribution terms. U.A.'s "Bwana Devil" went out on ordinary terms.

Mr. Fuller and his followers clearly have their eyes on the future. The film-hire pother, it is felt, will come to the boil just about the time CinemaScope subjects arrive on the market which may well give concern to 20th-Fox sales people.

Rental rates may not figure overtly on the agenda of the forthcoming monetary agreement talks in Washington but their ghostly reflection will brood over the proceedings. Surprise, incidentally, was expressed privately in higher reaches of the Board of Trade to your London Bureau at newsstories printed in the U. S. to the effect that a larger-than-usual delegation will travel from this side. The Board later officially announced that it will be a two-man party only, as before. It will consist of Sir Maurice Deean, second secretary to the board and in charge of home trade, and Sidney Golt, chief of the board's Films Division.

The two officials will fly to Washington—according to present plans, on September 21. Despite the recent improvement in Britain's gold reserve position, free convertability of sterling is still a remote hope. It is understood authoritatively that Sir Maurice and Mr. Golt have been instructed to refuse any increased American drawings on the dollar account. The desirability of maintaining the present turn of American production here is nevertheless fully appreciated. Some adjustment or easement of the present agreement's provisions in that regard may be negotiated.

Although the future of the Eady Plan will not have been established by the time of the Washington meeting, the talks will proceed on the assumption that the need will not arise of a statutory enforcement of the Plan.

Set "Maze" Exhibitions For United Kingdom

"The Maze," Allied Artists' first 3-D feature, has been set for release in the United Kingdom, it has been announced by Norton V. Ritchey, president of Monogram International Corporation, who has recently returned from a trip to London where he conferred with executives of Associated British-Pathe. The feature will receive a special pre-release run September 7 at the Astoria theatre, Brighton, and follow with advance runs in Manchester, Oxford, Bristol and Cambridge. Following the film's pre-release showing, it will be booked in all the ABC theatres equipped for 3-D projection.

United States Pictures Gets "Men from Earth"

United States Pictures has acquired the screen rights to "The Men from Earth," a science fiction story by Phil Yordan, it has been announced by Milton Sperling, president. Mr. Yordan is writing the screenplay for the production, which will be released by Warner Brothers. Mr. Sperling also announced that his company currently is negotiating for four other story properties. Mr. Sperling's production for Warner of "Blowing Wild," starring Gary Cooper, Barbara Stanwyck, Anthony Quinn and Ruth Roman, is set for fall release.

'Eternity' Is The Leader On Broadway

Gross records continued to topple as "From Here to Eternity" once again this week headed the list of first run New York box office performers. "I, the Jury" and "War of the Worlds" entered the scene with substantial grosses in what was described as a good business week on Broadway. In Chicago, gross reports indicated that patronage was continuing at a generally good level.

"Eternity" Gets $160,000 in Third

For the third week in New York, "Eternity" piled up torrid grosses estimated at $160,000, to give the film a total gross of approximately $500,000 for the first three weeks at the Capitol theatre, where it is playing without a stage show. There is still no indication of any marked drop in business for the film.

"I, the Jury," in 3-D, is expected to finish its initial week at the Criterion with a sturdy $48,000. "War of the Worlds," in its second stanza at the Mayfair, should reach a strong $44,700. In the seventh and final week "The Band Wagon" at the Radio City Music Hall collected a neat $127,000 gross before bowing out Thursday for "Roman Holiday."

The Paramount's current attraction, "Master of Ballantrae," was expected to gross a good $53,000 in its third and final week before making way for "Plunder of the Sun" and a Dean Martin and Jerry Lewis stage show on Wednesday. "Mister Scoutmaster" had its premiere at the Roxy Thursday replacing "Gentlemen Prefer Blondes" which enjoyed a run of more than six weeks. During the last nine days of its run, "Gentlemen" did a substantial $95,000 business.

The first week of "The Sword and the Rose" at the Rivoli is expecter to do a fair $25,000. At the Booth, the two-a-day "Julius Caesar" held up strong with an estimated $14,700 expected for its twelfth week. The Astor reported continued strong business for "Stalag 17" with $29,000 in store for its eighth week. The twelfth week of "This Is Cinerama" at the Warner hit a big $48,000.

Grosses Good in Chicago

In Chicago, the McVickers had another good week as "Abbott and Costello Meet Dr. Jekyll & Mr. Hyde" and "Man from the Alamo" appeared headed for at least $26,000 for its initial week. "White Witch Doctor" is doing quite well at the Chicago, with a gross of $65,000 forecast for its opening week. Also moving in line in the gross parade were "The Stranger Wore a Gun" which pulled a fine $26,000 at the U.A. and "Gentlemen Prefer Blondes" which seemed likely to top $27,000 for its fourth week at the Oriental. "All I Desire" hit $13,000 for its opener at the Monroe.

People in The News

James R. Grainger, president of RKO Radio Pictures, is in Hollywood for conferences with Howard Hughes, chairman of the board, and C. J. Tevlin, vice-president in charge of studio operations, and other company executives. Mr. Grainger has just returned from a tour of the Chicago, Denver and San Francisco company exchanges.

William Pine, of the production firm of Pine-Thomas, replaced Jesse L. Lasky, producer, on CBS-TV's "Summer School" program on Wednesday. The show was devoted to the screen's contributions to the arts.

Abe Bloom, head of concessions for Balaban & Katz, has been appointed chairman of the Theatre Owners of America concessions committee to fill the unexpired term of Leon J. Levenson, deceased. The appointment was made by Alfred Starr, president of the TOA.

Harold Beecroft has resigned as head of the Paramount Film Distributing Corporation bidding department. He will enter business for himself.

Richard Romney has been appointed production assistant for Theatre Network Television, Inc.

Milt Watt has been promoted to studio publicity director for Republic Pictures, replacing Mickey Gross, resigned. Mr. Watt has been assistant publicity director for the studio for the past three years.

Terry Turner, of General Teleradio Corporation, New York, has been retained by Allied Artists to handle the television and radio campaign for "Riot in Cell Block 11."

A. H. Fischer has been appointed special representative for Sidney Kramer, RKO short subjects sales manager, in the short subject and 16mm departments, it has been announced by Charles Boasberg, general sales manager.

William L. Taub, president and managing director of the Hispano theatre, New York, has returned from a trip to Mexico City, where he purchased a number of films.

H. H. Everett, chairman of the board of Stewart & Everett Theatres, Inc., Charlotte, N. C., has been appointed acting president of Queens College, North Carolina, of which he is chairman of the board of trustees.

Ed Berkson, vice-president in charge of TV for Screencraft Pictures, Inc., has announced the appointment of Tom Corradine & Associates as the company's west coast television representative.

Lester Irwin, Paramount salesman in Cleveland since 1938, has been appointed office manager, head booker and sales assistant to Harry Buxbaum in the company's Cleveland exchange.

E. O. Wilschke, operations manager of Altec Service, has left New York for a tour of company division and branch offices.

Richard Thorpe, director has arrived in Belfast, Ireland, to shoot background for MGM's "Knights of the Round Table."

Graham Kislingbury, San Francisco district manager for North Coast Theatres, has been named industry chairman for the United Crusade Drive, which will start September 6 in San Francisco. Appointed division chairmen were Frank Harris, of United Artists; Jack Marpole, of National Screen Service; and Harry Becktell, of the B. F. Shearer Co.

Edward D. Madden, former vice-president in charge of television operations and sales for the National Broadcasting Company, has been named vice-president of Motion Pictures for Television, Inc., it has been announced by Matthew Fox, chairman of the board.

Plans Set For Testional For Lichtman of 20th-Fox

Approximately 117 exhibitors and 1,300 employees will co-sponsor the 20th Century-Fox Al Lichtman testimonial, August 30 through October 3. The exhibitors involved operate more than 5,113 theatres, all of which will play a part in the testimonial. Company officials have announced that this will be the first time that exhibitors have joined company employees in paying tribute to one of its officers. Division and branch managers of 20th-Fox believe that the period should develop a new five-week record for the company because of the concentration of top U. S. and Canadian exhibitors taking part in the drive. Of the exhibitors acting as co-sponsors, 71 have been doing business with Mr. Lichtman 20 to 40 years.

Jack Warner Buys Stock

Jack L. Warner has increased his direct holdings in Warner Brothers to 231,099 shares with the purchase of 5,000 shares of common stock, it has been reported by the New York Stock Exchange. Mr. Warner is a beneficiary in trust holdings which amount to 12,750 shares of common.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

LAST WEEK the Nord Extended Area 3-D Process, subject of a press conference a fortnight earlier, was demonstrated at the Pickwood theatre, a neighborhood house chosen as typical (average) in most respects and admirably equipped for demonstration purposes. The first demonstration was given for the press Tuesday, and was to be followed by showings for the various studios and the major independent producers.

By weekend the technological staffs of Universal-International and of Paramount had witnessed demonstrations, and others were to do so later. No comment from studio technologists was forthcoming immediately, of course, and the demonstrations were to continue this week.

Demonstration for Press Given in Two Parts

The demonstration for the press was given in two parts, one of which came off better than the other. The first consisted of a screening of some sequences from "I, the Jury," the second of two speciments of 3-D footage that had been photographed, as well as projected, by the Nord process. The "I, the Jury" sequences had been photographed for the usual two-projector type of 3-D, and the two prints (right eye and left eye) had been photo-printed on a single strip of film for the Nord system use. This was pretty trying stuff in the opening scenes, but got better as Dr. Roy Clapp, inventor of the process, effected adjustments.

The footage shot with the Nord camera was flawless (but the Nord concern is not interested in marketing its camera process, as yet, said Nathan Supak, chief executive).

As has been stated previously, the Nord system consists of a beam-splitting device, placed in front of the projector lens, which throws upon the screen, from a single film strip, on which the two eye-viewers have been photo-printed, the same double-image (save that it's in 1:80:1 aspect ratio) as do the usual two projectors. Polaroid viewers are required.

One of Three Single-Strip Methods Under Test

The Nord process is one of three single-strip methods of 3-D known to be in existence, at various points of development, around here. One of the others is a relatively little known process developed by Milton L. Gunzburg, president of Natural Vision Corporation, and the other is a system developed by Friend Baker, a veteran Hollywood technologist, who has demonstrated it to limited groups on certain occasions.

None of the three appears to be on the point of widespread adoption, although that situation can change in a split flash if the technological revolution continues at the rate it's been moving since last Thanksgiving 'eve when "Bwana Devil" premiered at the local Paramounts, to start an international turmoil. Until such a thing happens, however, all of the single-strip 3-D systems have to be regarded as test tube jobs.

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FOUR OF the seven pictures started during the week are in color by Technicolor, one is in CinemaScope, another in 3-D, and all are being photographed in such wise as to be amenable to wide-screen projection (the CinemaScope picture, naturally, for the widest, 2.55:1.)

(It would be pretty nice for everybody concerned, it may be conjectured here without much likelihood of dispute, if the producing companies were to agree on one or another of the aspect ratios between 1.33:1 and the anamorphic extreme, and stick with it long enough to find out what the public reaction, over a period and an expanse, is to be.)

The CinemaScope undertaking, 20th-Fox of course, is "Night People," and it is being shot in Germany, with Nunnally Johnson as producer-director. The cast includes Gregory Peck, Broderick Crawford, Walter Abel, Buddy Ebsen, Rita Gam, Casey Adams, Peter Van Eyck and others. Like all CinemaScope productions so far, it's in Technicolor.

Technicolor is in use also by the Universal-International junket shooting "The Far Country" in Canada. This is a production by Aaron Rosenberg, directed by Anthony Mann, which has James Stewart, Ruth Roman, Corinne Calvet, Walter Brennan (where's he been?), J. C. Flippen, Henry Morgan, Steve Brody—a whopping cast.

Leonard Goldstein is filming his Panoramic Production (the corporate name of the setup under which he produces non-CinemaScope pictures for 20th-Fox release) entitled "Three Young Texans," which Henry Levin is directing. Principals, so far as named up to writing time, were Jeff Hunter, Keefe Brasselle and Mitzi Gaynor.

Another Panoramic Production for 20th-Fox release, "Man in the Attic," is being produced for Goldstein by Robert Jacks, and directed by Hugo Fregonese. Jack Palance and Constance Smith head the cast.

Sam Katzman's Eskay Pictures, releasing through Columbia, is producing "The Battle of Rogue River" in Technicolor. George Montgomery, Richard Denning and Martha Hyer are top pricipals.

Allied Artists launched "House in the Sea," a William F. Broidy production in 3-D and for aspect ratios up to the company's favored 1.85:1, with leave to expand from there if preferred, directed by Jerry Juran. Joan Bennett returns from the stage to the screen in this film, with Richard Conte, Wanda Hendrix, Iris Adrian, Reed Hadley and Mary Beth Hughes.

Walter Wanger put "Cell Block 11" into production for Allied Artists with Don Siegel directing Neville Brand, Emile Meyer, Robert Osterloh, Bill Phipps and Leo Gordon.

THIS WEEK IN PRODUCTION:

STARTED (7)

ALLIED ARTISTS
House in the Sea (3-D, W.S.)
Riot in Cell Block 11

COLUMBIA
Battle of Rogue River (Esskay Pic. Co., Technicolor)

INDEPENDENT
Man in the Attic (Panoramic Prod., 20th-Fox release)
Three Young Texans (Panoramic Prod., 20th-Fox release, Technicolor)

20TH CENTURY-FOX
Night People (CinemaScope, Technicolor, Munich)

UNIV.-INT'L
The Far Country (Technicolor, W.S., Canada)

COMPLETED (4)

MGM
Gypsy Colt (Ansco Color)
The Flame and the Flesh (Technicolor, Wide Screen, Europe)

RKO RADIO
The French Line (Edmund Grainger Prod., Technicolor)

20TH CENTURY-FOX
Hell and High Water (CinemaScope, Technicolor)

SHOOTING (19)

ALLIED ARTISTS
Dragonfly Squadron (3-D)

COLUMBIA
The Caine Mutiny (Kramer Co., Technicolor)

INDEPENDENT
Americano (Moulin Prod., U.A. release, Brazil)

MGM
Miss Baker's Dozen (Ansco Color)
Rose Marie (Eastman Color, CinemaScope)
Knights of the Round Table (Technicolor, CinemaScope, London)

PARAMOUNT
Casanova's Big Night (Technicolor, Wide Screen)
Knock on Wood (Technicolor, Wide Screen)

REPUBLIC
Jubilee Trail (Trucolor)
Hell's Half Acre (Honolulu)

RKO RADIO
Rangers of the North (3-D, Technicolor)

20TH CENTURY-FOX
We Believe in Love (Technicolor, CinemaScope, Rome)
River of No Return (CinemaScope, Technicolor, Canada)
King of the Khyber Rifles (CinemaScope, Technicolor)
Prince Valiant (Technicolor, CinemaScope)

UNIV.-INT'L
Yankee Pasha (Technicolor)
Saskatchewan (Technicolor, Canada)

WARNER BROS.
Dial M for Murder (3-D, WarnerColor, All-Media)
Rear Guard (3-D, WarnerColor, All-Media)

The National Spotlight

ALBANY

Fabian's Palace will be the first Albany exchange district theatre to play "The Robe." Stereophonic sound is to be installed in the 3,650-seater. . . . F. Chase Hathaway's Hoosick drive-in, North Hoosick, attracted good business with its third 3-D. . . . Walter Reade, Jr. visited Saratoga for check-ins at the Community theatre and Community Court Motel. . . . Martin Moskowitz, 20th Century-Fox Empire State division manager, and Nat Rosen, Albany manager, spent two days at Schine Circuit offices in Gloversville working out a deal. . . . Fred Haas, construction engineer for Fabian Theatres, was in town. . . . Jack Keegan, Republic booker and Paul Wallen, Grand manager, left for vacations. . . . Negotiations for a new contract between the stage hands' local and Albany theatres continue. A "maintenance" clause is one of the points reported under discussion. . . . Friedma Hanneman, secretary to John Wilhelm, Fox head booker and office manager, was married to Kenneth Smith at St. Mary's Church, Hampton Manor, Aug. 15.

ATLANTA

Thurman Rogers has taken over the Rogers Theatre, Montgomery, Ala. . . . J. E. Hobbs, branch manager, Monogram Southern Exchanges, back after a sales meeting with Allied Artists in Chicago. . . . President William Richardson, Astor Pictures, back after a trip to Tennessee. . . . Also back from the same company is Don Hassler. He is office manager and booker. . . . Mrs. Rose Lancaster, Astor Pictures, with her husband, back from Miami, Fla. after visiting their son and daughter in law. . . . Paramount manager, Sam George, with the family, is back after a vacation spent in Daytona Beach, Fla. . . . W. D. Hendley, assistant manager, is off for a trip to Florida and Edna McDanield, cashier, is back from New York. . . . Johnnie Harrell, Martin buyer, and Hap Barnes are back after a trip to Jacksonville, Fla. . . . Bernard Jacon, vice-president and general manager IFE, was in Atlanta at the local branch. . . . John and Lucille Orr, Columbia Pictures, are back at their desks from Florida. . . . C. D. Grimes has purchased the WJRD, Auditorium theatre, in Tuscaloosa, Ala., from R. H. Hook, of Aliceville, Ala.

BOSTON

Preliminary negotiations have taken place between American Theatres Corp. and Boston University regarding the transference of the property housing the shuttered Esquire theatre, owned by ATC and assessed for $225,000. It is expected that Boston University will use the property for its drama and music departments if the deal goes through. . . . When "A Queen Is Crowned" entered its eleventh week at the Exeter Street theatre it shattered the long run record for the theatre held previously by "Kon-Tiki.". . . Two new drive-ins opened in August in Maine. The Belfast drive-in for 300 cars opened on the 8th under the Graphic Circuit banner and the St. Croix Valley drive-in in Baring near the Canadian border opened a week later. This theatre has accommodations for 400 cars and cost approximately $60,000 to build. . . . "Duffy" Lewis has decided to shutter the Provincetown theatre for the winter for the first time in the 32 years of the theatre's existence.

BUFFALO

George H. Mackenna, general manager, Basil's Lafayette, is vacationing at Morrison's Camp on Lake Chandus in the Biwartha lakes district of northern Ontario. Mackenna is chairman of the finance committee for the Elmer F. Lux for mayor campaign. He will return to Buffalo Monday. . . ."War of the Worlds" opened big at the Paramount Friday following a terrific saturation radio spot campaign by Paramount Pictures which covered over 30 openings of the George Pal production in the Buffalo exchange area. . . ."The Moon Is Blue" opened to excellent business at the Lafayette, where it is now in its second week. . . . Ed DeBerry, manager of the local Paramount exchange, is back from a North Carolina vacation. . . . Walter Dion and Russell Cook are the projectionists working in the Regent during the tests of the new Todd-American Optical projection system. Tests constantly are being made for visiting "big shots" of the industry, but all are very "hush-hush." . . . Morris Altman, former chairman of the Stadium and Auditorium Board and brother of Harry Altman, operator of the Town Casino in Buffalo and the Glen Casino in Williamsville, is dead. He had been hospitalized for nine weeks.

WHEN AND WHERE

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

CHICAGO

Sam Miller of Rhinelander, Wis.; Gladstone, Mich.; and San Jacinto, Calif., was in town visiting with George Weinberg of the local Warner exchange and friends along Film Row. . . . Don Rose, Chicago boy who has made his mark as a screenwriter, was in from the Coast visiting with his parents. . . . Mr. and Mrs. John Balaban, now vacationing in Eagle River, Wis., have scheduled a European trip starting Sept. 18. He is the president of Balaban and Katz Theatres Corp. . . . "Red" Magen of the Allied Buying and Booking Service is on vacation in Colorado. . . . Kewanne, Ill., exhibitor, Rudd Lohrenz, former Warner Brothers Chicago branch manager, is bringing out permanent-type polarizing 3-D viewers to be sold in theatres. The price has not been set as yet, but chances are it will be in the neighborhood of two dollars a pair.

CINCINNATI

The consensus of exhibitor opinion here is that a change in the price structure now would set up definite patron resistance, and depress the business curve, which has risen appreciably during the past several weeks. Generally, a cautious attitude prevails in connection with any upward revision of the price scales. . . . Funeral services were held here August 20 for Nelson G. Trowbridge, 73, who died in his home of a heart ailment. He was manager of the Shubert, Cox and Taft theatres for many years until illness forced his retirement. A son and two daughters survive. . . . A $40,000 goal has been set by the Cincinnati Variety Club, Tent No. 3, for the Old Newspaper Boys' Day, set for September 22, the proceeds to be turned over to the Hamilton County Council for Retarded Children, which the club is jointly sponsoring. Men in all walks of life who were newsboys in their youth will sell the special edition of the Cincinnati Times-Star, although the other local newspapers, radio and television stations are cooperating in the promotion. Last year approximately $22,000 was realized from the event. . . . Frank Seltz, operator of the drive-in theatre at St. Henry, Ohio, has acquired the Columbia theatre, in Coldwater, Ohio, from Mayor Sylvester Moorman.

CLEVELAND

"Shane" holds the year's record of popular priced engagements with five weeks run downtown. Only other picture that exceeded this was "Moulin Rouge" playing 9 weeks at advanced prices. . . . David (Dan) Rosenthall, United Artist branch manager is in

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Euclid Glenville Hospital for surgery. . . . Lester Dowdell, Warner booker, is convalescing at home after an 8-week hospitalization. . . . Marge Sapolis has been appointed secretary to 20th-Fox branch manager, I. J. Schmertz. . . . Marshall Fine, Jimmy Kalafat and Irwin Shenker are back from a Canadian fishing trip. . . . Ashland drive-in, 450 car outdoor theatre built by Willi Eckert on route 250, opened Aug. 19. . . . Elmart Theatres, Inc. is re-opening the Civic theatre, Fostoria, with 3-D. . . . Mike Masandrea re-opens the Mayfield theatre next week with his usual week-end policy. House usually closes during the summer. . . . Ben L. Ogron, of Ohio Theatre Supply Co., installed panoramic screens in the Berea theatre, Berea and the Vine theatre, Willoughby, both owned and operated by Modern Theatres. . . . Joe Leavitt, projectionist and Marie Zellen will be married Sept. 1. . . . Cliff Pegg, manager of the Mayland theatre is strengthening public relations ties with his community by turning the theatre over to the Mayfield Height Auxiliary Police Force Oct. 6 for a benefit performance to help raise $950 needed for safety equipment. Tickets will be sold at $1.00.

COLUMBUS

Wide screen installations combined with top product like "The Band Wagon," "Gentlemen Prefer Blondes" and "The Caddy" have given three downtown houses several of the best weeks in recent years. . . . RKO Palace, Loew's Ohio and Loew's Broad now have panoramic screens. . . . "Martin Luther" did good business at RKO Grand. . . . Thomas McCleaster, Cleveland, new district manager for Twentieth Century-Fox, was a local visitor last week. . . . Neth's State and the Linden are the first two local neighborhood houses to install 3-D equipment. . . . Mrs. Ethel Miles was hostess to hundreds of Columbus Dispatch and Ohio State Journal carriers at shows at the Hudson, Garden and Drexel.

DENVER

All the afternoon events of the annual Denverities of Variety Tent 37 were rained out. Golf was played in the morning and the dinner-dance, with a 275 capacity crowd, attended. Golf winners included Sid Shuteran, Father Monahan and Roy Yost. Jim Ricketts, drove away the Kaiser car given as a door prize. . . . Western Union has closed its film row office, now that most of the exchanges have their own direct wires. . . . Chet Miller, retired city manager, Fox Inter-Mountain Theatres, Sterling, Colo., sells holdings there and moves to California. . . . "Moon Is Blue" still filling Aladdin in sixth week and seemingly headed for record gross for city. . . . Rodney Knox, manager Peak drive-in, Wheatland, Wyo., and Miss Donna Periman, Durango, Colo., to be married there Aug. 30. . . . Dave Davis, general manager Atlas Theatres, father to son, David Evan Davis. . . . Clarence Martin, owner of Alpine, father of son, Harve. Mother, Dixie, formerly employed at Fox, Rawline, Wyo.

DES MOINES

The Strand theatre, long a landmark in downtown Des Moines, will be closed Sept. 15. Its owners have leased the buildings to the Frankel Clothing firm, and Tri-States Theatre Corp., which has operated the theatre for many years, does not plan to reopen elsewhere. The Strand is the second downtown theatre to close this year; the Rocket went dark in June. . . . Russ Fraser, former advertising manager and publicity director for Tri-States Theatre Corp., has been named manager of Kent theatre here, which is operated by the Cowles Broadcasting Corp. Fraser succeeds Duane Peterson, who resigned to join Paramount Attractions of Chicago. . . . Chester Pruyne of Ankeny has leased the Sun theatre at Woodward from Fred Bullen. . . . Air conditioning has been installed at NSS and is a most welcome addition to the offices, employees say. . . . Hazel Hudson, Warner inspectress, was hospitalized recently and received several blood transfusions. . . . Bill Waters, Jr., Universal booker, is still waiting to bring his new son home from the hospital. The child weighed only 3 pounds at birth and is being kept at the hospital until he gets a little huskier.

JOINS STANDARD AS GENERAL MANAGER

Alfred D. Kvool of Milwaukee, zone manager for the Stanley Warner Theatres, has resigned, effective August 28th, and will be general manager of Standard Theatres, Inc. He succeeds L. F. Gran, who will devote his time to television station interests in which he is associated with James Costen, owner of the Standard circuit.

Alfred D. Kvool

Mr. Kvool, who has been with Warners 20 years, was placed in charge of their Chicago office in 1951, but retained his office and home in Milwaukee. In his new position Mr. Kvool will supervise 32 Wisconsin theatres, including the Riverside and the Highway 41 Drive-in in Milwaukee for Standard. He has also served on the Milwaukee motion picture commission.

A year ago Mr. Gran became half owner and general manager of the Milwaukee Area Telecasting Co., which sought a permit to erect a $658,870 TV station in Milwaukee with a transmitter near Prospect, Waukesha County. The application is still pending. He is also the largest stockholder in a new TV station at Rockford, Ill., and is interested in establishing one at Green Bay, Wisconsin.

DETROIT

Krim theatre in Highland Park has installed a doctor call board. Located at the left of the screen the board lights up in numbers without interrupting the program. Doctors simply leave name with the cashier and are assigned a number. Believed to be the first installation of its kind it includes a special telephone line for doctors calls. . . . Hollywood and Roxy theatres are carrying the Coronation films making them among the summer's best sellers here. . . . Local meat packer provides one minute colored trailers for drive-ins carrying their line of hot dogs. Fresh air impresarios report as high as 20% increase in food sales. . . . Fifteen mayors gathered in the lobby of the Music Hall prior to guesting at a Cinerama showing.

HARTFORD

Newest amusement concern in Connecticut is General Theatres, Inc., which has filed a certificate of incorporation with the West Hartford town clerk's office, listing as incorporators Louis Lipman, Pauline P. Lipman, Morris Keppner and Helen E. Keppner. . . . Variety Club of Connecticut, Tent 31, sponsored a benefit boxing show Aug. 24, at West Haven Municipal Stadium, with proceeds going to the New Haven Register-Family Service Fresh Air Fund. Acting chief barker Sam Wasserman served as general chairman and also chairman of the arrangements committee, which included Harry F. Shaw, Barney Pitkin, Harry Feinstein and Atty. Herman M. Levy. . . . Barney Tarantul, partner, Burnside Theatre Corp., East Hartford, Conn., and Mrs. Tarantul are making their 30th wedding anniversary. . . . Sal Adorno, Sr., general manager of the M&D Theatres, Middletown, Conn., is marking his 74th birthday. . . . Sam Harris, partner, State theatre, Hartford, and Mrs. Harris have returned from a three-month tour of Europe.

INDIANAPOLIS

Rex A. Carr has succeeded the late Al Blocher as buyer for the Y & W Management Corp. Carr will continue to operate his Ritz and Zaring theatres here. . . . Marc Wolf, chief barker of Indianapolis Tent No. 10 of Variety, discussed the motion picture industry's problems in a talk before the Lions Club Tuesday. . . . Del Buckley, formerly with RKO in Montreal, is now office manager at the Columbia exchange here. . . . Greater Indianapolis has shifted both the Indiana and Circle back to Wednesday openings, after trying later week days. . . . Claude McKean, chairman of the Variety Club's golf tournament at the Indianapolis Country Club Monday, reported more advance reservation than in any previous year. . . . Wm. A. Carroll, secretary of the Allied Theatre Owners of Indiana, is back at work after a vacation trip East.

JACKSONVILLE

Herman Silverman, head booker for the Wometco circuit in the Miami area, was here on business. . . . Jeanne Vavanaugh has resigned her post as head cashier at Universal. . . . Harry Botwick, Florida State Theatres executive, went to the NAMA convention in Chicago. . . . Leon D. Netter, FST president, is back from a Miami trip. . . . A. J. Terranova, Metro booker, and Pat Tufano, Metro secretary, were both vacationing. . . . A recent checkup revealed that Lee's drive-in theatre, tiny 140-car outdoor at Keystone Heights, owned and operated by veteran Bill Lee, was the State's first drive-in to show 3-Ds. . . . Tom Rawlings, former Dallas, Tex., theatre man, is now George Krevo's assistant at the Palace. . . . Mrs. Bobby Preacher is subbing for Col. John Crovo, Arcade manager, while he is on vacation. . . . Announcement was made

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that Florida State Theatres' accounting department would be moved to Atlanta for consolidation with the Wilby-Kincey circuit's accounting department. . . . The first-run Florida and St. Johns are running midnight shows on Saturday night.

KANSAS CITY

The six-state strike of telephone employes has hampered but not so far seriously obstructed communications in the film industry. . . . One effect of the strike is to delay installations necessary for providing screen television. . . . A strike of employees in public storage warehouses, ended after 10 days, threatened to cause shortages of supplies for concession stands in theatres. Exhibitors were able to secure some supplies through other means, providing their own Transportation. . . . William Gaddoni, branch manager for MGM at Kansas City, leaves shortly to attend a meeting on the coast to look at new product. . . . The downtown Esquire theatre of the Fox Midwest circuit is showing "Martin Luther"; having the cooperation of the local Council of Churches and distribution of tickets through churches at a reduced price. . . . A few theatres in the area have raised admission prices in the past two weeks; but so far there has been no marked proportion of theatres doing so. . . . "Lili" is in its fifteenth week at the Kimo. . . ."The Importance of Being Earnest" is in its fourth week at the Vogue.

LOS ANGELES

"Sunny" Thompson, secretary to Frank Prince, FWC booking department head, has resigned her position in order to take up residence in Fort Worth. . . . Pop-corn tycoon Arthur Unger and his wife were in town from San Francisco. . . . Frank Fouce, president of Fouce Theatres, completely recovered from a recent illness, took off for Mexico and Cuba on business. . . . Harry Stern, who managed the Azteca branch in Chicago, has returned to Los Angeles to represent Azteca in this territory. . . . Norman Newman and Sherill returned from a business junket to San Francisco. . . . Ned Calvi, Hawthorne exhibitor, and his wife off on a cruise to Hawaii. . . . Sam Stiefel, operator of a number of theatres in Southern California, has acquired the long closed Gem, Garden Grove, from Leo White. House will be readied for re-opening by Sept. 4. . . . Joe Seney, Southside Theatres booker, returned from a vacation in San Francisco.

MEMPHIS

Several Memphis neighborhood theatres have advanced their admission prices from 50 to 60 cents for adults. First run admission prices were increased two weeks ago. . . . Lawrence Lancaster has opened a new theatre, the Best, at Bisco, Ark. . . . Betty Beckham, clerk, Paramount and Jimmie Baker, of the Marines, were married. . . . Steve Stein heads a new corporation, Met Enterprises, Inc., which has just purchased the Met theatre and Met drive-in at Jackson, Tenn. . . . Sunset drive-in, West Memphis, Ark., just across the river from Memphis, is showing the Chaplin picture, "Limelight," which was banned sight unseen in Memphis by the Board of Censors. . . ."The Robe," first CinemaScope production, will open at Malco in Memphis Oct. 7 on Malco's new CinemaScope screen. . . . R. G. Varner has built a new 350-car drive-in, the Warren, which he plans to open Sept. 1 at Warren, Ark. . . . Tate Baker, salesman at RKO, has resigned to work as a salesman at Columbia. He replaces J. H. Martin, Columbia salesman, who resigned to operate his own drive-in theatre at Osceola, Ark.

MIAMI

The 850-car Turnpike drive-in, owned by the Bernstein circuit, held a gala opening August 25. The theatre is managed by 'Sal' Joseph, from Cleveland, Ohio. . . . To see the mostest the fastest, the Caribbean cruise of the Hal Kopplins will find them island hopping via planes and the Wometco art director may find future inspiration from the lush colors of the tropics. . . . Al Panetz, assistant to James Barnett at the Olympia, was off on a vacation. Manager Barnett's recent vacation to New York is now a pleasant memory. . . . Biltmore manager, George Aylesworth, chose Nassau as the locale for his holiday recently. . . . Hold-overs in the area included "The Band Wagon" at the Flamingo and Paramount; "Lili" at the Olympia; and "The Story of Three Loves," Royal. . . . Vacationers include manager Oran Cohen of the Strand and Joe Fink, assistant at the 27th Avenue drive-in.

MILWAUKEE

The Fox-Strand theatre has re-opened with Miss Estelle Steinback, widely known Milwaukee theatre woman, taking over the managership. The Strand, closed since June 10, will show unusual first run films, mainly single features. Miss Steinbach formerly managed the Fox-Downer on the East Side where a wide audience was gained for its foreign films under her direction. The opening run at the Strand is the 3-D "Arena," with such movies as "Lili," "Martin Luther" and CinemaScope pictures following. . . . The new manager at the Downer is Robert W. Pritchard, formerly of the Modjeska theatre. The Downer house will occasionally show foreign pictures. . . . The new office girl at Wisconsin Allied, replacing Miss Thur, is Mrs. Doug. Mellin. . . . Wilfred Steinmann of Manti, Utah, a movie theatre oprator there, flew his family here in his own private plane to visit his parents, the William Steinmanns who run the State Hotel here.

MINNEAPOLIS

"The Moon is Blue" opened at the World with no repercussions, although the film earlier met some opposition in St. Paul from its city council. The picture will not be shown in St. Paul, according to Ted Mann, operator of the World theatres in both Minneapolis and St. Paul, mainly because of opposition by church groups. . . . Joe Schikora has been named assistant manager of the loop Gopher. He formerly was in the shipping department at 20th-Fox and before that was manager of the now-dismantled Palace. . . . George Frogen is the new student booker at Universal. . . . 3-D equipment has been installed in the Uptown, a neighborhood house operated by Minnesota Amusement Co. . . . Bill Winter, RKO salesman, was at the Mayo Clinic in Rochester, Minn., for a checkup. . . . Paramount booking staff is planning a saturation booking on "War of the Worlds" during November, with 25 prints will be available. . . . Construction has been started on a new drive-in at Ashland, Wis., by Frank Hahn, who also owns two conventional theatres at Ashland. . . . Jack Holischer has been named new office manager of Columbia as of the end of this month. He presently is office manager of Columbia in Washington, D. C.

NEW ORLEANS

B. J. Keyhan acquired ownership-operation of Gretna Green drive-in, Gretna, La. Joel Bluestone will handle the buying and booking. Former owner Gus C. Street. . . . A. Lapeyrouse appointed L. J. D'Antoni as manager of his Park in Houma, La. D'Antoni was formerly with Pittman Theatres in Baton Rouge, La. . . . Prat-Aucoin Theatres, Raceland, Lockport and Vacherie, La., are being air-conditioned and equipped with wide screens. Tom Neely, NTS, handled the sale of equipment. . . . Walt Christionson shuttered the Town Hall in Baldwin, La. and B. J. Lowery, who only recently reopened the Town in Pelahatchie, Miss., advised that he was obliged to close until further notice. . . . Tem in Monroe, La. will close for good on August 31, advised Earl Perry, buyer and booker for Thomas McElroy Theatres. The building will house a commercial establishment. . . . Hodges Theatre Supply Co. are installing a wide screen in Pittman's, Pit, Lake Charles, La. . . . John Kirby, division manager and W. O. Williamson, Jr., district manager, Warner Bros., were here for three days conferring with manager Lucas Conner in connection with the "Lucas Conner" Drive which will start on August 30 and finish on December 26.

OKLAHOMA CITY

The Del City theatre held a Kiddies Matinee Wednesday. . . . Ed. Thorne, head booker for Cooper Foundation Theatres, returned from two weeks vacation in Wyoming and Colorado. . . . Jerry Barton, son of R. Lewis Barton, theatre owner, was in the hospital for a few days last week. . . . The Redskin theatre is being remodeled, with new paint and new seats. A large screen will be installed, and equipment for showing 3-D pictures. When completed the Redskin will be a first-run house. . . . A new screen has been ordered for the Knob Hill theatre. . . . Mr. and Mrs. Harold Combs, are leaving in a few days for their vacation. They will fly to Boston, where they will sail for Nova Scotia. Mr. Combs is manager of the concessions department of Barton Theatres. . . . Texarkana Theatres, Inc., Texarkana, Texas, has been granted a charter for 50 years. . . . The Glen theatre, Joplin, Mo., held a "ballyhoo" parade advertising the showing of "Arena." A wagon drawn by Shetland ponies followed junior rodeo riders and a convertible automobile carrying the theatre manager, Mrs. Carl McCowan.

OMAHA

A big crowd turned out for the Variety Club's dinner-dance at the Blackstone Hotel and movie distributors honored four persons for their efforts in behalf of the Opportunity Center, a school for retarded children. Bob Hoff, assistant chief barker, presented plaques to City Commissioner John Rosenblatt, John P. Mainelli, Jean Sullivan and Mrs. Christie Hedlund. . . . Several hundred exhibitors, distributors and equipment representatives attended a wide screen demonstration at the Admiral as a morning feature of Variety Day. Afternoon golfing was at

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Happy Hollow. . . . Dr. Edwin Lyman, city health director, believes Chicago's action against re-issuing 3-D glasses "probably is exaggerated." He said "I'm sure there isn't the danger of spreading eye infection in community use of the cardboard glasses that Chicago authorities think there is.". . . Top news in the Broken Bow, Neb., paper was the opening of Howard Kennedy's new 400-seat drive-in, featuring a 60 by 32 feet, two-story concession and projection building. . . . J. V. Maddox is managing the theatre at Scotia, Neb., now operated by the Commercial Club.

PHILADELPHIA

The State Legislature increased the salary of Mrs. Edna R. Carroll, chairman of the State Board of Motion Picture Censors, from $5,500 to $6,000 annually, and the vice-chairman from $4,500 to $5,000. . . . Universal-International salesman Francis Charles, who was taken seriously sick while in the upstate territory, went home to New England to recuperate. . . . R.K.O. booker John Phelan was back part time following a lengthy illness. . . . The Model, neighborhood house, is now on a two-week closing notice. . . . The newest open-airer in the territory is the 700-car Star-Lite drive-in near Quakertown, Pa., operated by H and M Enterprises. . . . Larry Levy, manager of Loew's Colonial, Reading, Pa., has been promoted to manager of Loew's in Providence, R. I. He is succeeded here by Robert E. Diem, assistant manager of the circuit's Aldine in Wilmington, Del. Earl Sitlinger, student assistant at the Colonial in Reading, becomes assistant manager in Wilmington. . . . Fabian circuit's Embassy, Easton, Pa., scheduled to reopen, has named William Wyndham as house manager, working with Fred Osterstock, Fabian city manager in Easton. He comes from the Rialto, Allentown, Pa. Mrs. Earl Arnold was named in his place as assistant manager of the Rialto, where her husband, Earl Arnold, is the manager. . . . Harold Cohen and Bernard Seidman are co-chairmen for the local Variety's golf tourney Oct. 2.

PITTSBURGH

When Bill Zeiler, J. H. Harris manager, returned from his vacation he had to get busy immediately supervising the installation of a new giant screen in his theatre. . . . The Loew's Ritz is now the only first-run house in downtown Pittsburgh which does not have the new giant screen. . . . The Fulton theatre, one of the city's oldest, has been purchased by a group of local investors. It was originally a burlesque house but has been operated as a motion picture theatre since 1930. . . . Multiple runs of new movies in neighborhood and suburban theatres has been so successful that Allied Artists will try their hand at it, opening "Kansas Pacific" and "Torpedo Alley" in 20 local houses. . . . May Stevenson of Warners is celebrating her 25th anniversary there.

PORTLAND

Business is really perking at all first run houses despite the continued extreme heat and the transient outdoor attractions. "Gentlemen Prefer Blondes" is going great for a second week at the Orpheum & Oriental. . . . "Moon Is Blue" is pulling strong for a third week. . . . Film Row was deserted for two days this week for the annual golf tourney and social at the Tualitan Country Club. . . . Marty Foster and Frank Breal are inaugurating a "Request Feature" for one showing (9 p.m.) Mon thru Fri at their 20th Century News theatre. . . . Zolly Volchock and Jack Engerman in town for a few days from Seattle. . . . Nancy Welch took over the steno job at NWReleasing Office for two weeks. . . . Journal drama editor Arnold Marks off on vacation to Seaview, Wash. for two weeks. . . . Barney Rose, West Coast Sales Rep for U-I, here conferring with Mrs. J. J. Parker. . . Darlene Bally, Mrs J. J. Parker's secretary, off to Denver for vacation. . . . UA branch manager Jack O'Bryan working hard on the annual Shrine Football Game.

PROVIDENCE

Peter Lee Siner, son of Albert J. Siner, manager of the Strand theatre, was recently married to Miss Mabel Aldrich of Scituate. . . . The RKO Albee presented an All-Walt Disney program comprising "The Sword and the Rose," "Prowlers of the Everglades" and six Mickey Mouse Cartoons. The special bill attracted considerable attention and good patronage. . . . "The Bandwagon" held for a second week at Loew's tState. . . . As an added attraction, Rocky Point, an amusement part, is offering free movies nightly on the midway. . . . Local committees handling the "Jimmy Fund" campaign are busily engaged in setting up a program which they hope will result in a record-breaking collection for the study of cancer among children. . . . Heavy rain and high winds which recently lashed Rhode Island, as a hurricane veered off the coast, failed to cause any damage worth mentioning. However, would-be beach-bound vacationers remembering the 1938 and 1942 hurricanes, contented themselves wtih visits to their favorite in-town movie houses. . . . "Shane" held for a second week at the Rustic drive-in, a most unusual occurrence for almost any similar operation in this vicinity.

SAN FRANCISCO

H. Neal East, Paramount branch manager, has been named assistant western division manager with headquarters in Los Angeles. Jack Stevenson, sales manager, San Francisco territory, will replace East as head of the local exchange. No successor to Stevenson has been appointed as yet. . . . The Robert Clark Agency will now book and buy for the Lucky drive-in, owned by Clayton Grand, at Turlock. . . . Albert Feldman, manager Paramount theatre, resigned to take over management of the Sea Vue, Pacific Manor, replacing Hal Honore, resigned. Don Haley, previously assistant Paramount, Kansas City and more recently assistant at U-P's St. Francis, here, will take over the Paramount management. . . . Dave Bolton, reopened, following renovation, the Roxie at Santa Rosa. . . . Mervyn "Buz" Davenport, returned to his Downtown Paramount, Los Angeles, August 20, after relieving district manager Earl Long for two-week vacation. . . . Wheels are in motion for the Seventh Annual Variety Club golf tournament to be held at Lake Merced Golf and Country Club, Oct. 1. Edward Dixon of T & D Theatres is chairman. . . . Sherrill Corwin, president, North Coast Theatres, was here to relieve district manager Graham Kislinghbury for his vacation. . . . Roy Cheverton sold his Maribelle at Weott.

TORONTO

Meetings of the eastern division of Famous Players Canadian Corporation have been changed. The gathering of executives, officials, partners and managers will now take place Oct. 3-6 at the King Edward Hotel. . . . Gerry Chernoff is the new head of the Montreal Film Board of Trade, succeeding Hillis Cass of MGM. Cass is now MGM's general sales manager. . . . The industry was saddened by the passing of George W. Peters in Calgary after a long illness. With Odeon since its inception, the late Mr. Peters became vice-president in 1947. He resigned several years ago, and at the time of his death was an oil company executive. . . . Charges made by theatres to defray the cost of 3-D glasses will not be subject to the Ontario Hospitals Tax as the theatre admission tax is known in this province, it has been announced by Bruce Bunt, director of the Hospitals Tax Branch. . . . Fire destroyed the lately-built 300-seat Gem, the only theatre in Wakaw, Sask. Owners were S. Hryniuk and F. Shynkaruk. No one was in the theatre. . . . Gordon Well, formerly with Odeon's booking department, has been named service manager of Adfilms Ltd. . . . Bobby Rankin, 14-year-old son of Harland, Canadian theatre owner, saved the life of a 34-year-old man while sailing recently at Erieau.

WASHINGTON

Variety Club chief barker Victor J. Orsinger appeared on the Freedom U.S.A. program August 23. . . . Jack Hollischer, Columbia Pictures, has transferred to Columbia's Minneapolis office. . . . MGM's Rudolph Berger, southern sales division manager, and Herbert Bennin, branch manager, will be among those attending the "See For Yourself" meeting in California. . . . The Film Center screening room at 932 New Jersey Ave. N.W. now has 3-D equipment . . . Hope Zee, whose father is manager of Loew's Capital theatre, was one of the professional acts on Fred Allen's program. . . . The Variety Club rooms are now in the process of being painted and redecorated. The main club rooms were closed from August 17 through the 21. . . . Announcements have gone out to all Variety Club members on the forthcoming Golf Tournament and Dinner Dance at the Woodmont Country Club October 2.

CURVASCOPE FRAMES

Answers All Your Wide Screen Frame Problems
Designed to Fit Every Theatre
Designed to Give You Any Radius
Built-In or Can Be Changed in a Matter of Minutes—
Designed to Give You Any Tilt in a Matter of Minutes
Designed to Eliminate Tilt Warp for the Frame Remains Firm on Floor Regardless of Degree of Tilt or Radius of Curve
Engineered for a Sturdy—Light-in-Weight WOOD Frame—with Steel Connections

See Your Supply Dealer or Write

Hollywood Curvascope Frame Co.
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Telephone: Bridgeport 6813

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

JACK McCALL, DESPERADO: George Montgomery, Angela Stevens—Good small town picture for midweek with good color and good outdoor action. Priced right. Rural patronage. Played Wednesday, August 5.—B. F. Sautter, Rex Theatre, Townsend, Mont.

LAST OF THE COMANCHES: Broderick Crawford, Barbara Hale—If your house goes for Indian pictures, this one is it—good story, good color. Did average business in this rural community. Played Friday, Saturday, August 7, 8.—B. F. Sautter, Rex Theatre, Townsend, Mont.

Metro-Goldwyn-Mayer

BATTLE CIRCUS: Humphrey Bogart, June Allyson—We had a poor print on this, and June Allyson's voice is so husky you can hardly understand her, but regardless of all this, it is really a wonderful picture and drew very well. We are only open Sunday nights now—no matinee or Monday night picture—but have found that if a picture has the merit, people will come Sunday evening to see it, and if a picture isn't good, they wouldn't come in if we were open 24 hours a day—seven days a week! Played Sunday, August 9.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

CONFIDENTIALLY CONNIE: Janet Leigh, Van Johnson—If you can get them past the title, they're in for a pleasant surprise. Everybody liked it. Louis Calhern steals the show. Wouldn't be bad for a Sunday or your best run. Played Thursday, Friday, August 13, 14.—M. L. DuBose, Majestic Theatre, Catulla, Texas.

NAKED SPUR, THE: James Stewart, Janet Leigh—This one drew a little better than most I've played recently, but still wasn't what I expected. The acting was superb and held everyone's interest, but I guess it is just too warm for business. Played Sunday, August 2.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

NEVER LET ME GO: Clark Gable, Gene Tierney—A pleasant surprise, good picture. The title didn't help it. Played Sunday, Monday, July 12, 13.—Elaine S. George, Star Theatre, Heppner, Ore.

SMALL TOWN GIRL: Jane Powell, Farley Granger—This is a good picture any day in the week. We used it Sunday-Monday. Every member of the family will enjoy it. Played Sunday, Monday, August 9, 10.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

SMALL TOWN GIRL: Jane Powell, Farley Granger—Delightful film, but business a bit off. Played Sunday, Monday, July 26, 27.—Elaine S. George, Star Theatre, Heppner, Ore.

SMALL TOWN GIRL: Jane Powell, Farley Granger—Good musical for small towns, good color and price right. Not big. Did average business in this rural community. Played Sunday, Monday, August 2, 3.—B. F. Sauter, Rex Theatre, Townsend, Mont.

SMALL TOWN GIRL: Jane Powell, Farley Granger—Just average. We have had better nights and lots worse ones. Should be good for any small town due to the title. Played Sunday, July 26.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SOMERERO: Ricardo Montalban, Cyd Charisse—This went over big down here in the land of the sombreros. But it's a good show anywhere. Played Sunday, Monday, August 2, 3.—M. L. DuBose, Majestic Theatre, Catulla, Texas.

Paramount

ANYTHING CAN HAPPEN: Jose Ferrer, Kim Hunter—This will appeal to the foreign class, a good picture in black and white with lots of light comedy. Did average business in this small town. Played Wednesday, Thursday, August 5, 6.—Francis Gill, Paonia Theatre, Paonia, Colo.

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—Very good, but I cannot sell my patrons drama and business was below average. Weather good. Rural patronage. Played Sunday, Monday, August 9, 10.—B. F. Sautter, Rex Theatre, Townsend, Mont.

RKO-Radio

BEHAVE YOURSELF: Shelley Winters, Farley Granger—Good comedy for a double feature. Has some laughs, gangsters and complications. The dog is good too. Did average business in this small town. Played Wednesday, Thursday, August 12, 13.—Francis Gill, Paonia Theatre, Paonia, Colo.

UNDER THE RED SEA: Documentary—They didn't sit still for it. Played Thursday, Friday, Saturday, July 9, 10, 11.—Elaine S. George, Star Theatre, Heppner, Ore.

Realart

ONE NIGHT IN THE TROPICS: Bud Abbott, Lou Costello—The title was indeed appropriate as far as the weather was concerned. If we just had a tropical rain, everything would have been fine. Everybody around here likes A & C, myself included. This one drew despite the weather and the trailer. Played Friday, Saturday, July 31, August 1.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Republic

WOMAN THEY ALMOST LYNCHED: John Lund, Audrey Totter—Good action picture for midweek with good color. Did average business in this rural community. Played Wednesday, August 12.—B. F. Sautter, Rex Theatre, Townsend, Mont.

Twentieth Century-Fox

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Played this reissue one night and did fine business. People will always go to see this quality of picture. Many had seen it previously but wanted to see it again. Played Tuesday, August 4.—George Clanton, Daw Theatre, Tappahannock, Va.

MONKEY BUSINESS: Cary Grant, Marilyn Monroe, Ginger Rogers—Good comedy in black and white, with no dull moments. Plenty of laughs from start to finish. Good acting, good support. Did average business in this small town. Played Sunday, Monday, Tuesday, August 9, 10, 11.—Francis Gill, Paonia Theatre, Paonia, Colo.

SAILOR OF THE KING: Jeffrey Hunter, Michael Rennie—Picture is satisfactory, but small town people will be scared away by the fact that they think it too British. In spite of heavy advertising campaign here, picture did only mediocre business. Some who saw it commented on it as fair, a few said it was good. Played Thursday, Friday, August 6, 7.—George Clanton, Daw Theatre, Tapphannock, Va.

SOMETHING FOR THE BIRDS: Victor Mature, Patricia Neal—My apologies to the birds. They really got a gypping, and so did my public. Even I, the exhibitor, could not stay and see it through, and I made my "escape" before the patrons started coming out in droves, as I just couldn't face them! They should re-name this "Something for the Worms" and let the worms have it! If you play it, you'll never chirp again! Played Wednesday, August 12.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TITANIC: Clifton Webb, Barbara Stanwyck—Here is a fine picture and good business for small towns. Patrons' comments after seeing the picture were wonderful. A fine story and a fine production. Stirred up much interest in my community. Played Sunday, Monday, August 2, 3.—George Clanton, Daw Theatre, Tappahannock, Va.

Universal

LAWLESS BREED: Rock Hudson, Julia Adams—One customer went so far as to say it was the best western she'd ever seen—and she is an action fan. Generally well received. Played Thursday, Friday, Saturday, July 9, 10, 11.—Elaine S. George, Star Theatre, Heppner, Ore.

Warner Bros.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—This is a good action picture in color and will appeal to adults and children. Better than the usual run of sea pictures. Did average business in this small town. Played Friday, Saturday, August 7, 8.—Francis Gill, Paonia Theatre, Paonia, Colo.

Shorts

Metro-Goldwyn-Mayer

WILD AND WOOLFY: Gold Medal Reprint Cartoon—A very good cartoon in color with excellent animation. The title tells the story.—Francis Gill, Paonia Theatre, Paonia, Colo.

RKO Radio

TEST PILOT DONALD: Walt Disney Cartoon—An excellent cartoon which had our audiences laughing their heads off. But I still cannot make out why Disney does not make "Goofy with Elmer the Talking Bird." It's a natural!—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Republic

SINGAPORE: This World of Ours—All of this series are good and this one especially good.—Sharon Bodenstein, Telepix Theatre, Boston, Mass.

Twentieth Century-Fox

BIRTH OF VENUS: Art Films—This is a series in Technicolor showing paintings by the masters. Excellently photographed and neatly tied up with an introductory story. Quite interest-holding.—W. Robert Shepherd, Regent Cinema, South Shields, England.

Universal

DEADLY DRUMS: Variety Views—Jam packed with excitement and top-flight quality.—Sharon Bodenstein, Telepix Theatre, Boston, Mass.

Rank Heavy Advertiser In Canada

by HARRY ALLEN, Jr.

TORONTO: Survey of the leading consumer magazines shows the J. Arthur Rank Organization Canada as the most consistent advertiser of the major film distributors since 1945. Also shown in the survey is that the trend is away from the standard type of magazines and toward the mass circulation Sunday weeklies.

Rank Followed by RKO

The Rank Organization advertising showed up in every one of the years except 1945, including this year. Only other major which came close to the Rank consistency was RKO which shows up in every year except this year, 1948 and 1950. The consistency of the Rank advertisements is credited by a spokesman for the agency handling their ads with putting over English films in Canada. Rank was spending money each year in the Canadian publications while the American companies were neglecting the medium in this market.

Spokesman for the Rank Agency said that 12 types of ads were tested, and an editorial type of ad illustrated with a photograph evolved. The American companies depended on their advertisements in the American magazines to sell the Canadian audience.

The swing to the mass circulation Sunday weeklies, namely the "Star Weekly" and the "Weekend Picture Magazine," may be illustrated in comparing the figures for two groups of publications. One group are the mass circulation weeklies, while the other, are those 17 Canadian magazines represented by the Magazine Advertising Bureau of Canada.

In the period under comparison from January, 1952, until June, 1953 (that being the only period for which figures on the film companies in the mass circulation weeklies are available), just $16,331 was spent in the 17 magazines while some $26,100 was spent in the big weeklies.

For the period of July, 1951, until June, 1953, a total of $35,879 was spent in the mass curculation papers, with the leading spender MGM, accounting for $16,475, RKO spent $8,392, while others in order were: Columbia, $4,300; Rank, $3,058; Universal-International, $3,000 and Fox, $654.

Going back to the magazines. These cover "La Vue Moderne Le Samedi," "La Vue Populaire," "Canadian Home Journal," "Canadian Homes and Gardens," "Chatelaine," "MacLean's," "Mayfair," "New Liberty," "Reader's Digest," "Saturday Night," "Selection du Reader's Digest" French language, and "Time" (Canadian Edition).

Spent $260,485 Since 1945

From 1945 until now, a total of $260,485 has been expended by the film companies. In 1946, the magazines had a bumper year with film companies as $49,957 was spent, with 1947 a close second, when $45,962 was spent. The third biggest year was 1949 when $44,886 was spent. In order, were 1948, $35,070; 1950, $30,509; 1945, $21,136; 1951, $16,634: 1952, $9,656, while this year, in the first six months, just $6,675 was spent.

Biggest spender was Rank with $145,802 worth of space taken. Another generous advertiser was RKO, taking $62,193 worth of space. Others were: Famous Players Theatres, who in 1949 and 1950, spent a total of $9,066. However, Famous Players are probably the largest entertainment advertisers in the country, confining their space to the daily papers.

Empire-Universal Films is down for $6,413 in 1945, but in addition, there are listings for International Pictures in 1947 of $1,925; Universal International in 1947, $3,100; Universal Pictures with $3,325 in 1946, and Universal Studios in 1945 with $1,375.

In the magazine listing, MGM appears but once, in 1945, when it spent $6,400. A company known as Monterey Productions is shown for 1948 with $1,150, and Anglo-American Film Corporation appeared in print to the tune of $3,414 in 1947; Odeon Theatres (Canada) Ltd. spent $1,684 in 1949.

United Artists shows up in two years, 1946 and 1947, spending $2,473 the first, and $2,000 the second. Twentieth Century-Fox appears just in 1951 with $2,945.

Board of I.A. In Meeting

The annual meeting of the executive board of IATSE got under way in New York Monday with Richard F. Walsh, president, presiding. Nine vice-presidents plus Mr. Walsh and William P. Raoul, general secretary-treasurer, comprise the executive group.

In New York for the sessions were Harland Holmden, Cleveland; James J. Brennan, Ramsey, N. J.; Roger M. Kennedy, Detroit; Felix D. Snow, Kansas City; Carl G. Cooper, Los Angeles; Harry J. Abbott, Philadelphia; Orin M. Jacobson, Tacoma, Wash.; Hugh J. Sedgwick, Hamilton, Ont., and Louise Wright, Dallas. The board adjourned Wednesday afternoon to permit the executives to visit the Will Rogers Memorial Hospital at Saranac Lake Thursday. IATSE members throughout the country gave more than $17,000 in the last Will Rogers Hospital campaign.

Meanwhile in Hollywood this week differences of opinion on policy matters moved IATSE international representative Roy M. Brewer to tender his resignation. He said he considers the Hollywood activities of IATSE must be considered on a large scale to keep abreast of operations throughout the industry, and that it was a difference of opinion on this point that motivated his resignation. He said he had not yet received a response to his letter offering his resignation, but expects it will be accepted by the executive group.

The Brewer resignation precedes by a forthnight the reopening of negotiations between IATSE locals and the major producers.

Wins Film Council Award

The Cleveland Film Council was presented the Film Council of America's C. R. Reagan Award, for the greatest contribution to the advancement of effective use of films in its community, at the recent Chicago convention of the National Audio-Visual Association.

Cites Local Values of Film Theatre

"With community understanding, the motion picture industry will revive and continue its function as a segment of neighborhood life and as an important means of cultural communication," according to H. P. Holmes, chairman of the Economic Committee of the National Association of Real Estate Boards.

This optimistic view of the industry's future was contained in a report issued by the association last week, dealing with the findings of the Economic Committee in a study of theatre closings across the country.

Mr. Holmes said that an answer to the industry's problems may be found in a short time, and that 3-D films, reduced local property assessments, or elimination of the Federal admission tax, alone or in combination, may provide the relief. The seriousness of the current situation, however, was not underestimated by him.

He said that real estate boards in 264 communities reported the closing of almost 1,000 theatres in all sized cities and in all geographical locations. "When a theatre closes," he said, " a frontage of from 40 to 75 feet is taken out of an otherwise active business community. Instead of contributing its share as a component of the neighborhood shopping area, it becomes a deteriorating influence on the economic whole."

Live Nationwide Theatre TV Set for Title Bout

Theatre patrons throughout the nation will be able to watch a live telecast of the blow-by-blow of the heavyweight championship fight September 24 at the Polo Grounds, New York, as the long-line trancontinental facilities of the American Telephone and Telegraph Company have been made available to a fight for the first time. The previous theatre telecast of the match between Marciano and Walcott last September, was kinescoped in order to complete coast-to-coast coverage. There have been other coast-to-coast theatre telecasts that have been live, but this is the first to be used for a fight.

Name Youngstein Head of Joint Defense Dinner

Max E. Youngstein, vice-president of United Artists, has been named dinner chairman of the motion picture industry drive in behalf of the 1953 Joint Defense Appeal, it has been announced by William J. German, president of William J. German, Inc., and chairman of the over-all campaign. The dinner will be held October 21 at the Hotel Pierre, New York. The drive will raise funds for the American Jewish Committee and the Anti-Defamation League of the B'nai B'rith.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

An Emergency Call to Save Texas COMPO

ANNOUNCEMENT from Dallas that the industry's famous "Texas COMPO" is folding, will be a devastating blow to motion picture business at a time when this great force is so badly needed. All of us will feel the loss, and all should acknowledge the debt we owe to Texas for their showmanship.

Kyle Rorex, executive director, has called off the second annual conference, scheduled in Dallas for September 28-30, and has merely stated, without elaboration, that the future activity of the organization will be curtailed "as an economy measure." There are many of us who will immediately decide this is no economy for motion picture business, as a whole.

Texas is a great state, with many great showmen—and business has been good down there, because they've made it good, by hustling. Last year's "Movietime USA" was a clarion call for showmen everywhere, to take part in the reconstruction of film business as we have known it. But there have been many who are less interested, and now we will all suffer.

Texas has proverbially offered showmanship as a solution to industry problems, and they have been absolutely correct in this premise. There are too many in our business today who feel that the Government, or the industry, owes them a living, and if they yell loud enough, they'll be taken care of, on some sort of "relief" project, by decree.

Actually, we can only save our skins by getting out and working at our trade. There isn't enough showmanship abroad in the land, and there's too much crying. We can be licked before we know it, and there have been too few to fly the banners of showmanship in the face of adversity.

Texas is the last of the single feature territories. It has always held out against industry weakness, and stood up for industry progress. We've never met Karl Hoblitzelle, but we credit him with being the master mind behind this strategy, along with our good friend Bob O'Donnell, who has long been a leader in industry affairs. Nor have we met Kyle Rorex, with the name and the game of a showman, nor Frank Starz, an active correspondent with this desk.

There are too many good showmen, contenders for and winners of Quigley Awards, to be lost to merely regional importance in this business. We remind each and every one of the top executives concerned, that we need Texas showmen and the industry needs "Texas COMPO"—as never before.

PUBLIC RELATIONS

(A general letter to managers with respect to tax repeal.)

If you have not already done so, speak to in person, if possible, or write your Congressman and Senator, a note of appreciation for their help with the Mason Bill to repeal the 20% Federal excise tax on admissions.

Forget all the pessimistic conversation and arguments in print that too many people now remember, like theatre closings, the effect of TV, etc., etc.

When the subject comes up, play up the fact that taxes are tough on everybody, that everybody needs relief, that because you tried to get relief is to your credit, and that you'll cooperate with anybody in a program for tax relief.

Do not cuss politicians—in this case, they definitely helped us. Have confidence in the health of your business, and in the wisdom of your actions in trying to get relief.

Remember, you may have to repeat everything you did when Congress reconvenes in 1954. Do not irritate or antagonize people with griping to the point where you can't ask for their cooperation again, and get it.

Be a good salesman—take this rebuff with a smile and be ready to start selling again at the first opportunity. We have lost a battle, but not the war.—EMIL BERNSTECKER, District Manager, Wilby-Kincey Theatres, Atlanta, Georgia.

¶ THIS IS CINERAMA has now broken all records for 48 years in its engagement at the Music Hall theatre, in Detroit, but it's still not motion picture business. We classify Cinerama as "legit"—and for good reason. It is handled and sold as a "legit" attraction, with typically "theatre" box office scale, and personnel. Furthermore, it won't be offered or sold in the U. S. in more than fifty theatres, comparable to a first-run top-bracket outlet for an attraction that is not available elsewhere, and subject to no comparison in treatment than can benefit members of the Round Table. When, and if, Cinerama reaches these towns, it will have its own staff, from "legit."

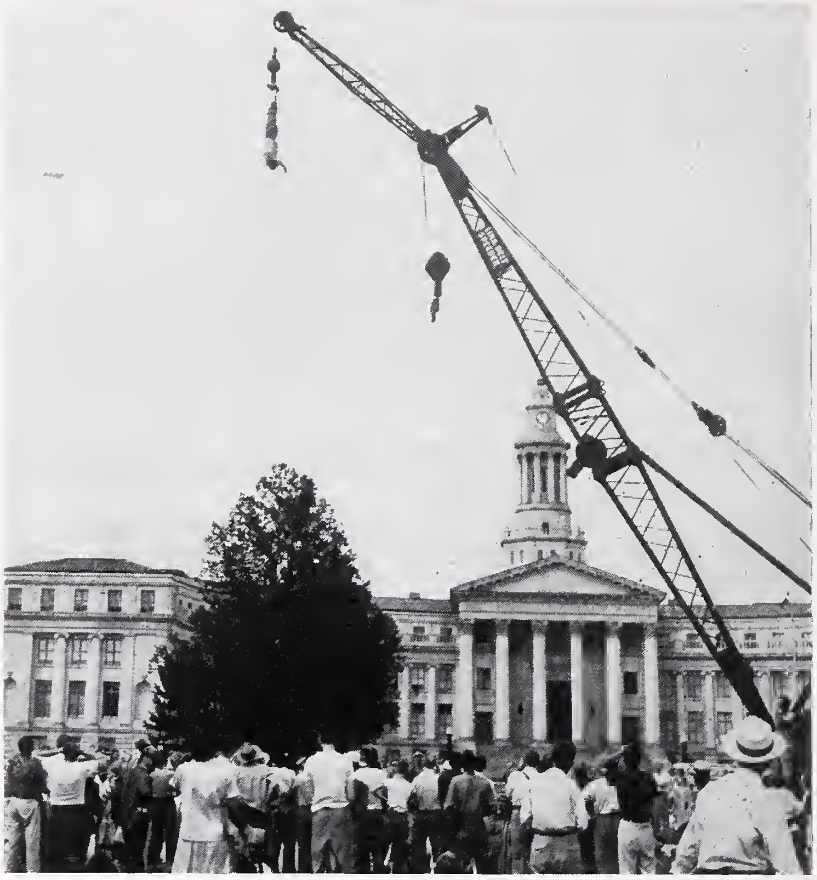
How many of you remember McCarthy & Mitchell—those great showmen of another era, who put the big D. W. Griffith shows on the road, using all the methods of the traveling theatre? It was good training for theatre managers, for they came into small situations, bringing their own staff and their own orchestra, with as many as fifty people in the company, to show us how it was done. And all they took was 80% of the gross, and worth it. They also charged the legitimate prices of the period, as much as $2 top at the box office, when "movies" were a dime.

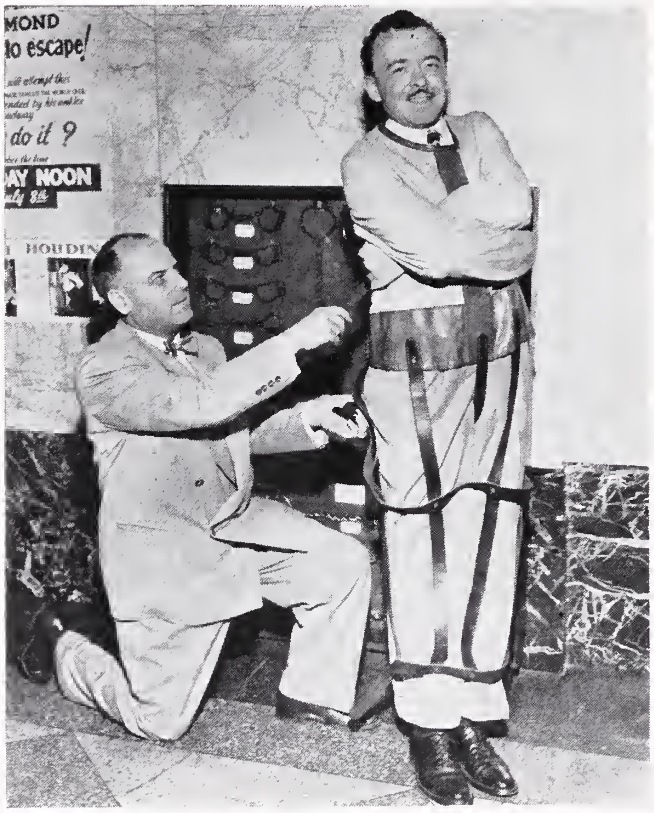
* * *

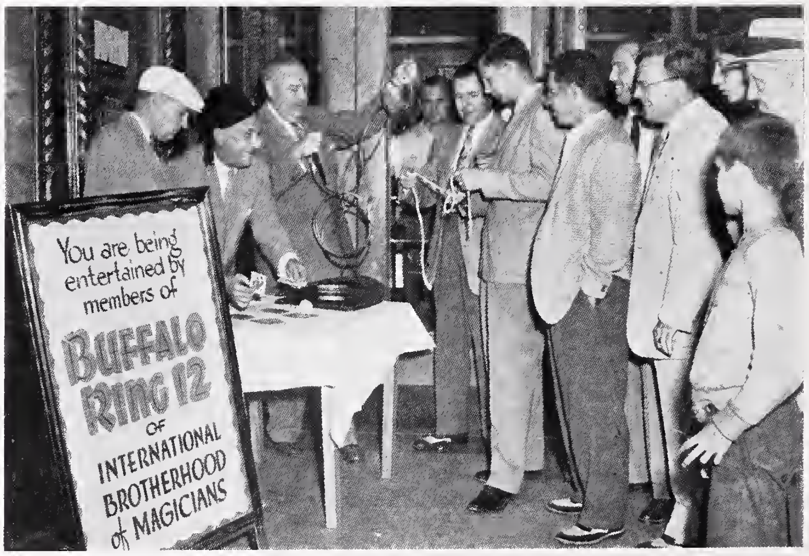
¶ The world premiere of RETURN TO PARADISE at the State-Lake theatre in Chicago had the benefit of special full pages in color in the *Chicago Tribune*, and will set an example for other users of color in newspaper advertising for motion pictures. We noted, recently, in an advertising trade magazine, that the *Milwaukee Journal* leads the country in "run of paper" color on the press, which we credit largely to the energy and effort of the Fox Wisconsin theatres in promoting these color pages with the sponsorship of eight or ten cooperative advertisers. Nobody has done such a good job, anywhere in the U. S., and it's especially newsworthy to have it a record in four colors. And you can get color now, in more situations than ever before.—*Walter Brooks*

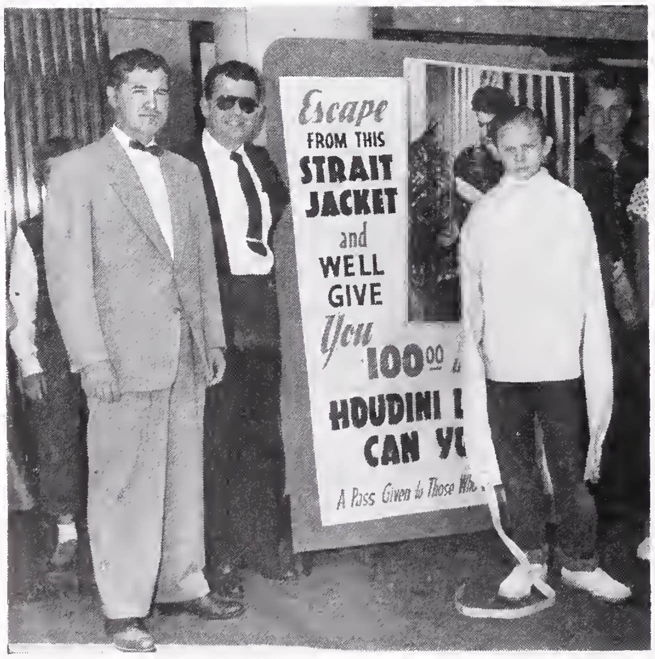
You Can't Get Away From "Houdini"

Magicians, including those who practice the art at the box office, had a field-day with the first runs of "Houdini"—as shown at right, where a local member of the Society of Magicians in Denver, escapes from the top of a 115-foot crane, as publicity for the Paramount theatre; Ed Miller, manager of the Paramount, Buffalo, entertains the magicians in the lobby, and Bill Brown, manager of the Palace, Los Angeles, has an escape artist on display. Below, Oscar Nyberg, manager of the Paramount, Seattle, ties up traffic with a lobby escape, and Don Friedman, manager of the Des Moines theatre, introduces a juvenile contender.




MOND
to escape!
do it ?
AY NOON
HOUDIN


You are being entertained by members of
BUFFALO RING 12
OF
INTERNATIONAL BROTHERHOOD of MAGICIANS


Escape FROM THIS STRAIT JACKET and WELL GIVE You 100.00
HOUDINI
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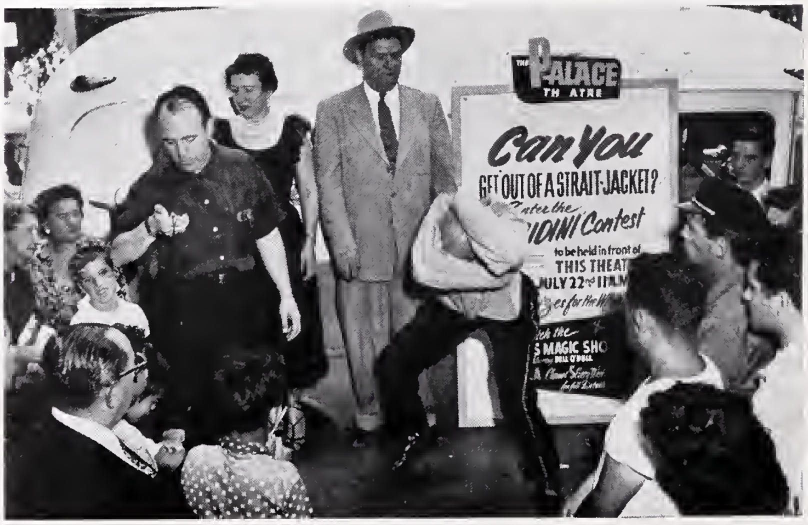
THE PALACE THEATRE
Can You
GET OUT OF A STRAIT-JACKET?
Enter the
HOUDINI Contest
to be held in front of
THIS THEAT
JULY 22nd
MAGIC SHO

QUIGLEY AWARDS CONTENDERS

L. H. ALLEN
Rivoli, Southend, Eng.

MARK ALLING
Golden Gate
San Francisco, Cal.

JERRY BAKER
Keith's
Washington, D. C.

JOHN BARRY
Odeon, Kettering, Eng.

A. B. BINNARD
Warner, Reading, Pa.

H. G. BOESEL
Palace, Milwaukee, Wis.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

PAUL BROWN
Fresno, Fresno, Cal.

JOHN F. BURKE
Fox, Brooklyn, N. Y.

JIM CAMERON
Capitol
Ft. William, Can.

BOB CARNEY
Poli, Waterbury, Conn.

JIM CATTELL
Temple, Bellaire, O.

LOU COHEN
Poli, Hartford, Conn.

J. A. COURT
Princess
Hoyland, Eng.

BOB COX
Ben Ali
Lexington, Ky.

LAWRENCE EDGE
Alhambra
Shotten, Eng.

CARL J. FERRAZZA
Keith, Cincinnati, O.

KENNETH GASTON
Crawford
Wichita, Kan.

ARNOLD GATES
Stillman, Cleveland, O.

H. GENT
Hippodrome
Liverpool, Eng.

JOHN W. GODFROY
Paramount
Ashland, Ky.

F. H. GOMPERTZ
Odeon
Chichester, Eng.

J. MEL GOW
Capitol, Nanaimo, Can.

MERL F. HALLMAN
Martin Theatres
Columbus, Ga.

N. J. HARTLE
Capitol, Bolton, Eng.

ROBERT HARVEY
Capitol
North Bay, Can.

W. A. HILTON
Astra, Marham, Eng.

G. C. HOPKINS
Astra
Wellesbourne, Eng.

D. HUGHES
Regal
Cheltenham, Eng.

K. J. INGRAM
Astra, Binbrook, Eng.

DAVID J. KANE
U. S., Hoboken, N. J.

ABE H. KAUFMAN
Fountain
Terre Haute, Ind.

J. J. KIRCHHOFF
Rialto, Tulsa, Okla.

SIDNEY KLEPER
College
New Haven, Conn.

F. C. LEAVENS
Elmdale, Ottawa, Can.

ED LINDER
Ontario
Washington, D. C.

A. LOEWENTHAL
David Marcus
New York, N. Y.

J. L. LONGBOTTOM
Odeon
Middlesbrough, Eng.

RUSS. McKIBBIN
Imperial, Toronto, Can.

RANCE MASON
Kerredge
Hancock, Mich.

C. A. MATTHEWS
Wabash
Terre Haute, Ind.

KEITH MAUPIN
Richland
Richland, Wash.

ED MILLER
Paramount
Buffalo, N. Y.

L. MITCHELL
Princess, Barnsley, Eng.

TOSHIO MIYAMOTO
Shinkoiwa, Tokyo

F. MOORE
Odeon, Crewe, Eng.

VIC MORELLI
Empress
Danbury, Conn.

PETER MYOTT
Electric
Torquay, Eng.

J. K. NICKALSON
Center
Salisbury, N. C.

G. J. PAIN
Gaumont
Glasgow, Scot.

R. W. PARKER
Regal, Torquay, Eng.

ERNESTO PERALTA
Metro, Santiago, Chile

F. W. PIETERSON
Plaza, London, Eng.

LESTER POLLOCK
Loew's
Rochester, N. Y.

JOE REAL
Midwest
Oklahoma City, Okla.

ROBERT RETZER
Solano Drive-In
Fairfield, Cal.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

W. S. SAMUELS
Lamar, Beaumont, Texas

IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.

N. SCOTT-BUCCLEUCH
Regent, Norwich, Eng.

FRANK K. SHAFFER
Dixie, Staunton, Va.

HAROLD SHAMPAN
Gaumont
Islington, Eng.

E. L. SHELMERDINE
Ritz, Hastings, Eng.

S. C. SHINGLES
Odeon, Stafford, Eng.

CHARLES SMITH
Regent, Brighton, Eng.

J. L. SMITH
Palace, Arbroath, Eng.

TOMMY SMITH
Odeon
Motherwell, Eng.

F. BERNARD SOAPER
Odeon
Nottingham, Eng.

SOL SORKIN
Keith's
Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Cal.

MURRAY SPECTOR
Teaneck, Teaneck, N. J.

P. C. STEVENSON
Regal, Leigh, Eng.

F. C. TARTE
Astra
Little Rissington, Eng.

J. W. TURNER
Savoy, Sale, Eng.

M. E. WARD
Regal, Staines, Eng.

G. C. WILLIAMS
Regent, Chatham, Eng.

H. F. WILSON
Capitol, Chatham, Can.

FRANK WITTS
Hippodrome
Gloucester, Eng.

Round Table

Keith Maupin, manager of Richland theatre, Richland, Wash., says he was handicapped when he couldn't get poster cut-outs of Rita Hayworth as display for Salome so his artist depended on his imagination, with what we would call great success. Must be he had seen some Sunday School pictures of the Dance of the Seven Veils! . . . Len Sampson and Bob Spodeck went to town with the revival of Danny Kaye in two features at the Crown theatre, New Haven. . . . Frank McQueeney, manager of the Pine Drive-In, Waterbury, Conn., believes in spreading the word about first-run product. . . . John R. Ratno, Jr., manager of the Empress theatre, Norwalk, Conn., advertises a double feature program as "the twin bill with the one-two sock.". . . Si Seadler says the holdover ads prepared by C. A. Matthews, manager of the Wabash theatre, Terre Haute, Ind., for the extended run of The Band Wagon are the best examples he has ever seen. . . . Groceries and a jalopy were giveaways promoted by Charles Gordon, manager of Walter Reade's 9-W Drive-In at Kingston, N. Y. as business stimulants. . . . A tremendous false-front, with 24-sheet cut-out figures, was utilized by Bob Hynes, manager of the Walter Reade theatres in Asbury Park, N. J., for the engagement of The Band Wagon at the St. James. . . . George Cameron, manager of Schine's Vernon theatre, Mt. Vernon, Ohio, says there's good news today! with his report of a tieup for Singer Sewing Machine Co., to promote a Fashion Show.

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John P. Brunette sends photos of an American News Company tieup for the benefit of Plymouth Adventure, at the Studio theatre, San Jose, Calif., and says the news trucks are always available for the exploitation of new pictures. . . . Seymour Morris reports that Col. Bob Cox's Kentucky territory is now 100% signed, sealed and delivered for "Back to School" shows this year. . . . Evan Thompson is now manager of the Skouras Fox theatre, in Hackensack, since George Larrison was transferred to the home office, and he reports the "Miss Bergen County" contest as free promotion on his stage. . . . Boyd Sparrow again reporting his exploitation from Loew's Warfield, San Francisco (this time, it's on The Band Wagon) and Lester Pollock in the mail with photos of his displays at Loew's Rochester (this time, From Here to Eternity, which gets the full treatment). . . . Jos. S. Boyle says his "Teen Queen" contest at Loew's Poli, Norwich, Conn., was on station WICH and picked-up by UP. . . . Fox in New York sends photos to show us the street bally and beauty contest successfully launched at the Center theatre in Buffalo, for Gentlemen Prefer Blondes. . . . Deane Brown, manager of the Lyric theatre, Indianapolis, used a mechanical man as street ballyhoo for City That Never Sleeps, so lifelike that the Indianapolis News gave him a picture, asking if the creature was human. . . . Tom Ican, with a proper name for a showman, is house manager at the Kentucky theatre, Lexington, and turns in a proper campaign on Shane, with appropriate gestures.

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Loew's New England managers certainly land good ones, when it comes to page breaks for their Movie Jubilee. Lou Cohen had a terrific spread, part publicity and part paid advertising in the Hartford papers, both the Times and the Courant going for full pages, on current attractions. Loew's Poli opened with The Band Wagon and had Dream Wife and Gentlemen Prefer Blondes coming up. A display ad of future attractions gave patrons a birds-eye view of a dozen pictures that are around the corner, in a genuine Movie Jubilee. Allen Widem's cooperation counted for plenty. . . . Matt Saunders, manager of Loew's Poli theatre, in Bridgeport, Conn., and Morris Rosenthal, manager of Loew's Poli in New Haven, did the same thing, accounting for full page layouts in both cities, a ten-strike for Loew's greater movie season. . . . Bernie Menschell and John Calvoccressi, of the Manchester Drive-In, Bolton Notch, had a half-page cooperative salute in Hartford papers for the opening of "New England's Most Beautiful Drive-In Theatre." . . . Bill Daugherty, manager of Lockwood and Gordon's Webb Playhouse, Wethersfield, Conn., plays up his short program in newspaper ads—notably Nostradamus and Nature's Half Acre. . . . Hugh J. Campbell, manager of the Center theatre, West Hartford, went along with a half-page co-op ad, promoted by neighborhood business men and merchants, to combat the hot weather with a hard-hitting campaign to encourage shopping in West Hartford Center.

Campaign Catalog

MR. THEATRE MANAGER CAN ALSO BE A GOOD SCOUT

The most ambitious television advertising program ever set by a film company to pre-sell a picture has been launched by 20th Century-Fox for Mr. Scoutmaster, bowing-in some 700 situations this month and next. More than $250,000 will be spent to promote the comedy starring Clifton Webb at the point-of-sale in every TV market in the country, with 100 stations participating.

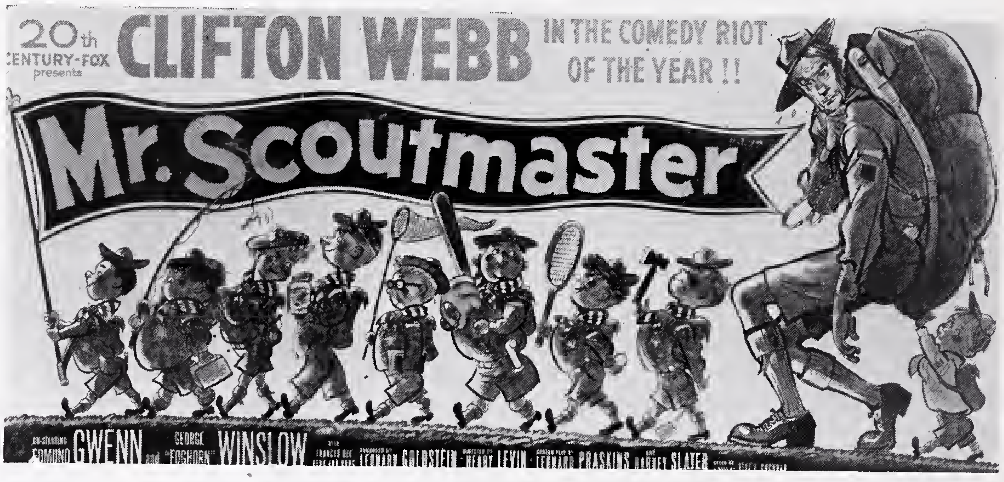
Television Directed By TV Specialists

Twenty-four television trailers and radio spot announcements have been created for the drive. Spots comprise eight 1-minute TV trailers, four 20-second TV trailers, eight 1-minute radio spots and four 20-second transcriptions, to be rotated around the clock beginning 10 days in advance of playdates and continuing through the first week of key-city engagements. Trailers and spots provide time to include playdate and theatre credits in cities as far as fifty miles from the broadcasting stations.

Charles Einfield, vice-president of 20th Century-Fox, has engaged Terry Turner and Don Thompson as specialists to direct this advertising in conjunction with the exploitation campaign for the picture which is handled by Rodney Bush, in the home office. A list of 45 cities will get the kick-off campaign this weekend, with the picture scheduled to open Friday, August 28th, at the Roxy theatre, on Broadway. Many large and small situations will be covered. The complete free packet of the TV advertising is available from the exploitation department of the company, in New York.

Boy Scouts Are Big Potential Audience

In every community across America there are thousands of Boy Scouts of the past and present. Many theatre managers are literally "good scouts"—and some of our Round Table members are Scout Masters themselves in their own communities. The national total of Boy Scouts is now over 20 million, and with their families and friends, they constitute a vast potential audience for this amusing picture, who are already pre-sold, especially with the benefit of the Annual Jamboree in Hollywood, recently attended by 50,000 scouts from all over the world. Rarely has a film subject caught such a popular appeal, nor one that can be secured on a local basis with so much success by theatre managers working with their loyal audiences.


20th Century-Fox presents
CLIFTON WEBB
IN THE COMEDY RIOT OF THE YEAR!!
Mr. Scoutmaster
co-starring Edmund GWENN and George "Foghorn" WINSLOW

This excellent 24-sheet in cartoon style not only provides cut-outs for lobby and marquee display—the most art work, in the best style, at the smallest cost—but the drawing of Clifton Webb, with the pack on his back, will remind theatre managers of their own little problems.

The pressbook describes many competent exploitation stunts and local promotions that can be handled cooperatively in any community. It's good to take the pressbook in your hand and go visit the Scout headquarters in person, so they can also visualize the ideas that are waiting to be put in use. All kinds of stunts grow better when they are the cooperative effort of two interested sources, and if we know our Scouts, they will work like beavers to put this picture over, for your benefit, and their own interest and pleasure.

24-sheet and all posters have the amusing caricatures shown on this page, and the advertising theme is repeated in the newspaper ad mats, which are numerous and well planned for size. The big, economy campaign mat, at National Screen, has been well selected, and contains six advertising mats and two publicity mats, all for 35c, sufficient to supply any small theatre and give a most generous assortment for all purposes. All the accessories are good, and for this attraction, we recommend the window card, which the boys will see is well displayed by their favorite stores. The herald keys the campaign, and the Scouts will handle the distribution.

Your audience, Scouts and their families, will enjoy this fine comedy, with Clifton Webb, Edmund Gwenn, and a new young star, Scout George "Foghorn" Winslow. You'll be hearing more imitations of "Foghorn" than you did of "Tarzan." Take advantage of the typical grass roots popularity of this picture, in your town.

Glamour Contest Will Decide About Blondes

Robert T. Murphy, manager of the Century theatre, in Buffalo, planted a Glamour Contest in local papers to really decide what gentlemen prefer—blondes, brunets or redheads and he has the new 20th Century-Fox picture to influence public opinion in favor of one or the other. The leading Polish language newspaper in Buffalo, one of the largest in the world, will sponsor the new contest, with all of western New York state eligible as contenders. Current advertising, using pressbook mats, points out the desirable features that voters, over the age of 18 years, will decide on.

Lets Patrons Pay Cost of Programs

A unique plan to defray the cost of mailing program announcements to patrons has been inaugurated by Fred Cory, manager of the H. & E. Balaban Surf theatre, Chicago. Patrons who wish to remain on the theatre mailing list are charged 50 cents per year for the privilege, but receive a bonus.

The idea started when Fred, faced with rising costs of printing, adressing and mailing to more than 10,000 names on his list, and looking for a better way than selling merchant advertising in his flyers, picked up the monthly program of a local FM station, which the station mails to paid subscribers only. He then hit on the idea of charging for mailing, but to make it attractive offered two passes to every person who paid to be put on the list, explaining, "We can't print money, but we can print passes."

Fred says that a complete mailing, which he sends out roughly 15 times a year, cost about $300—and he has been amazed by the results. More than 2,000 patrons already have paid to be put on the list and 100 more are joining every week. He is not only paying for the mailing with his new system, but has a cash surplus on hand and should wind up with a profit on the operation.

The quality of the program, from a standpoint of typography and printing, is unusally high. He achieves his fine result with grey ink on calendared paper, and drawings based on pressbook ads. Perhaps the fine approach accounts in no small measure for the response by patrons willing to pay for the program, on the self-financing plan. Nobody else has ever charged for a program on this side of the Atlantic.

LOOK THROUGH WORLD'S LARGEST 3-D GLASSES
SEE
3 DIMENSION
SPACE GIRL
"From Outer Space"

Jerry Baker, managing director of the RKO Keith's theatre, Washington, conducted a beauty contest in conjunction with station WMAL to find a girl from Outer Space, and here she is, with the biggest 3-D glasses in the world, to see that Universal picture.

British Round Table

R. W. G. Bennett, assistant manager of Corona theatre, Great Crosby, used that well known but attention getting street ballyhoo of a couple in wedding attire to exploit "The Wedding of Lilli Marlene," who toured the streets in a car which was promoted for the purpose. . . . C. F. Brodie, manager of the Regal, Barrow, was able to obtain attractive music store window display in a tieup for "Valley of the Song." . . . Lawrence Edge, manager of the Alhambra Cinema, Shotton, had the assistance of the local Sea Cadet Corps in decorating his theatre for his showing of "The Cruel Sea" and arranged with the local library for the distribution of a thousand over-printed bookmarks. His exploitation for "The Bad and the Beautiful" is also worthy of entry in the next Quigley Awards competition, with a Beautiful Girl contest just part of his extensive exploitation on this picture. . . . For "Stop, You're Killing Me," manager D. Francis of the New Bohemia Theatre, Finchley, decided to let the staff devise and execute the campaign. With very little money at their disposal, they made up easel type displays with cut-outs from press books and placed the displays in front of nearby shops. . . . H. Gent, manager of the Hippodrome theatre, Liverpool, created unusual interest in "Turn the Key Softly" with a stunt which was advertised by throw-aways. Two of his staff in police uniforms chased a "burglar" on the rooftop of the the theatre which Mr. Gent says is a high building besides being located on a hill. . . . A. Heaton, manager of the Regal, Beverley, started his campaign on "Metroscopix" five weeks before playdate by giving the story to the local press and continuing to keep it before the public with letters to the editor. . . . L. F. Holman, of the Ritz, Hereford, another wide-awake manager who was able to arrange a tieup with the local Sea Cadets for "The Cruel Sea," with a parade and stage display.

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G. C. Hopkins manager of the Astra Cinema, Wellesbourne, sends photo of a castle display for "Ivanhoe" which must have attracted attention. . . . With only a week's notice of his "Dream Wife" playdate, D. Hughes, manager of the Regal, Cheltenham, had to work fast to exploit it. With street stunts prohibited, he used store window displays and had over-printed balloons released at a dance attended by 800 people. . . . John E. Lake, manager of the Savoy, Luton, says he is out fighting for further Quigley honors and sends good proof of his efforts. He recently arranged for the free showing of "Young Wives' Tale" at a local hospital. . . . Henry Large, relief manager, who is presently at the Odeon, Bedminster, sends information on his exploitation of recent programs. For "Desert Legion" he had ads in both French and English to enable the many French visitors to understand them. . . . T. W. Lewis, manager of the Odeon Theatre, Bilston, sends campaign on "A Queen Is Crowned" and says the theatre was a hive of activity with special showings for dignitaries, school children and old age pensioners. . . . Desmond McKay, manager of the Playhouse, Galashiels, fortunate in finding the editor of the local newspaper short of material and glad to run his film quiz for "The Crimson Pirate" without charge. He also sends us proof of activities on other programs. . . . . S. V. Murdoch is another manager who tied in with the local Sea Cadets for his showing of "The Cruel Sea" at his Gaumont Cinema in Liverpool. In addition he arranged to display a 10x3 foot streamer across the main counter of the public library which advertised the book and the picture with name of theatre. . . . R. W. Parker, manager of the Regal, Torquay, sends us photos showing crowds which gathered to watch his street stunt of girls in "Moulin Rouge" costumes on lorry and can-can dancers in his lobby.

F. W. Pieterson had a cut-out replica of "Titanic" in its sinking position displayed in the lobby of the Plaza theatre in Camden Town, London, in front of which was a row of life-belts encircling letters to spell out the name of the picture. . . . N. Scott Buccleuch, manager of the Regent cinema, Norwich, credits his receptionist, G. Braund, who is training to be assistant manager, with designing campaign on "Cosh Boy," which was carried out by the manager in cooperation with the local police department. Photographs showed methods of preventing burglaries. . . . Harold Shampan's many-sided exploitation for "Stalag 17" included a spy hunt and actual replicas of prisoner of war card throw-aways to arouse attention to the showing of the picture at his Gaumont, Islington theatre. . . . E. L. Shelmerdine, manager of the Ritz, Hastings, promoted nautical equipment for his "Plymouth Adventure" lobby display, then had a guessing contest as to the length of the rope and the weight of the anchor displayed. . . . Charles Smith, manager of the Regent theatre, Brighton, arranged to have little "Peter Pan" stickers inserted in cigarette and candy packages sold in his lobby and had displays in local coffee shops and restaurants. . . . J. L. Smith of the Palace cinema, Abroath, arranged a swimming contest in the local pool for his showing of "One Piece Bathing Suit," with entrants in old-fashioned bathing attire. Throw-aways of Esther Williams' swimming tips were also used. . . . F. Bernard Soaper, assistant manager at the Odeon theatre, Nottingham, asks us to note change of address from the Empire, Mansfield, and sends us a worthy entry for the Quigley Awards third quarterly competion on exploitation for recent programs. . . . M. E. Ward of the Regal cinema, Staines, contacted the principals of 51 local schools about "Elizabeth Is Queen," resulting in the morning attendance of more than 3,000 children.

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G. C. Williams, manager of the Regent cinema, Chatham, used that old stand-by, the sandwich man, the weekend prior to playing "The Story of Three Loves," with cut-out portraits of the stars. . . . Frank Witts, manager of the Hippodrome, Gloucester, used teaser throw-aways for "Niagara" labeled "For Men Only" and had a nearby chemist wrap his customers' purchases in overprinted paper. . . . S. C. Shingles, who assists the manager at the Odeon in Stafford, asked ex-Desert Rat patrons for souvenirs of the Lybian Desert for lobby display and collected many suitable for exploiting "The Desert Rats." His "Man on a Tightrope" publicity included a six-foot cut-out man and letters spelling out the name of the film on a rope strung from the theatre to the library directly across the street. . . F. Monroe put on a well rounded campaign for "A Queen Is Crowned" at the Odeon theatre, Crewe, and we'll be entering his book in the next Quigley Awards competition. . . . C. A. Purves of the Astra Cinema, Hemswell, used a huge target display for "Ivanhoe" with a sign underneath which reads "Make 'Ivanhoe' your target next Thursday-Friday," and we'll save the photo for an early overseas page. —*W. T.*

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That Get You BEST RESULTS and Always Arrive ON TIME Is What You Get From
Send Us Your Next Order!
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NEW YORK 630 Ninth Ave
FILMACK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SAVE 70% ON MARQUEE LETTERS! TEMpered Masonite: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GET WIDE SCREEN & 3D EQUIPMENT AT S.O.S. Silver screens 90c sq. ft. (above 32' wide, $1.35). Minimum delay on Short Focus Lenses—order now. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

HOLMES EDUCATOR EQUIPMENTS—LOWEST prices ever! Dual 35mm projection-sound complete, excellent condition, $495. Buy on time! S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GREATER VALUES THAN EVER IN OUR OWN 3-story building! E-7 mechanisms, 6 months' guarantee, $475 pair; 3 unit late Automaticket register, excellent, $135; Super Simplex mechanisms, rebuilt, $750 pair; Aluminum Reels, $1.25; Hertner 65-/130 generator, like new, $675; 3D equipment at lowest prices. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SEATING

OUR BEST CHAIR BUY! 1,000 FULLY UPHOLstered back, spring seat, metal lined, good condition, only $4.95. Many more—send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

ASSISTANT THEATRE MANAGER: SINGLE, young, ex-G.I. with some theatre experience preferred. One willing to learn all phases theatre operation and who is interested in making the new and coming show-business his career. $50 week to start. Group and hospital insurance. Write in confidence. BOX 2734, MOTION PICTURE HERALD.

POSITIONS WANTED

CITY MANAGER, 15 YEARS' EXPERIENCE, INcluding drive-ins. Small town or large city. Minimum salary $125. BOX 2736, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

DEVRYS AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from $1,595. Time deals arranged. Incar speakers w/4" cones $15.50 pair w/junction box; underground cable $65M. S. O S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

TURN ADVERSITY INTO ADVANTAGE—SHOOT local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS. HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Legion Approves Seven Of Eight Films Reviewed

The National Legion of Decency this week reviewed eight films, placing six in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I were "Bandits of the West," "Conquest of Cochise," "Down Laredo Way," "The Golden Blade," "Half a Hero" and "Terror on a Train." In Section II was "Devil's Canyon." "Strange Deception" was placed in Class B because it "tends to condone immoral actions."

Decca Records Purchases More Universal Shares

Decca Records gained a closer hold on Universal Pictures in recent transactions by purchasing 36,900 shares of the film company's stock and exercising warrants for an additional 37,500, according to the latest reports of the New York Stock Exchange. This brings Decca's total holdings in the film company to 544,575 shares, which is more than half of the outstanding shares.

File Petitions for Kansas "Moon Is Blue" Showing

KANSAS CITY: United Artists and Holmby Productions, Inc., distributors and producers of "The Moon Is Blue," have filed a petition in the Wyandotte County, Kansas, District Court, asking permission to exhibit the film in Kansas. The board of review of the state has disapproved the picture but the petitioners claim that the letter of rejection should be negated. The brief claims that the board has not set up statutory reasons for the rejection; the picture does not contravane reasons for rejection set up in the state statute; and the statute is unconstitutional as to the Kansas and Federal constitutions. The Kansas statute provides for such recourse from the decision of the board of review, but it has rarely been used.

Lee Hats Sets Preview of Color Theatre Television

A preview of commercial color television on a theatre-sized screen will be held September 30 at the Hotel Plaza in New York when the Frank H. Lee Company, Danbury, Conn., shows its 1954 spring line of men's hats to some 500 dealers via a closed circuit demonstration arranged by Theatre Network Television. Nathan L. Halpern, president of TNT, said the preview would "launch the regular use of large screen color television by TNT for business and commercial organizations. Non-dealers may attend the preview by purchasing a $50 ticket, proceeds from which will go to charity.

Mason to Star in Musical

James Mason will co-star with Judy Garland in the new musical "A Star Is Born," to be produced in WarnerColor by Miss Garland's husband, Sid Luft, for Warner release.

Bing Crosby, Danny Kaye To Star in "Christmas"

Paramount Pictures' "White Christmas," prepared by Irving Berlin, will co-star Bing Crosby and Danny Kaye, it has been announced. Kaye will replace Donald O'Connor, who has been forced to withdraw from the cast by a sudden illness. Rosemary Clooney and Vera-Ellen will remain as the feminine stars of the musical which Michael Curtiz will direct and Robert Emmet Dolan will produce. Kaye made it clear that his role in this picture will not change his plans for future pictures for Dena Productions.

Wayne to Star in Film

John Wayne will star in the forthcoming Wayne-Fellows picturization of Ernest Gann's novel, "The High and Mighty," to be released by Warner Brothers.

Leonard Dunn Dies

BOSTON: Leonard A. Dunn, 55, former head of concessions for New England Theatres, Inc., died suddenly of a heart attack August 22. He is survived by his widow and two brothers. Funeral services were held August 25 in Lynnfield, Mass.

Edwin L. Harvey

Edwin L. Harvey, 69, makeup editor of Fox Movietone News, died August 18 of a heart ailment in New York. Mr. Harvey opened the first newsreel theatre in New York and London. He is survived by his widow, Margaret.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This reports cover 126 attractions, 5,708 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott and Costello Go to Mars (Univ.)	–	9	31	30	3
All Ashore (Col.)	1	9	27	21	3
All I Desire (Univ.)	–	1	6	11	1
Ambush at Tomahawk Gap (Col.)	–	3	7	9	–
Arena (3-D) (MGM)	–	4	2	13	2
Battle Circus (MGM)	–	13	65	28	11
Beast from 20,000 Fathoms, The (WB)	6	23	14	8	5
Blue Gardenia, The (WB)	–	5	8	23	5
Bwana Devil (3-D) (UA)	18	15	4	5	1
By the Light of the Silvery Moon (WB)	3	32	52	17	4
Call Me Madam (20th-Fox)	3	24	36	42	24
Charge at Feather River, The (3-D) (WB)	8	4	3	2	–
†City of Bad Men (20th-Fox)	–	3	19	2	–
City Beneath the Sea (Univ.)	2	1	17	21	9
Code Two (MGM)	–	5	10	–	1
Column South (Univ.)	–	4	11	16	1
Come Back, Little Sheba (Para.)	13	42	24	9	1
Confidentially Connie (MGM)	–	1	19	24	12
Count the Hours (RKO)	–	–	4	1	7
Cow Country (AA)	–	2	2	2	1
Cry of the Hunted (MGM)	–	–	9	6	–
Dangerous When Wet (MGM)	4	31	19	–	–
Desert Legion (Univ.)	–	7	22	35	1
Desert Rats, The (20th-Fox)	–	5	12	21	1
Desert Song, The (WB)	–	1	33	19	1
Destination Gobi (20th-Fox)	–	5	31	42	6
Down Among the Sheltering Palms (20th-Fox)	–	1	27	22	5
Dream Wife (MGM)	–	6	11	10	3
Fair Wind to Java (Rep.)	–	1	8	13	7
Farmer Takes a Wife (20th-Fox)	–	16	10	4	–
Fast Company (MGM)	–	–	7	6	2
Fort Ti (3-D) (Col.)	12	14	7	3	–
Fort Vengeance (AA)	–	–	2	5	4
Francis Covers the Big Town (Univ.)	3	25	7	3	–
†Gentlemen Prefer Blondes (20th-Fox)	17	1	–	–	–
Girl Next Door, The (20th-Fox)	4	6	13	7	–
Girl Who Had Everything (MGM)	–	6	19	12	1
*Girls in the Night (Univ.)	1	10	14	–	3
Girls of Pleasure Island (Para.)	2	11	29	13	1
Glass Wall, The (Col.)	–	2	1	3	2
Glory Brigade, The (20th-Fox)	–	1	3	3	1
Great Sioux Uprising, The (Univ.)	1	3	3	2	–
Gunsmoke (Univ.)	2	21	31	24	1
Hans Christian Andersen (RKO)	22	27	5	1	1
Hitch-Hiker, The (RKO)	–	7	10	5	–
Houdini (Para.)	–	5	4	–	–
House of Wax (3-D) (WB)	51	20	4	3	1
*I Confess (WB)	–	9	17	30	12
I Love Melvin (MGM)	–	7	44	41	14
Invaders from Mars (20th-Fox)	–	9	9	16	8
It Came from Outer Space (3-D) (Univ.)	2	3	1	3	3
It Happens Every Thursday (Univ.)	–	2	13	18	2
*Ivanhoe (MGM)	28	46	35	19	3
Jack McCall, Desperado (Col.)	–	–	17	10	5
Jalopy (AA)	2	8	8	–	4
Jamaica Run (Para.)	–	1	11	13	1
Jeopardy (MGM)	10	23	14	20	8
*Kansas Pacific (AA)	–	–	3	13	6
Lady Wants Mink (Rep.)	–	–	3	6	7
*Last of the Comanches (Col.)	–	1	16	35	5
Law and Order (Univ.)	–	5	22	28	–
Let's Do It Again (Col.)	–	4	7	8	–
†Lili (MGM)	2	4	2	–	–
Lone Hand (Univ.)	–	10	31	14	–
Ma and Pa Kettle on Vacation (Univ.)	47	32	28	20	–
*Magnetic Monster, The (UA)	–	–	1	5	2
Main Street to Broadway (MGM)	–	1	–	3	5
†Man from the Alamo (Univ.)	–	3	4	1	–
Man in the Dark (3-D) (Col.)	4	15	7	5	2
Man on a Tightrope (20th-Fox)	–	–	5	14	4
†Maze, The (3-D) (AA)	1	2	2	8	1
Member of the Wedding (Col.)	3	1	6	2	4
Moulin Rouge (UA)	15	31	9	16	4
*Naked Spur, The (MGM)	8	57	54	10	4
Never Let Me Go (MGM)	–	5	40	41	3
Off Limits (Para.)	2	17	38	23	–
Peter Pan (RKO)	41	18	3	2	–
Pickup on South Street (20th-Fox)	10	40	12	5	4
Pony Express (Para.)	–	25	26	8	1
Powder River (20th-Fox)	–	5	16	23	–
President's Lady, The (20th-Fox)	11	20	44	20	13
Prince of Pirates (Col.)	–	–	4	6	–
Queen Is Crowned, A (Univ.)	3	8	1	3	4
Raiders of the Seven Seas (UA)	–	1	1	8	2
Remains to Be Seen (MGM)	–	9	25	7	1
Ride Vaquero (MGM)	1	6	11	3	–
Roar of the Crowd (AA)	–	3	2	–	–
*Rogue's March (MGM)	–	–	9	11	5
Salome (Col.)	9	34	11	1	–
San Antone (Rep.)	–	–	6	5	4
Sangaree (3-D) (Para.)	3	8	2	1	–
Savage Mutiny (Col.)	–	–	3	5	–
Scandal at Scourie (MGM)	–	5	7	12	4
Scared Stiff (Para.)	20	31	4	3	–
†Second Chance (3-D) (RKO)	2	1	2	–	–
Seminole (Univ.)	–	22	26	17	3
Serpent of the Nile (Col.)	–	–	2	11	1
Shane (Para.)	7	1	–	1	–
She's Back on Broadway (WB)	1	11	31	40	10
Silver Whip (20th-Fox)	–	1	26	16	5
Siren of Bagdad (Col.)	–	–	2	5	1
†Slight Case of Larceny, A (MGM)	–	–	1	6	–
Small Town Girl (MGM)	–	10	30	52	3
Snows of Kilimanjaro (20th-Fox)	28	55	15	4	1
Sombrero (MGM)	1	4	16	46	3
South Sea Woman (WB)	–	6	22	8	–
Split Second (RKO)	–	1	18	15	2
†Stalag 17 (Para.)	2	4	3	–	–
Star, The (20th-Fox)	–	–	17	17	29
Stars Are Singing, The (Para.)	–	4	25	27	13
Stooge, The (Para.)	31	44	37	8	1
Story of Three Loves, The (MGM)	–	4	4	2	3
Sun Shines Bright, The (Rep.)	–	–	–	3	5
Take Me to Town (Univ.)	–	8	15	9	1
Tall Texan, The (Lippert)	5	2	3	3	1
Tarzan and the She-Devil (RKO)	–	3	1	2	1
Taxi (20th-Fox)	–	4	12	18	16
†Thunder Bay (Univ.)	–	1	2	6	–
Titanic (20th-Fox)	2	37	32	10	2
Tonight We Sing (20th-Fox)	–	8	2	5	9
*Treasure of the Golden Condor (20th-Fox)	–	7	42	42	6
Trouble Along the Way (WB)	2	10	25	56	11
Vanquished, The (Para.)	–	–	14	7	4
White Witch Doctor (20th-Fox)	11	24	7	1	–
Woman They Almost Lynched (Rep.)	8	10	14	4	1
Young Bess (MGM)	1	14	22	17	3

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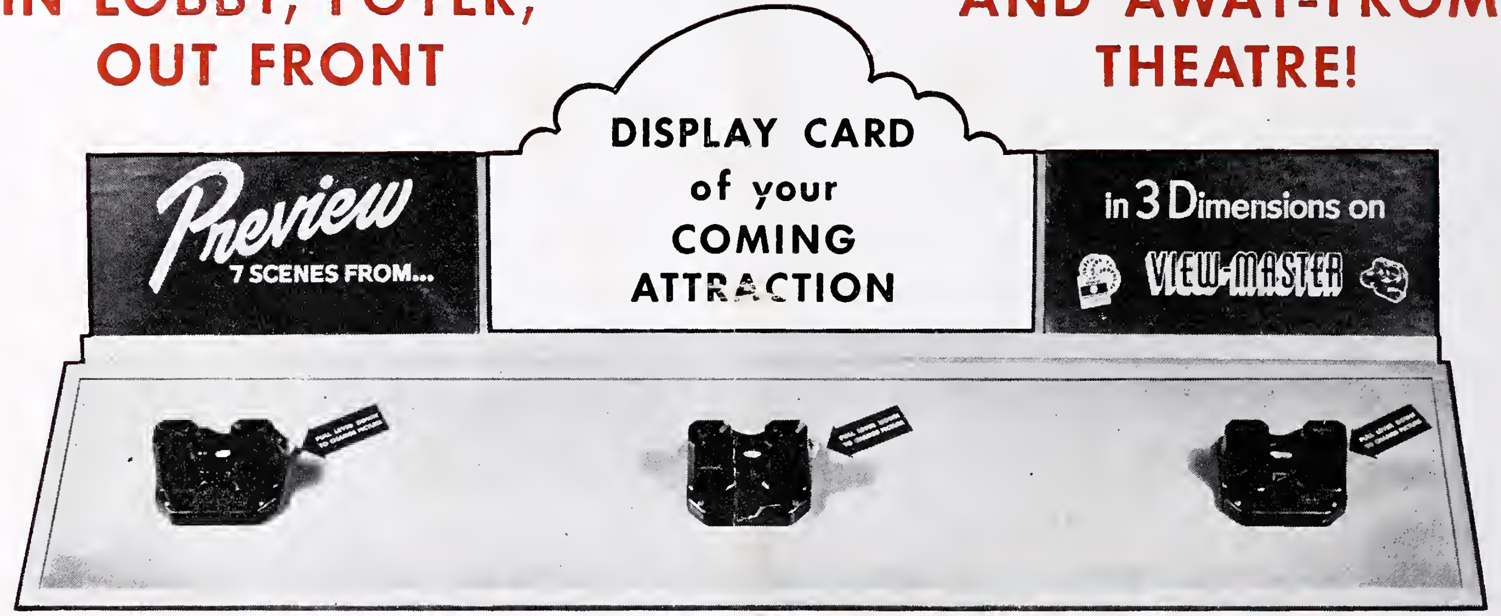
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THEATRES and the NEW TECHNIQUES

By BEN SCHLANGER

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. . . and Gio Gagliardi explains

Variation of Aspect Ratios

SEPTEMBER ISSUE: Section 2 of Motion Picture Herald of September 5, 1953

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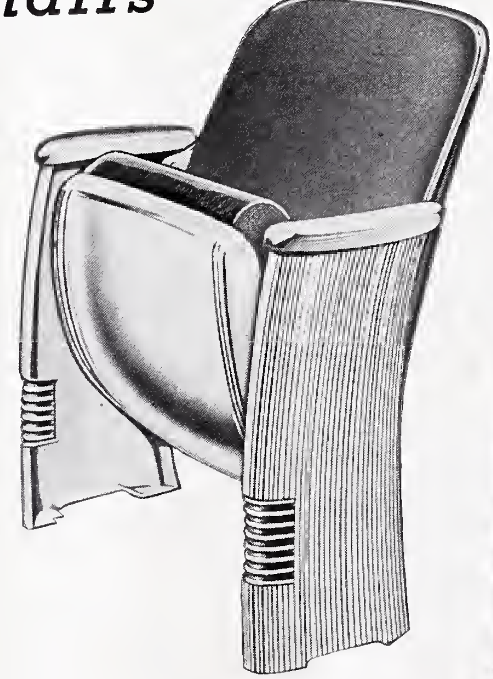

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THE 4 Runner

Model 344

* TODAY!

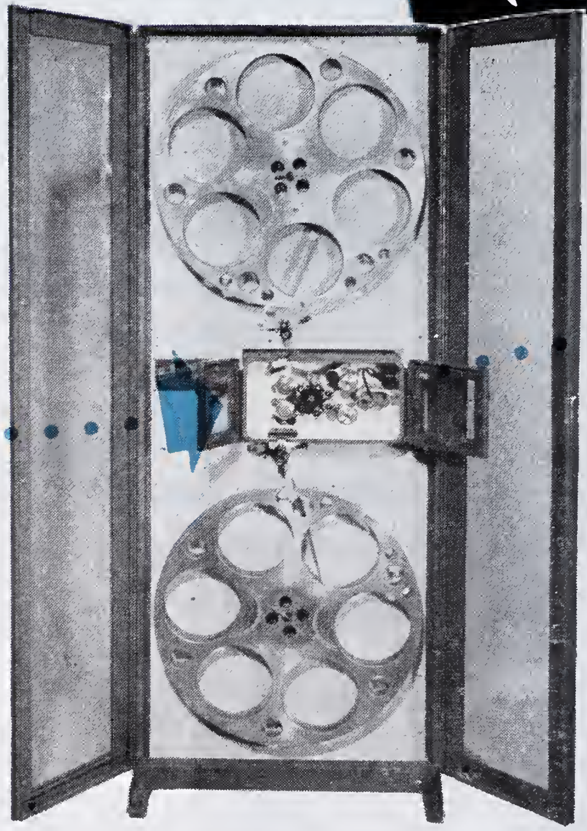
NO OBSOLESCENCE

Just as the all-system package is suitable for all reasonable methods of 3-D and wide screen, Ballantyne engineers have overcome the problem of changing nature of magnetic sound reproduction.

- **The new "4-Runner" operates in a console as a three-track magnetic reproducer. Loosen the two wing nuts: lift out the soundhead. Plug in the fourth channel pre-amplifier and . . .**
- **button it on above the projector for four-track magnetic sound for Cinemascope production. And in the future, when the soundhead returns to its normal position below the projector . . .**
- **button it below and you are ready for the four or even five track sound of the future.**
- **All the equipment you purchase for three-track magnetic stereophonic sound is good when you go to four-track. You need only to add one pre-amplifier, one amplifier and one additional soundhead for your other projector.**

Obviously the difference in cost between the convertible "4-Runner" and any other system is several thousand dollars.

The "4-Runner" is designed not only for use with Ballantyne equipment but is easily adaptable for use with any standard make projector.



The "4-Runner" soundhead mounts in this simple console rack for three-track magnetic sound. All precision, standard parts make repair and operation easy.

THE 331 OPERATORS WHO HAD THE CONFIDENCE TO ORDER THE BALLANTYNE
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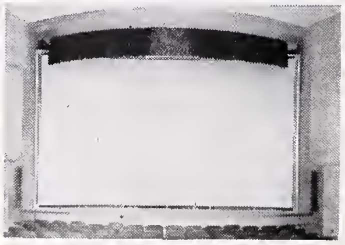

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Presents

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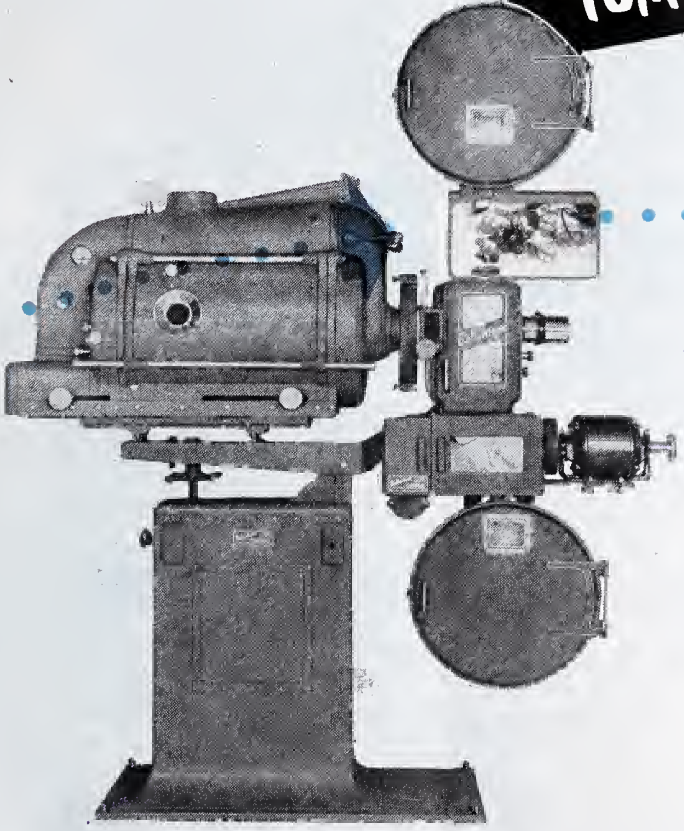
*TOMORROW!



For 4-Track Cinemascope sound, and Warnerscope, the 4-Runner buttons on top of the projector. Adapter brackets make it possible for use with any standard projector. It takes just minutes to change.

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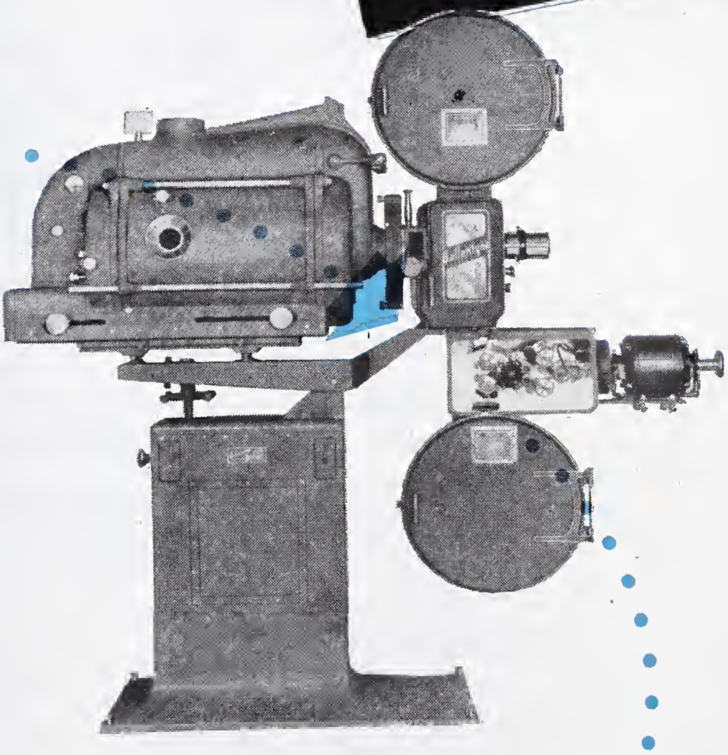

When four-track magnetic sound of the future returns to the normal soundhead position, you'll be ready with the "4-Runner", designed NOW to convert with a minimum of cost in the future.

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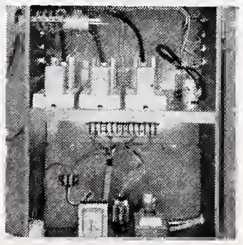

Pre-Amplifiers

THE BALLANTYNE COMPANY
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For list of authorized dealers see next page

"Where To Buy It"

BALLANTYNE DEALERS

for the 4-Runner Soundhead advertised on the preceding two pages:

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LITTLE ROCK: Arkansas Theatre Supply Co.
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LOS ANGELES: B. F. Shearer Co.
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FLORIDA
MIAMI: United Theatre Supply Co.
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GEORGIA
ALBANY: Dixie Theatre Service & Supply
SAVANNAH: Rhodes Sound and Projection Service
ILLINOIS
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LOUISVILLE: Hadden Theatre Supply Co.
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About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

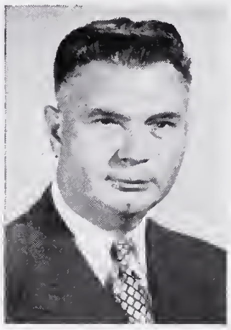
•

The promotion of four executives to important management positions with the American Seating Company, Grand Rapids, Mich., has been announced by H. M. Taliaferro, company president. They included the appointment of James M. VerMeulen as executive vice-president; George H. Roderick, vice-president for operations; J. E. Heidgen, financial vice-president; and James J. Thompson, general sales manager. In his new capacity Mr. VerMeulen, formerly vice-president and general sales manager, will administer all activities of the company, under the direction of the president, and co-ordinate the work of the sales, operations, finance and accounting, research and industrial relations divisions of the company. He joined the company in 1927 as inspector and later moved to positions of research engineer, foundry superintendent, product development engineer, sales engineer and eastern sales manager. In 1945 he was made general sales manager of the company and was elected a vice-president and director in 1947. Mr. Roderick, vice-president of manufacturing, was assigned new duties and promoted to the position of vice-president for operations. His responsibilities will include direction of the purchasing,

James M. VerMeulen

George H. Roderick

J. E. Heidgen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HEAVY-DUTY SELENIUM PLATE RECTIFIERS

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All four feature automatic, fan air cooling.

Transformer taps provide adjustment to compensate for supply voltage variations through a range of 10% above or 10% below the rated A.C. input voltage throughout the output rating range.

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BAUSCH & LOMB CENTENNIAL

Scene from "THE ROBE," 20th Century-Fox CinemaScope Epic

production engineering, manufacturing and traffic operations of the company, and in addition, he will direct the sale and production of all company defense products. He joined American in 1921 as an engineer and later was promoted to works engineer. During World War II he directed conversion of the company's manufacturing facilities to war production and as manager of the war products division handled war contract business. In 1947 he was made research and development manager and also in that year was elected a vice-president and director. Mr. Heidgen, currently secretary-treasurer of the company, was promoted to financial vice-president. As such he will direct the accounting activities of the company, handling of cash and securities and the credit, collection and insurance programs. He will continue to handle the corporate secretarial affairs of the company, and in his capacity as treasurer will coordinate its financial and control activities. Mr. Heidgen joined American in 1947 as secretary and treasurer, prior to which he was an independent financial, accounting and tax consultant. Before this he had accounting and control experience with Bucyrus-Erie Company, Firestone Tire and Rubber Company and Basic Refractories, Inc. Mr. Thompson, who had been field sales manager, was promoted to general sales manager to succeed Mr. VerMeulen. In his new position Mr. Thompson will direct all the selling activities of the company, except defense products. He joined American in 1927 as a salesman, later being advanced to assistant manager with sales assignments at Chicago and Detroit, and later branch manager at Syracuse, N. Y. During the war he served at the plant in Grand Rapids as assistant manager of the war products division and after the war was assigned the duties of developing an expanded postwar sales program for the eastern division of the company.

HENRY M. FISHER has been promoted to the position of executive vice-president of DeVry Corporation, Chicago, and ELLIS WELLINGTON D'ARCY has been appointed vice-president, according to an announcement by W. C. DeVry, president. Mr. Fisher joined DeVry in 1928 as a sales and service engineer and office manager of the company's New York branch—a post he held until 1938. In 1948, after serving ten years as sales manager of DeVry's Eastern Division, he was appointed vice-president of the firm. Mr. D'Arcy, who joined DeVry in 1940 as a development engineer, was named chief engineer in 1945 and served in that capacity until his present promotion. He played a major role in developing the DeVry "JAN" 16mm sound motion picture projector used by the Armed Forces and his more recent assignments included development of 16mm magnetic

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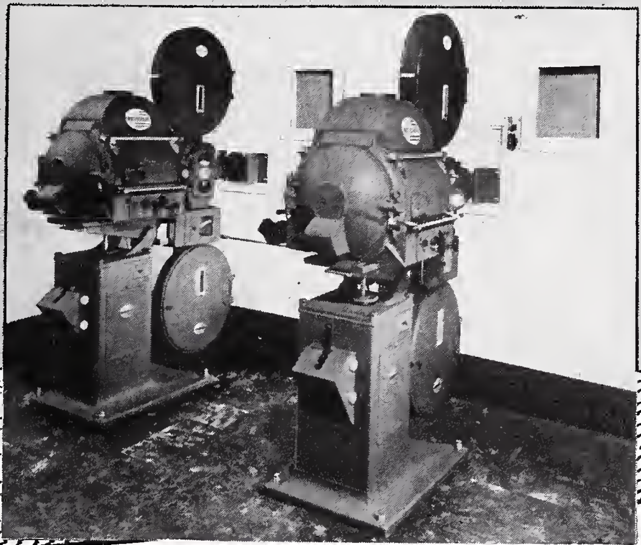

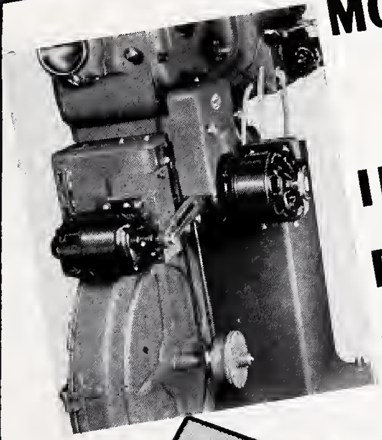

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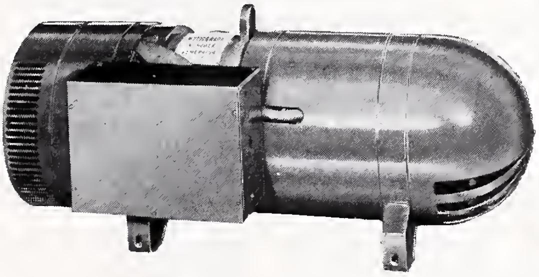

85-AMPERE MODEL 3D-85

for operation of one suprex arc using a 7 x 8mm trim in the 60 to 70 ampere range or an 8 x 9mm trim in the 65 to 75 ampere range. Arc voltage 36 to 45. Powered by 10 H.P. motor, operating on 208-220 or 440 volts.

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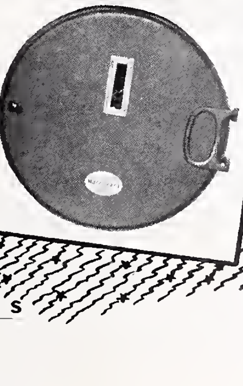

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sound equipment and perfecting a foreign language sound conversion unit for extending the uses of American films in other countries.

WALTER FRICK has been appointed sales and service engineer for the Strong Electric Corporation, Toledo. In that capacity he will travel the entire country, contacting Strong dealers who handle their projection arc lamps, rectifiers and spotlights in the theatre field as well as those handling Grafarc lamps for the graphic arts industry and arc slide projectors for the visual education market. Mr. Frick was formerly connected with the Theatre Equipment Company, Toledo, and was recently in charge of the six U. S. Army post theatres at Camp Gordon, Ga.

ROBERT WILSON has opened his new drive-in, called the 64, at Whiteville, Tenn.

The Welworth Theatres Company, Minneapolis, has opened its new 435-car Moonlight drive-in at Moorehead, Minn.

BERT JOHNSON and DAN PETERSON have opened a new 300-car drive-in, called the Sioux, at Redfield, S. D.

The Mayfair theatre in Portland, Oreg., will be torn down and completely rebuilt. Its name will be changed to the Fox theatre.

Several managerial changes have been announced for Fox Intermountain Theatres, Denver, by FRANK H. RICKETSON JR., president. They include the naming of RAY DAVIS as city manager in Denver in addition to his present duties in northern Colorado cities. TOM BRENNAN, city manager at Cheyenne, Wyo., has been promoted to manage the northern district comprising Wyoming and Nebraska theatres in addition to Sterling, Colo. RUSSELL BERRY has been promoted from Rock Springs, Wyo., to Cheyenne as city manager; JAMES AUTEN, Longmont, moves to Rock Springs; and AL BAMOSSY, Rawlins, Wyo., moves to North Platte, Nebr., to assume the city managership, where he succeeds A. C. STALCUP, who is retiring. JIM SUTTON, assistant city manager at Cheyenne, has been moved to Rawlins, Wyo., as city manager.

BILL WOOLLEN has returned as manager of the Esquire theatre, Indianapolis, succeeding Mrs. Mildred Allen, who resigned.

A SERVICE MAN'S DREAM

By BERT ENNIS

'Twas the night before the bow in
of Warner's "House of Wax,"
the show all set to wow 'em
and bring those patrons back.

Ads that filled the papers
with ballyhoo and zing
hailed the stereophonic capers
this 3-D film would bring.

Our Altec man was tucked in bed
and truth to tell, what's more,
The sound waves coming from his head
were a third-dimensional snore.

Rest well earned, work well done,
for he had labored long
to make this stereophonic installation
one long sweet Altec song.

In booth and auditorium
he'd worked with might and main
to earn a lauditorium
for frequency and gain.

But now his slumbers ended
on a sound he knew full well,
to his high fidelity ears was wended
the ring of the telephone bell.

He rose with one brief sigh,
But with no sign of dismay,
like any Altec service guy
he was ready, night or day!

The Warner man was on the 'phone;
he listened to his wail—
"The ohms, the ohms," he heard him groan
as he spilled his tearful tale.

Our Altec man arrived in haste
as he'd been trained to do—
he knew there was no time to waste
to see this rush job through.

The theatre man was smiling now,
and as his visitor departed
he shook his hand, said: "Take a bow
for getting our show started."

And as the folks for miles around
flocked in to see the show
they raved about stereophonic sound
and urged their friends to go.

And so the 3-D show deluxe
opened in a great big way;
the "take" was carted off in trucks—
Altec had saved the day!

[As may be surmised, Bert Ennis—for many years a prominent figure in motion picture publicity circles in New York—is associated with the Altec Service Corporation.—Ed.]

The Fox West Coast Theatres' Corporation, Los Angeles, has announced the following changes in managerial personnel: RAY DUFF was transferred to the Stadium, Los Angeles, supplanting DICK MASON, who is now at the La Reina, Sherman Oaks. Mr. Duff has been replaced by FRANK RAMSEY. In addition, JACK WHITE has been named manager of the Carmel.

Better Theatres

for SEPTEMBER 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, Financial 6-3074; URBEN FARLEY & COMPANY, Midwest Representatives.

Putting the Big Picture Into Theatres

ON THE NEXT PAGE is started a comprehensive, detailed application of "wide-screen" technique to the practical conditions of motion picture exhibition. The series of articles by Ben Schlanger there begun is concerned with all of the developments which come under the heading of the "new techniques." We here emphasize "wide-screen" because it involves more deeply and more broadly than stereoscopy and stereophonic sound the physical conditions of the auditorium, and they range in a variety of dimensions and forms through thousands of existing theatre properties.

The Big Picture of course is nothing new in Mr. Schlanger's work in the field of motion picture presentation. Projection and auditorium design scaled to produce a performance that dominates the visual field long have figured in the study he has made of the motion picture art in relation to theatre design through a quarter of a century. He has developed and applied various measures to give the screen image greater apparent size and "presence." The Schlanger-Hoffberg "Synchro-Screen" was conceived as an instrument of that purpose.

His present group of articles is intended to promote effective adoption of the Big Picture as rapidly and as widely as possible. It therefore applies the tools at hand to theatres as we have them. It also considers application in the light of ultimate objectives and the impact on those tools.

•

OCCASIONALLY a Hollywood director complains to the press that a wide screen deprives cinematography of some of its most effective devices of story telling. It is true that some scenes and certain kinds of narrative material are in natural opposition to the elongation imposed by a wide image.

We are, however, only beginning to use an expanded screen area; problems of pictorial representation and narration are to be expected. But expected also are adaptations of "syntax" to the larger volume, just as a screen language had to be developed in the first place.

As for framing a scene to fit its contents, a device which may well suit the purpose is "peripheral modulation." If a simple way of applying it could be created, the art would lose none of its unique flexibility, while gaining superior impact. —G. S.

The first article of a series

By BEN SCHLANGER

THEATRES

on technical changes being made in the art and their effective application to the existing exhibition plant. Mr. Schlanger is well known for his work in this field.

THE FIRST HALF of 1953 saw the initiation of a significant effort by the motion picture industry to re-establish film exhibition in theatres as a unique medium of entertainment. It had become sufficiently evident during the past few years that home television could capture an important portion of the time available to the public for amusement. It wasn't the only cause of decreasing theatre attendance, but it grew to be an important one.

While the screen entertainment offered by theatres enjoys definite advantages over that of television, the public has displayed that, by and large, it is willing to compromise to a degree on quality when convenience is a substantial factor. At the same time, it can be observed that people are willing to go to some trouble and expense to procure entertainment that is appreciably more stimulating and satisfying than that which can be otherwise procured. Thus even in saturated TV areas they continue to go to motion picture theatres. To strengthen this appeal of "the movies" through means that more fully realize the possibilities of the art, and that are available only under the conditions of a theatre, is the apparent aim of the current technical movement in the industry.

This movement already has brought to theatres a number of stereoscopic feature productions, a variable technique of picture enlargement known as "wide-screen," and "stereophonic" sound. In general, these new techniques are too new, with too many critical aspects of them awaiting decision, to be judged complete and final. Yet we now have enough of a basic pattern to guide us in a practical consideration of their impact upon the theatre physically—and, in turn, of the factors which existing theatres impose upon *them*. That is what we have set out to do in this series of articles, with the assumption that the current technical movement is intended to benefit motion picture exhibition generally.

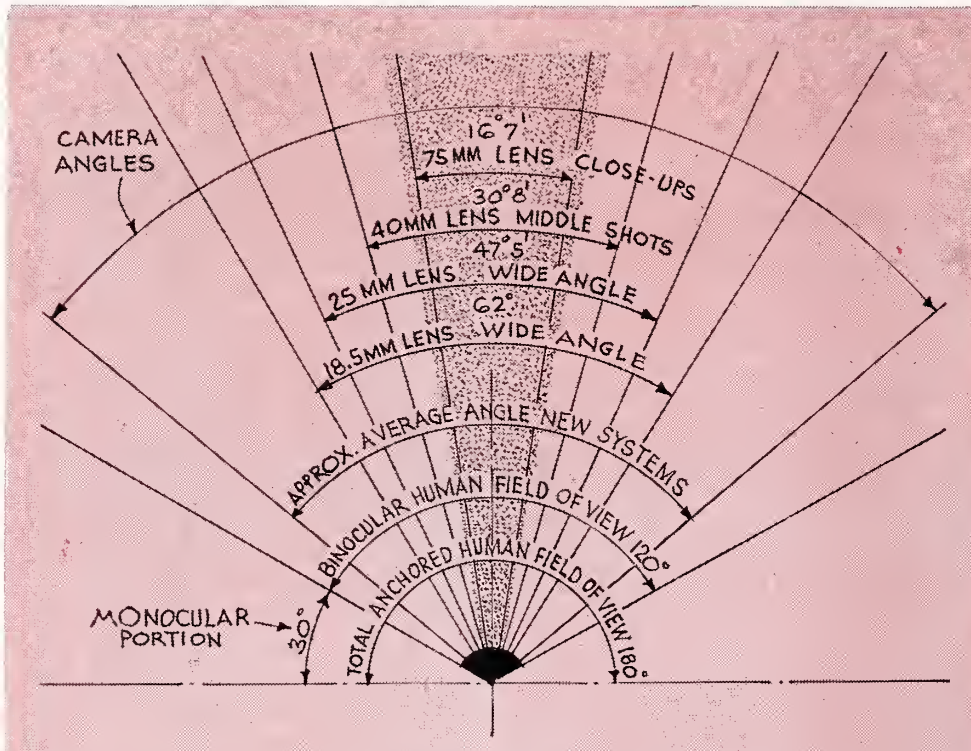


FIGURE 1—The above diagram charts the ranges of various lenses used in cinematography in comparison with a spectator's total field of view (including monocular side vision). A panoramic view is really a "sweep view" in which the spectator's eyes and head move to follow a moving point, or points, of interest, or an overall static range of interest spread over a comparatively wide angle. Panoramic view in real life occupies only a very small part of our visual experience time, and it is in the nature of an "optical binge" to stress this effect beyond its original function; furthermore, the tonic value of panoramic experience will be lost if its use is abused. Our real life visual experience can be roughly divided into three groups: (1) With no, or very little, movement of the eyes or head; (2) with movement of the eyes and/or the head (in which the subject does not feel conscious of the movement); (3) with eye, head and sometimes body movement, consciously, to cover a wide range, which may even be as much as a full circle coverage (a turn-around). The greatest part of visual experience falls within the second group, with the next largest falling in the first group. This indicates that a wide-angle lens of about 70 degrees would meet all the requirements of cinematography, depending on the camera mobility for wider sweeps. The shaded area in this diagram shows the average viewing angle in theatres on the basis of a 50% increase in screen sizes over sizes ordinarily used in the past. This subtended angle shows that cinematography must be interpretive; it cannot successfully attempt to supply a reproduction of our environment, with the spectator moving about to see as he does in real life. The triple-camera system is an attempt at the latter effect; actually, it limits its audience appreciably because of the small area for seating within the wrap-around of the screen.

IMPACT OF STEREOSCOPY

Early in 1953 stereoscopy descended upon the industry with a rush and a roar which seemed to indicate that the industry without tampering with the aspect ratio, or increasing the size of the picture relative to the seating area, had elected to put all of its prospects into this one basket. Stereo-

and the NEW TECHNIQUES

scopy was quickly superimposed on established techniques of motion picture production with results, in some cases, that were surprisingly better than one would have prophesied. In spite of exhibition of 3-D pictures with less light than they required, of polarizing spectacles, of putting and keeping two films in adequate synchronization, and of cinematographic complications and shortcomings, third-dimensional feature pictures attracted millions of people to theatres and effectively entertained a large percentage of them.

The very technical involvements of stereoscopic films, however, encouraged a favorable reaction to simpler methods which might restore public interest in the movies to something like what it had been, so with an eye on the box-office success of Cinerama, the industry has turned to techniques brought forward to present by a single projector a picture on a curved screen of comparable relative size and similarly of different proportions than the standard 1.33-to-1 aspect ratio.

THE BIG PICTURE PUZZLE

The new techniques offer a number of problems of application, some of immediate concern to exhibition in particular, and some of longer range that involve interests of the industry as a whole. The exhibitor, generally speaking, is now confronted with these situations:

1. A large number of productions are available for exhibition which have been made for projection in the standard 1.33-to-1 aperture ratio without any consideration of other proportions that would reduce the relative height of the picture. Should these films now be projected with an aperture plate cut to give a picture of greater relative width (see Better Theatres for January 1953)?
2. If so, what should be the size and shape of the screen to be installed for that purpose?
3. What changes in projection equipment, including lenses, are necessary for such a picture?
4. How well is the screen end of the auditorium adapted to such enlargement and reshaping of the picture, or how is it adaptable?
5. Should stereoscopic productions be included in these considerations; and if so, should the picture size for them be enlarged as much as that of 2-D films?

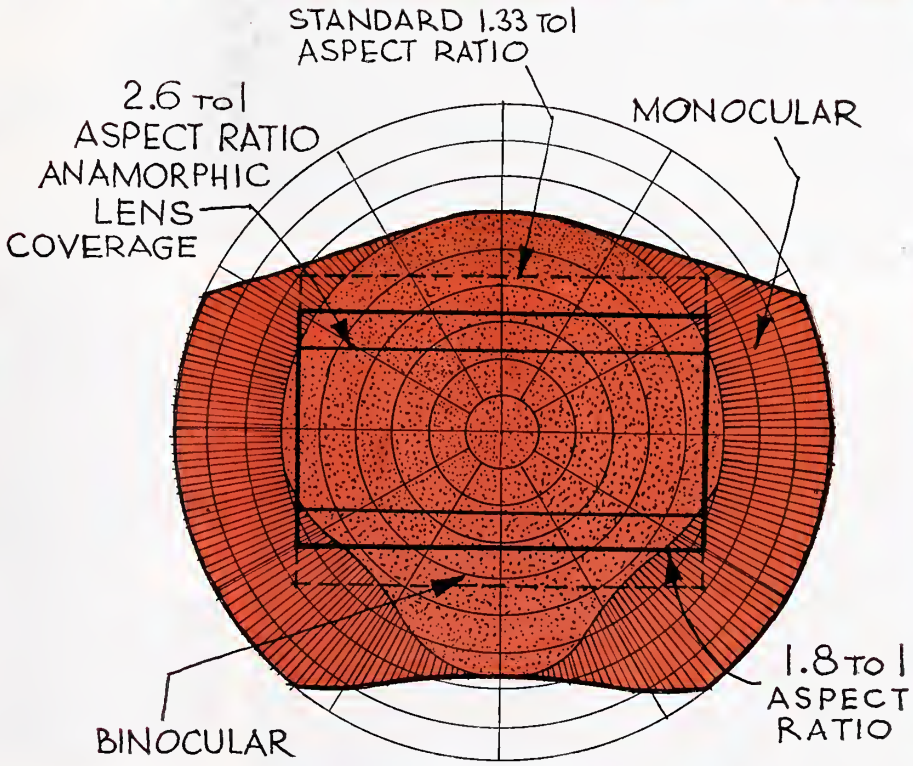
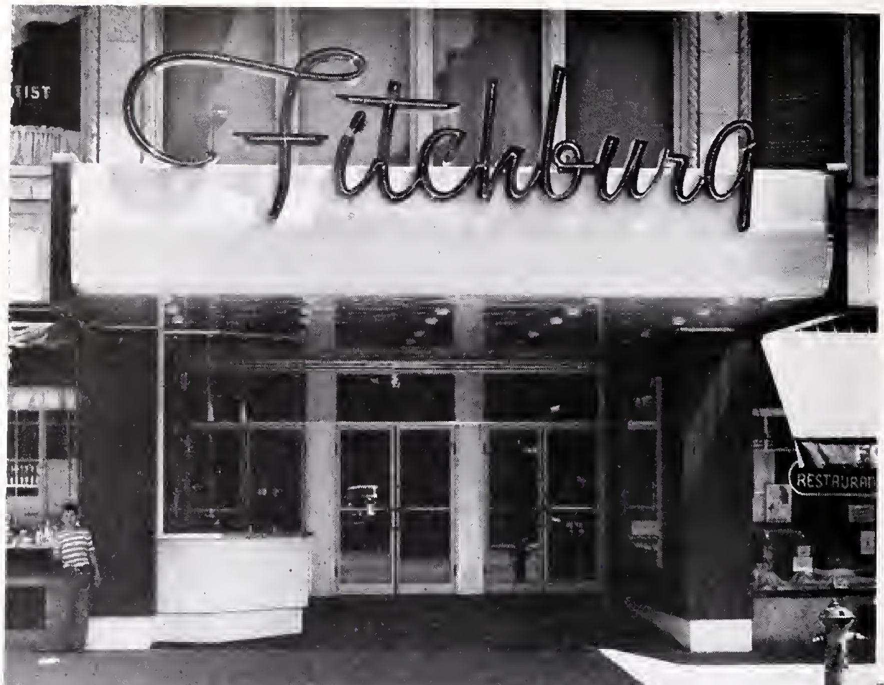

STANDARD 1.33 TO 1 ASPECT RATIO
2.6 TO 1 ASPECT RATIO ANAMORPHIC LENS COVERAGE
MONOCULAR
1.8 TO 1 ASPECT RATIO
BINOCULAR

FIGURE 2—The total field of view is charted above upon a circle, the field embracing 90 degrees on each side, or a total of 180 degrees (red area). There are two shaded portions within this red total-vision area. Together these portions are an outline of the human field of view. The circular grid upon which the field of view is plotted is given to show the viewing angles of the human eye. Each ring in the grid equals 10 degrees (the total equals 180 degrees). The shape of the human field of view must be considered in determining an aspect ratio for the motion picture screen. The binocular portion of the field of view (speckled area) is the part where the vision of the right and left eyes overlap. This part is almost square in shape. We are not conscious of this square shape in our visual experience because there is a smooth blend from this area into the side monocular vision areas (shaded portion, seen only with one eye) which extends our total visual field into a horizontal approximation of a rectangle having an aspect ratio of 1.5 to 1. At times we are conscious of a shape of visual field that is different from this 1.5 to 1 ratio (see text). These different shapes may be of a more extreme horizontal character or even be extremely vertical in shape. The direction and speed of the movement of points of interest in the field, and the location of the highly contrasting masses of color and light, will influence this perception and should be a factor in determining the optimum aspect ratio. The superimposed aspect ratio rectangles are here compared with the shape and range of both normal binocular vision and its monocular extensions.

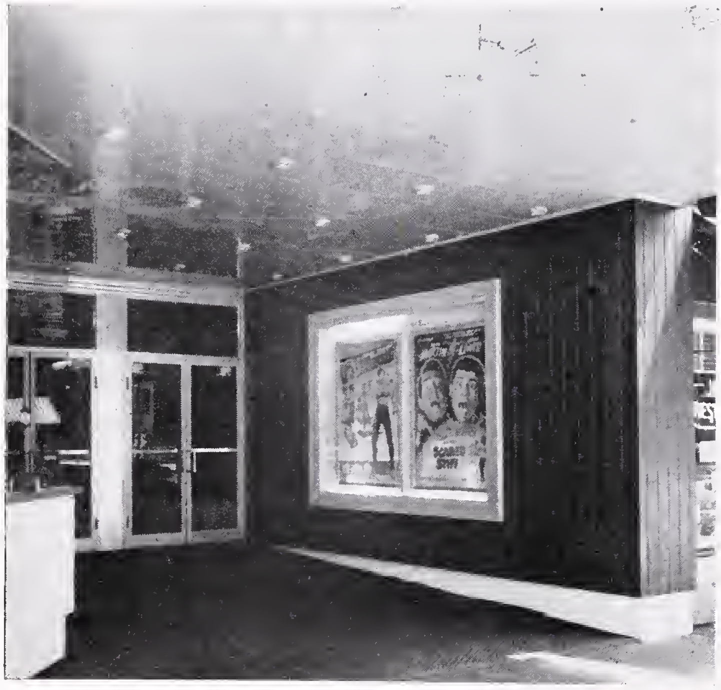
To a Big Picture of increased relative width—attainable by various methods which seem to be collected in the term "wide-screen" — the industry now most certainly appears committed. Stereoscopy may not be shelved altogether; its technical problems are declared by its proponents to be quite solvable, and for certain types of story material it has much to offer to produce a stirring experience of the theatre. It is with "wide-screen" presentation, however, that the industry has become most urgently concerned, and at least American motion picture production is employing or allowing for picture proportions of reduced height, with wide-angle cinematography in

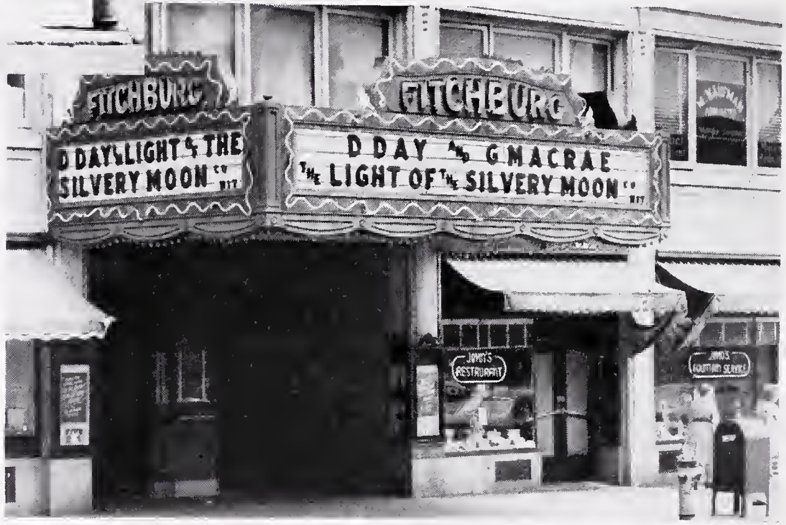
(*Continued on page* 28)



Facelifting—With Enlarged Snack Stand

The 24-year-old Fitchburg theatre, a 1750-seat, first-run operation in Fitchburg, Mass., was recently acquired by Benjamin Sack of Boston, who remodelled it as described here.

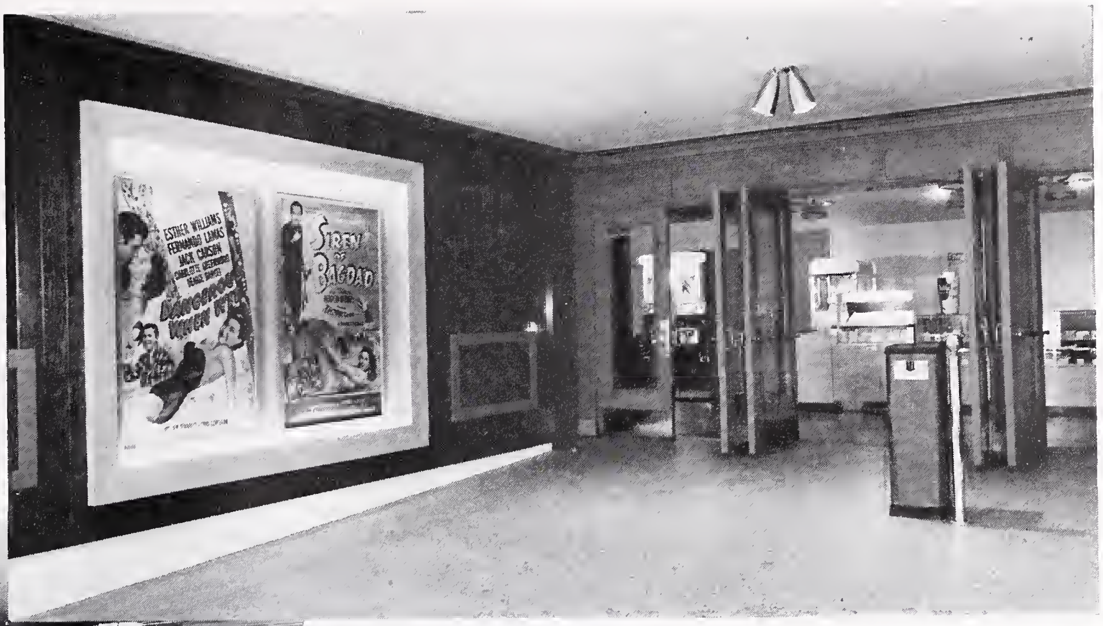


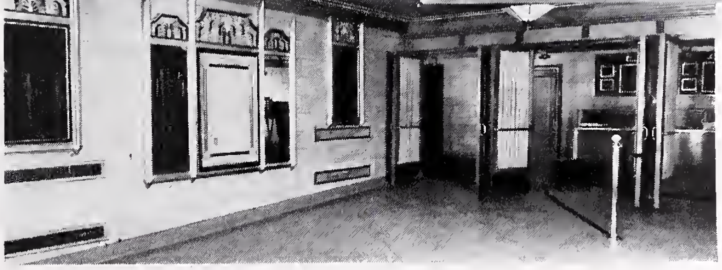

FITCHBURG
D DAY & LIGHT OF THE SILVERY MOON
FITCHBURG
D DAY & G MACRAE
THE LIGHT OF THE SILVERY MOON
JIMMY'S RESTAURANT

FRONT AND ENTRANCE AREA: The old-fashioned exterior of the Fitchburg (above) has given way to the bright, modern front (top, left) with changes including installation of a new marquee and soffit and removal of the centrally located box-office with a new one of glass with a white brick base erected on the left side. Side walls of stone were replaced by redwood panels painted a dark brown and a new coming attraction display case was installed (see left). Rubber mats are used on the floor in this area up to the lobby doors.

MANAGEMENT: New owner of the Fitchburg is Benjamin Sack (above, third from left), who also operates the Saxon, also in Fitchburg, and the Beacon Hill in Boston. With him are (left to right) Joe Tuttle, Saxon manager; Frank Boyle, Fitchburg city manager; and Louis Chiaramonte, of Merchandise Displays, Inc., Roxbury, Mass., the remodeling architect. At left is cashier Helen O'Connor, who sold the first ticket to the Fitchburg back in 1929 and also the first one at its reopening. She is known as "Nellie" to many of the Fitchburg's patrons.

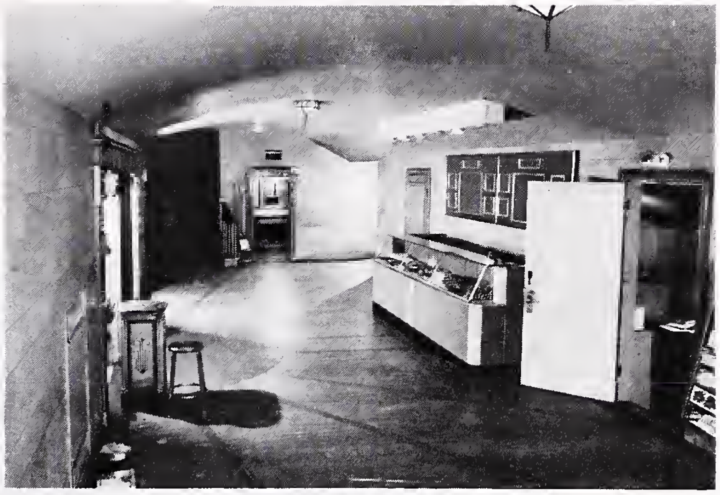
THE LOBBY: New glass doors were installed leading into the lobby area (see photographs of front area on facing page). The walls here, formerly stone (see below), are now a continuation of the redwood in the front area (see right). A new coming attraction display case was installed on the left. The ceiling was painted yellow and new pivot reflector spotlights installed. The ticket box is now in the lobby area instead of inside the foyer as before. The floor in the lobby is terrazzo. Walls leading into the foyer are Kawneer.

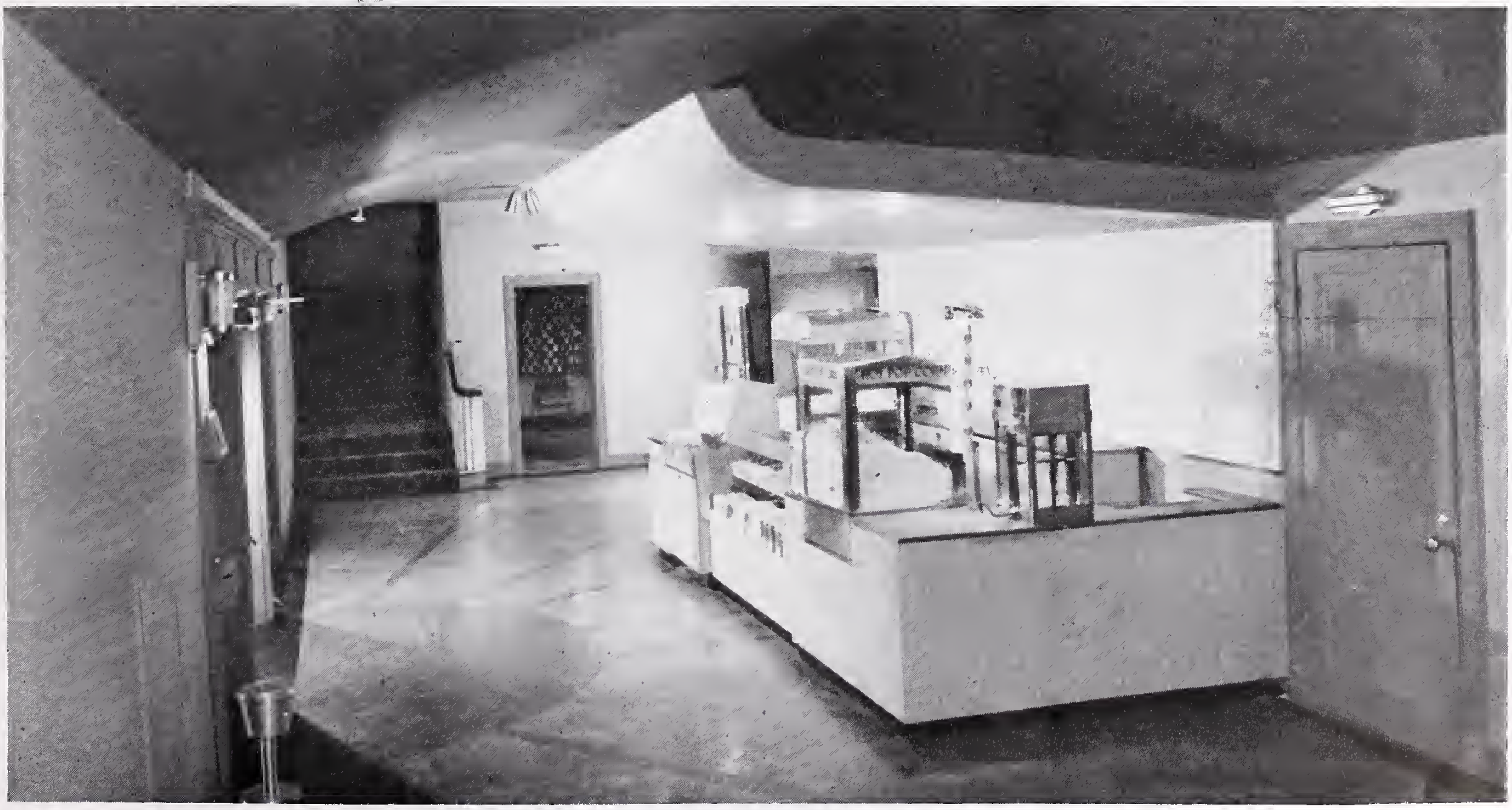




FOYER AND SNACK STAND: In the foyer area (right) the walls and ceiling were re-plastered and painted magenta and green, respectively. New pivot reflector spotlights were installed. The floor here is rubber tile in green and red. In planning the remodeling of the Fitchburg major consideration was given to a new refreshment stand (see below). The stand front is composition wood; the top counter, formica; and the back bar wall is perforated wallboard.

[The Fitchburg refreshment service is discussed on page 27]





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On the House

★ editorial reports and comment on events, trends, people and opinion

Wide-Screen in a 585-Seat Theatre Proves a Success

WITH A theatre seating only 585, M. J. Chakiris, operator of the Varsity in Athens, Ohio, is now giving his patrons "wide-screen" presentation, and the effect upon them has been such that he urges other operators of small theatres to do the same. "Don't feel that wide-screen is just for the big houses," he advises them in writing about his installation. Here is how he went about it:

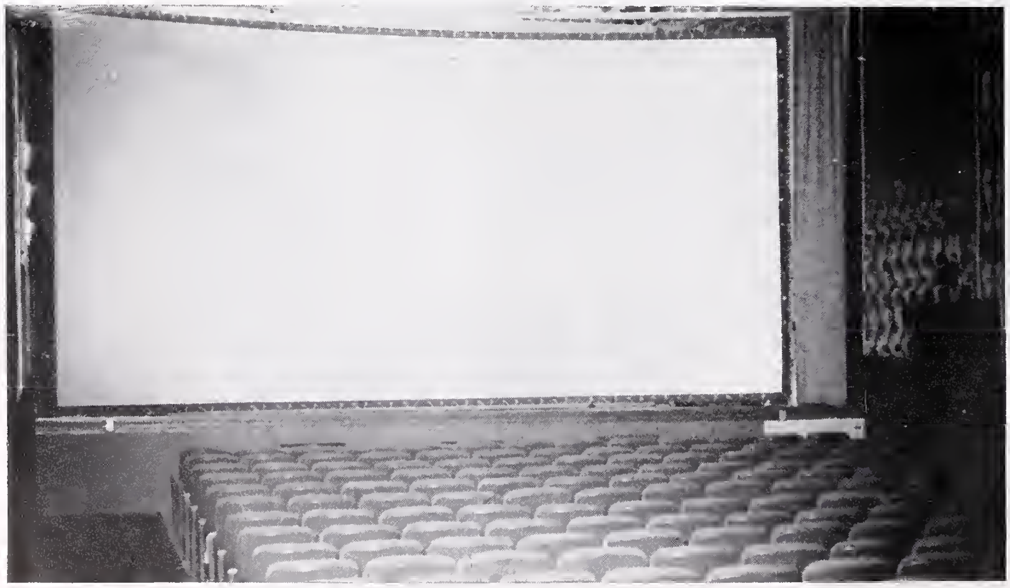
"On August 3rd we got a crew of carpenters busy building us a frame. That same morning we called Midwest Theatre Supply and ordered a screen and new lenses. By Wednesday we had a temporary pair of lenses, and on Friday the screen arrived. The frame was then ready, too.

"We had our share of worries on the job. First of all, the building is only 29½ feet wide from wall to wall. It was necessary to fasten a 2x8-inch board to the wall to serve as the upright members of the frame. This saved us a foot and a half in width over a purchased frame—we didn't do this to get around dealing with a frame manufacturer, but because this installation imposed certain limitations. The frame is fastened to the stage floor with the floor serving as the bottom of the frame. Hooks were secured directly to the floor. We gained a foot and a half here, too.

"When we finished we had room enough to hang a screen 29 feet wide by 15 feet high. To fill this area requires an aperture plate with ratio of 1.9-to-1. At first this may seem high, but when you see the difference it makes you will be amazed. We started with 'Shane,' and there is a scene early in the feature where a deer is actually on the stage—honest!"

Seems the curvature of the screen has something to do with such realism. But about that Mr. Chakiris is reticient. "The curvature is a secret," he writes at this point. "We used our own formula on that and have a curve that gives depth and panoramic vision to the picture, yet doesn't crowd the lenses as far as depth of focus is concerned."

Mike Chakiris, owner of the Varsity, (left) points out details of the theatre's wide-screen installation to Charles Farrow, who is the projectionist.



The screen in the 585-seat Varsity theatre is almost as wide as the auditorium; it is 29 feet wide by 15 feet high. In installing the frame a 2x8-inch board was fastened to the wall to serve as its upright members, saving 1½ feet; the stage floor itself serves as the bottom of the frame.

He would have used a standard curve, he says, but found so many different recommendations as to radius that he and his projectionist decided on a curve of their own—then held their fingers crossed . . . until, we presume, that deer walked out on the stage!

"I will say this," Mr. Chakiris divulges, "for our throw of 120 feet, we have an offset of more than 24 inches, but less than 36 inches." But more he saveth not.

BEATING THE OPPOSITION

"In installing our screen," he proudly concludes, "we became the first theatre in southeastern Ohio to have one. We beat our opposition, Schine's Athean, to the punch by two weeks.

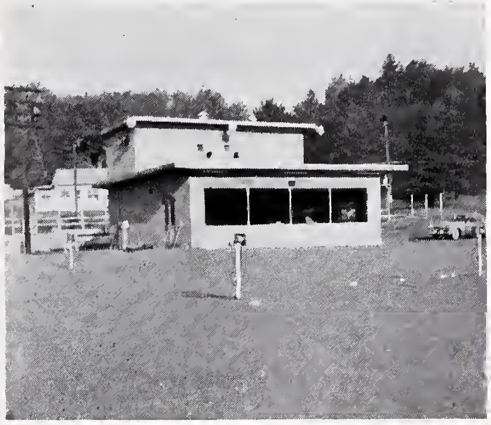
"So get busy, you managers, and install one at once. Don't let the thing scare you. Besides, it really helps business. We show a Filmack trailer that informs patrons that some reading may seem cut off, but this is unimportant as the greater size and splendor of the picture more than make up for what small bit of reading is lost."

Outdoor-Indoor Drive-In—yep, and Ramp Area Fans!

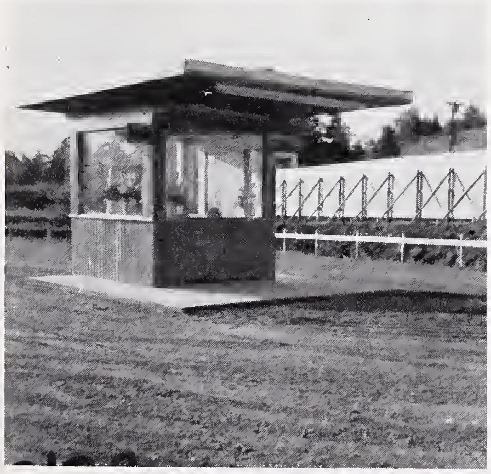
THE DRIVE-IN theatre reached the ripe old age of twenty just this past summer, but it is still a field of innovation. To cite two instances that came to our notice only recently: A combination outdoor-indoor theatre at Montpelier, Vt.; and a drive-in at Phoenix, Ariz., which cools the ramp area with electric fans!

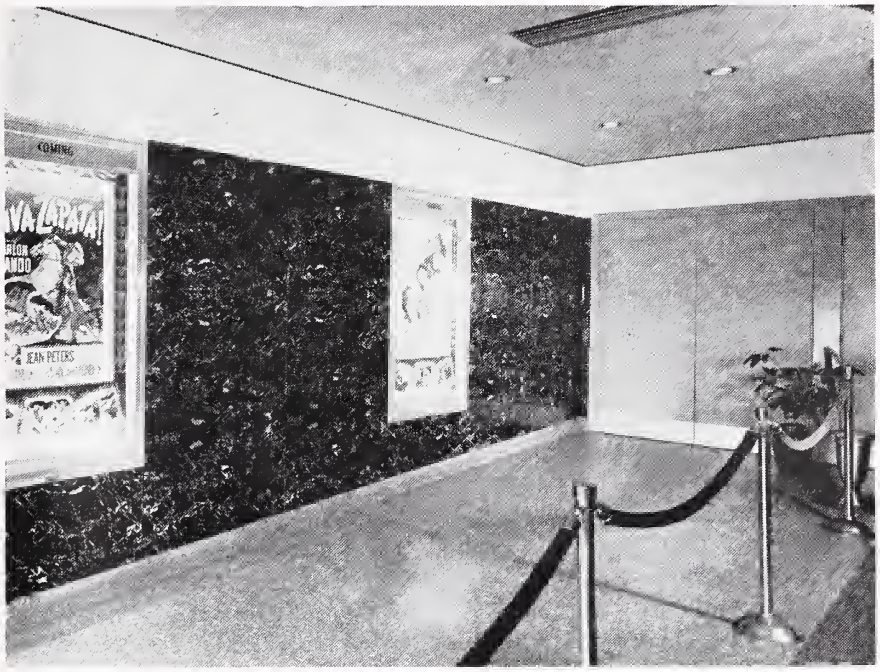
The combination idea was conceived by Richard M. Cody, who operates two indoor houses—the Strand in Montpelier, and the Strong in Burlington—besides the Twin City drive-in also at Montpelier. The combination isn't completed, but the outdoor portion was placed in operation last July.

Working out the scheme with the help of Capitol Theatre Supply in Boston, Mr. Cody has a layout in which one projection room serves both types of operation. The main building, which houses the refresh-



The main building of the indoor-outdoor combination theatre (above) houses the refreshment stand and restrooms with the projection booth on the second floor. The box-office for the drive-in (below) services two entrance lanes and is constructed of natural-finished wood.





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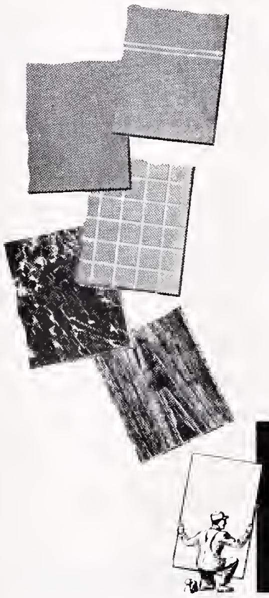

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3-D
SCREENS

Super-reflective screens for all third-dimensional processes and wide-screen systems; engineered to assure sharp, brilliant pictures with vivid contrast in any theatre.

Produced of permanently flexible, seamless plastic. Clean-cut perforations, with no projecting fibres to impede sound or collect dirt. Fungus proof. Unaffected by moisture. Shipped with protective coating.

Only $1.50
per square foot

•

Write for free sample and details today!

WILLIAMS
SCREEN COMPANY
1675 SUMMIT LAKE BOULEVARD
AKRON 7, OHIO

GOLDBERG
GB

TABLES
45" or 60" Long
CABINETS
Units of 2 to 12 Sections

Projection Booth
TABLES & CABINETS

Made by GOLDBERG BROS., Denver, Colo.
Sold thru Theatre Supply Dealers Exclusively

ment stand and restrooms, contains a booth on the second floor.

The indoor auditorium will be in a structure built on to the service building, through which patrons will enter the auditorium. The drive-in screen is opposite the service building, and when outdoor operation is stopped for the winter, the projection equipment, we are told, will be turned toward the auditorium side. The drive-in has a capacity of 400 cars; the auditorium, which is expected to be finished for operation this fall, will seat 800.

The main building is constructed of cinder blocks painted a light color, which will also be used for the auditorium building. In the lobby section there is a huge picture window on the drive-in side (see photograph). Inside walls are painted a light green in harmony with tile floors.

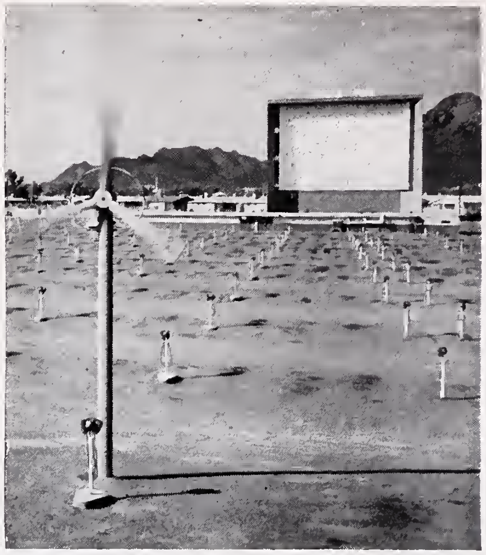
Separate box-offices will be used for the two operations. The one for the drive-in (see photograph) services two entrance lanes and is constructed of natural-finished wood. The one for the indoor theatre will be inside the lobby.

The drive-in has a picture 60x45 feet. RCA projectors are installed, equipped with the RCA "Wide-Arc" reflector lamps. The sound system is also RCA. Electrical connections provide for switching the position of the projectors.

RAMP VENTILATION

Phoenix is in dry country, but temperatures can beat out even the cost of living in exploring the higher altitudes. So early last summer Ernie Silva, manager of the Cinema Park drive-in, decided to put some powerful ventilating fans around the rear of the ramp area. They got installed in July, and within a week Mr. Silva began getting applause from his patrons. The equipment consists in "Cool Air Circulators" manufactured by ThermRetain, Inc., Pomona, Calif. The manufacturer prefers that they not be called fans. Observing this preference, Mr. Silva writes, "For our weather these machines are the nuts."

Each circulator has three steel blades of a length giving a sweep 9 feet in diameter.



One of the ventilating fans placed at the rear of the ramp area at the Cinema Park drive-in.

These are mounted on a 14-foot column of 8-inch piping, with the motor at the top. Each set of blades can whip up 70,000 cubic feet of air a minute to a velocity of 12 miles an hour. (Another model of vertical type points the blade assembly to circulate air upward, as against the ceiling of a refreshment stand to keep the air stirred.

We are advised that Mr. Silva intends to add circulators along the sides of the ramp area, having noted that patrons are wont to park near the fans. There would be five machines on each side, all blowing toward the center of the ramps. Moving the air in a V-pattern, the circulators are capable of covering about 400 feet on still nights.

New Techniques Key Tesma Trade Show

IF ANY year can produce extra-special reasons for intense industry-wide interest in theatre equipment, this is it. And the 1953 Tesma Trade Show in Chicago this fall will be bigger 'n' ever to satisfy the interest. As early as August Roy Boomer, secretary of the Theatre Equipment and Supply Manufacturers Association, reported that more than 125 booths already had been reserved.

In specific response to the new technical developments, Tesma has arranged for an open forum on 3-D, "wide-screen," and stereophonic sound, with talks by men prominently identified with the technologies involved, who will be available to answer questions.

This year's Tesma Trade Show will run concurrently with the annual convention of the Theatre Owners Association as well as with that of the Theatre Equipment Dealers Association and of Tesma.

The trade show will be staged at the Conrad Hilton Hotel, where the three conventions will be held. The exhibits will get underway on Saturday, October 31st, and continue through November 5th.

THEATRE *Refreshment* SALES

A department devoted to refreshment service

Profitable Practices Developed By Experiment and Adaptation

A thriving snack bar business has been built in its theatres by the Crescent Amusement Company of Nashville, Tenn., largely through careful experiment and study of the successful ideas of other operators in the field.

BACK OF the successful refreshment stand operations of the Crescent Amusement Company of Nashville, Tenn., owners of over 75 theatres in Tennessee, Alabama and Kentucky, is a continuing search—an endless quest to find new ways of expediting service and increasing profits. It is a search which has led Kermit C. Stengle, executive vice-president of Crescent, on travels from coast to coast to seek out means of improving this important phase of the circuit's operations.

What was learned on those trips has been put to good use in the Crescent theatres under the guidance of John L. Link, manager of the Concession Department and associated with the circuit for 23 years. While both men frankly admit that many of their practices have "been adopted from somebody else," what they have achieved in refreshment operation reflects considerable ingenuity on their part and an exceptional ability to learn from their own experience.

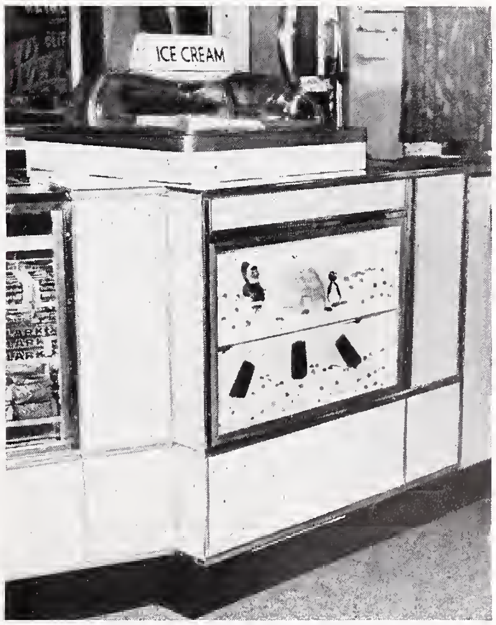
The most recent development in their quest for improved service is an experiment the circuit is now conducting with equipment. In one of their theatres they have installed for the first time an automatic ice cream dispenser (made by the Drincolator Corporation, Youngstown, Ohio) and a study is being made to compare its advantages with those of the manual units used currently in all their other theatres.

DRINK MACHINES TESTED

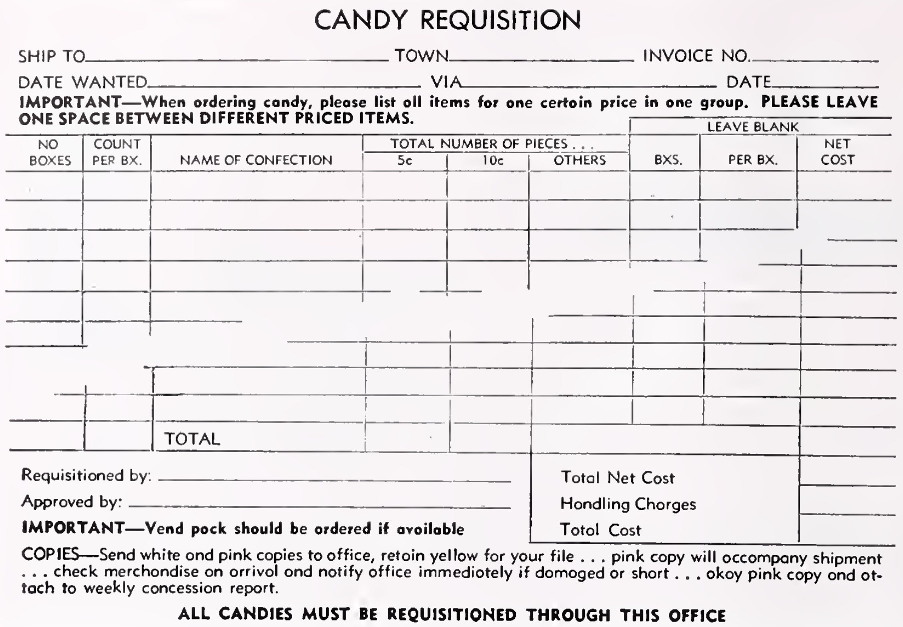
A similar test is now being made with automatic beverage dispensers manufactured by Cole Products Corporation, Chicago. These machines have been installed in seven of Crescent's theatres, both large and small suburban houses. Further use of both types of equipment will be determined after thorough study.

This quality of patient and careful examination of the available possibilities for refreshment service has dictated Crescent's policy in the past. And it has resulted in their developing the sale of snack bar merchandise into a thriving business.

In the all-important matter of locating equipment at the stand Crescent has developed a scheme which has been found to work in nearly all their theatres. It consists of placing the popcorn and warming cabinet first in relation to incoming traffic, followed by candy, ice cream, drinks and cigarettes, in that order. In some of their



Window displays in front of the ice cream unit like that shown above have been found to have a special appeal for the youngsters in Crescent theatres.



CANDY REQUISITION

SHIP TO__________ TOWN__________ INVOICE NO.__________

DATE WANTED__________ VIA__________ DATE__________

IMPORTANT—When ordering candy, please list all items for one certain price in one group. PLEASE LEAVE ONE SPACE BETWEEN DIFFERENT PRICED ITEMS.

NO BOXES	COUNT PER BX.	NAME OF CONFECTION	TOTAL NUMBER OF PIECES . . . 5c	10c	OTHERS	LEAVE BLANK BXS.	PER BX.	NET COST
		TOTAL						

Requisitioned by: __________

Approved by: __________

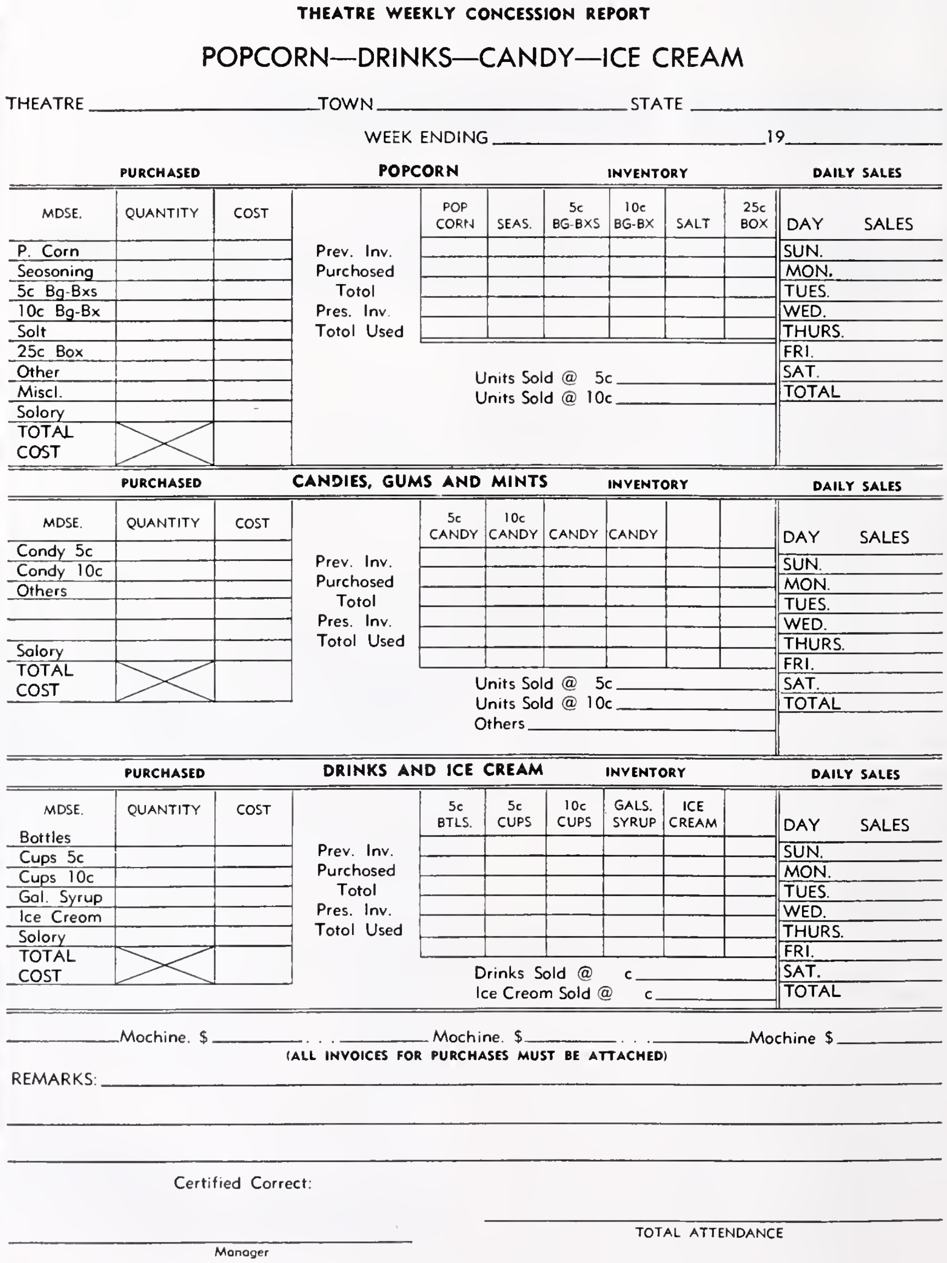
IMPORTANT—Vend pack should be ordered if available

Total Net Cost	
Handling Charges	
Total Cost	

COPIES—Send white and pink copies to office, retain yellow for your file . . . pink copy will accompany shipment . . . check merchandise on arrival and notify office immediately if damaged or short . . . okay pink copy and attach to weekly concession report.

ALL CANDIES MUST BE REQUISITIONED THROUGH THIS OFFICE

Candy requisition form used weekly by Crescent theatres. White area dividing the lines indicates part of actual form removed to save space in reproduction.



THEATRE WEEKLY CONCESSION REPORT

POPCORN—DRINKS—CANDY—ICE CREAM

THEATRE __________ TOWN __________ STATE __________

WEEK ENDING __________ 19____

PURCHASED — **POPCORN** — **INVENTORY** — **DAILY SALES**

MDSE.	QUANTITY	COST
P. Corn		
Seasoning		
5c Bg-Bxs		
10c Bg-Bx		
Salt		
25c Box		
Other		
Miscl.		
Salary		
TOTAL COST	☒	

	POP CORN	SEAS.	5c BG-BXS	10c BG-BX	SALT	25c BOX
Prev. Inv.						
Purchased						
Total						
Pres. Inv.						
Total Used						

Units Sold @ 5c __________

Units Sold @ 10c __________

DAY	SALES
SUN.	
MON.	
TUES.	
WED.	
THURS.	
FRI.	
SAT.	
TOTAL	

PURCHASED — **CANDIES, GUMS AND MINTS** — **INVENTORY** — **DAILY SALES**

MDSE.	QUANTITY	COST
Candy 5c		
Candy 10c		
Others		
Salary		
TOTAL COST	☒	

	5c CANDY	10c CANDY	CANDY	CANDY		
Prev. Inv.						
Purchased						
Total						
Pres. Inv.						
Total Used						

Units Sold @ 5c __________

Units Sold @ 10c __________

Others __________

DAY	SALES
SUN.	
MON.	
TUES.	
WED.	
THURS.	
FRI.	
SAT.	
TOTAL	

PURCHASED — **DRINKS AND ICE CREAM** — **INVENTORY** — **DAILY SALES**

MDSE.	QUANTITY	COST
Bottles		
Cups 5c		
Cups 10c		
Gal. Syrup		
Ice Cream		
Salary		
TOTAL COST	☒	

	5c BTLS.	5c CUPS	10c CUPS	GALS. SYRUP	ICE CREAM	
Prev. Inv.						
Purchased						
Total						
Pres. Inv.						
Total Used						

Drinks Sold @ c __________

Ice Cream Sold @ c __________

DAY	SALES
SUN.	
MON.	
TUES.	
WED.	
THURS.	
FRI.	
SAT.	
TOTAL	

______ Machine. $ ______ . . . ______ Machine. $ ______ . . . ______ Machine $ ______

(ALL INVOICES FOR PURCHASES MUST BE ATTACHED)

REMARKS: __________

Certified Correct:

__________ TOTAL ATTENDANCE

__________ Manager

Weekly refreshment operation report made by Crescent managers. It contains an inventory of stock as well as a record of sales and purchases. (See text.)

larger theatres they have found it profitable to install automatic drink dispensers in various spots away from the stand—on balcony levels, near stairways, etc. And at the large Tennessee theatre in Nashville, two stands are maintained—one on the main floor in the lobby and another on the mezzanine level.

At the Knickerbocker in Nashville a special problem was presented due to the fact that the theatre runs lengthwise through an entire block and it was not deemed feasible to install two separate snack bars at each entrance. So a stand was set up at one entrance and display signs placed prominently along the thoroughfare of the other inviting patrons to visit the "sweet shop." This system works out very well, Mr. Link reports.

EFFECTIVE DISPLAY MATTER

And speaking of display matter, Mr. Link, along with a good many other theatre operators, believes that some refreshment manufacturers could do a better job for the theatre field. They should keep in mind that their products are being sold "in a theatre and not in a grocery store," he points out. What he would like to have is material that is aggressively eye-catching—either through animation or ingenious lighting effects. As an example he mentions a display of this type made by the Coca-Cola Company.

Another kind of promotional display that Mr. Link has found especially effective is one devised using cut-out figures in a window showcase in front of the ice cream unit. (See photograph.) These have proved particularly attractive to the youngsters, he said.

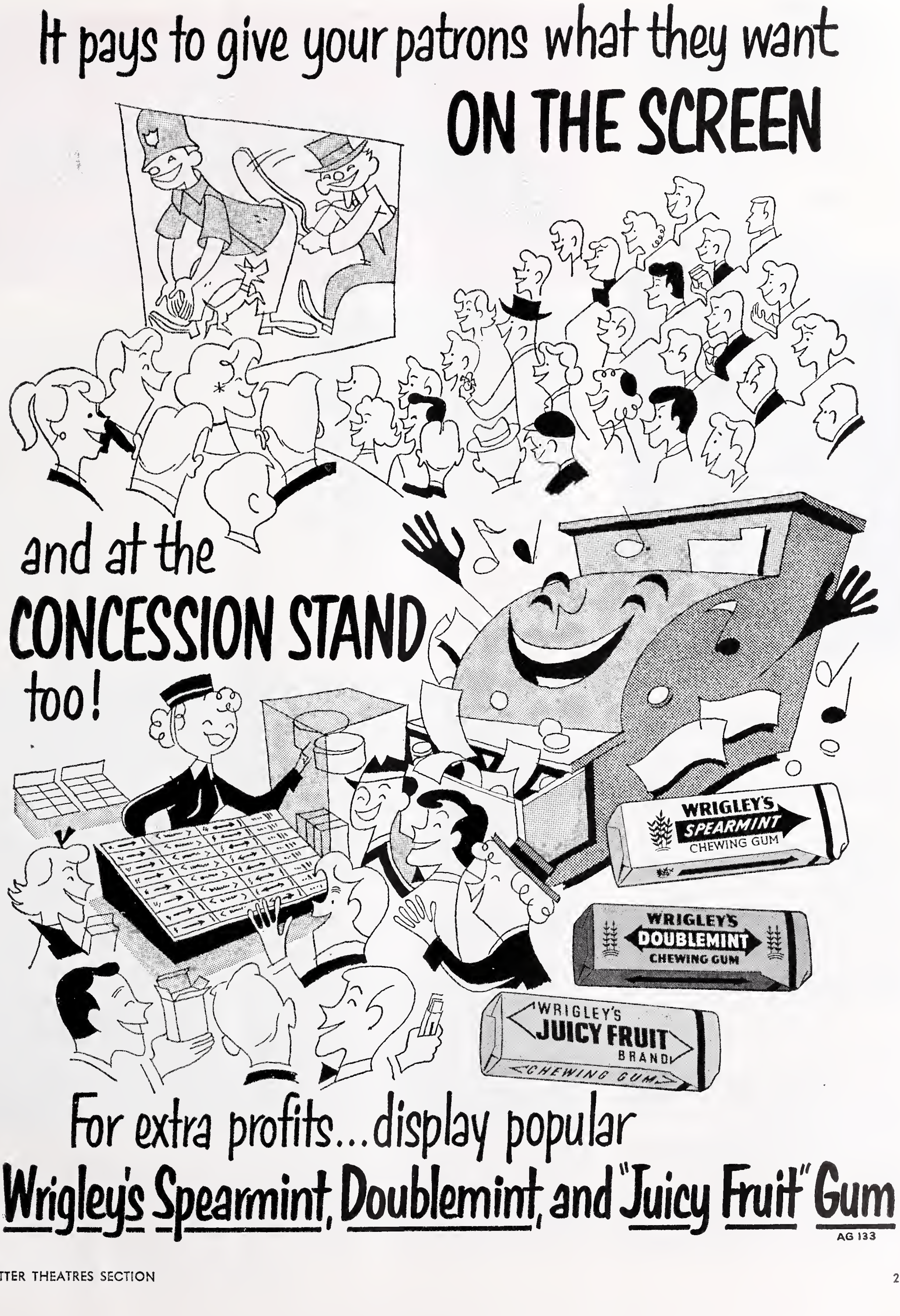
An important factor in building repeat sales, as emphasized by Mr. Link, is the use of fresh and quality merchandise. Popcorn is sold in most Crescent theatres from a combined popper and warming cabinet which has been found also to help in speeding service. These combined units are especially made for the theatres.

KEEPING CANDY FRESH

As for candy, the circuit insures that stock is kept fresh by requiring stand attendants to remove all of it from the case once each week during inventory-taking and dispose of any that is stale. Candy supplies must be ordered from the central Concession Department in Nashville weekly, which means that very little surplus is kept on hand in the theatres. The weekly inventory also provides an opportunity to change the arrangement of the candy display frequently, a device that operators say helps in increasing sales.

For ordering candy and making the

(*Continued on page* 26)


It pays to give your patrons what they want
ON THE SCREEN
and at the
CONCESSION STAND
too!
WRIGLEY'S SPEARMINT CHEWING GUM
WRIGLEY'S DOUBLEMINT CHEWING GUM
WRIGLEY'S JUICY FRUIT BRAND CHEWING GUM
For extra profits...display popular
Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum
AG 133

Fastest

profit-maker in the lobby!

THIRSTY ?
Your FAVORITE DRINKS
Hires
CHERRY
LEMON-LIME

High speed SPACARB cup dispenser serves over 2200 drinks on single syrup filling!

Star profit-performer in theaters all over America. SPACARB's high capacity and speedy, trouble-free operation prevents lost sales during rush periods. The only automatic vendor with Mix-A-Drink. It stimulates more sales. You put only 4 flavors into SPACARB, but your patrons can get 15 flavor variations out of it — straight or mixed, carbonated or non-carbonated, high or low carbonation, hot or cold. Write, wire, phone.

SPACARB, inc.
America's Oldest Manufacturer of Automatic Beverage Dispensers
General Sales Office:
270 Madison Ave., N. Y. 16 • MUrray Hill 4-2422

SEND FOR FREE BOOKLET!

SPACARB, INC., 270 Madison Ave., N. Y. 16
Please rush ☐ Free Booklet. M9
☐ Details on Nat'l. Financing Plan.
☐ I'm interested in purchasing SPACARB equipment.
☐ Arrange to have your operator call on me.
NAME
THEATER
ADDRESS
CITY & STATE

THE VENDER-VANE

News and Comment about Merchandise Sold in the Theatre

30 Refreshment Topics Set For Popcorn Meeting

THIRTY different subjects relating to theatre refreshment stand management, including popcorn, candy, ice cream, beverages, and sales at drive-in theatres, will be discussed at the forthcoming Popcorn Industries' Convention and Exhibition set for October 11th through 14th at the Conrad Hilton hotel in Chicago, according to Bert Nathan, head of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y., and theatre program chairman for the convention.

The convention is sponsored by the National Association of Popcorn Manufacturers, Chicago. "Although it is primarily a popcorn convention," Mr. Nathan said, "we are going to talk about candy, ice cream, soft drinks and drive-in operations, too. Popcorn is very important to theatres, but so are other food items, so we want to accommodate everyone by talking about all items sold at a concession stand. I invite every concession manager in the United States and Canada to attend the show and these sessions." There will be six, 2½-hour sessions, two each for three days, devoted to theatre snack bar management.

THE PROGRAM COMMITTEE

To assist in planning the programs Mr. Nathan invited the following theatre executives to serve on his committee: Van Myers, Wometco Theatres, Miami; Louise Wesson, Video Independent Theatres, Oklahoma City; Herb Hahn, United Paramount, New York; Nat Buchman, American Theatre Supply Company, Boston; Barry Allen, Premier Operating Company, Toronto, Ont.; Spiro J. Papas, Keno Family Drive-in theatre, Chicago; Harry Botwick, Florida State Theatres, Jacksonville; James Loeb, Walter Reade Theatres, Asbury Park, N. J.; Jack Farr, Farr Amusement Company, Houston, Tex.; John Flannigan and J. J. Fitzgibbons, Jr., Theatre Confections Ltd., Toronto, Ont.; Manny Frisch, Randforce Amusement Corporation, Brooklyn.

Also Sheldon Smerling, Confection Cabinet Corporation, Newark, N. J.; Harold Newman, Century Theatres, New York; Abe Bloom, Balaban & Katz Theatres, Chicago; Charles L. O'Reilly, ABC Vending Corporation, New York; Marie Frye, Tri-States Theatre Corporation, Des Moines; Lee Koken, RKO Theatres, New York; Arthur Preston, Wesmas Candy Corporation, Springfield, Mass.; Thomas Moran, Odeon Theatres, Toronto, Ont.; James Hoover, Martin Theatres, Columbus, Ga.; and Morty Marks, Jefferson Amusement Company, Beaumont, Tex.

'Hot and Cold' Switch For Frankfurter Grill

A SPECIAL new switch for its frankfurter roller grill designed to keep some of the rollers hot and in motion while others run cold has been developed by J. J. Connolly, Inc., New York.

The new switch was developed, the company explains, to enable operators to avoid waste due to too much heating during slack periods and at the same time permit the constant motion of frankfurters rolling back and forth which attracts customer attention, as well as to keep a sufficient quantity of product available for immediate sale at the refreshment counter at all times.

Surveys have proved that the rolling movement of the unit helps immensely in building up "impulse" sales, the company points out.

Cash Awards Offered In New Candy Contest

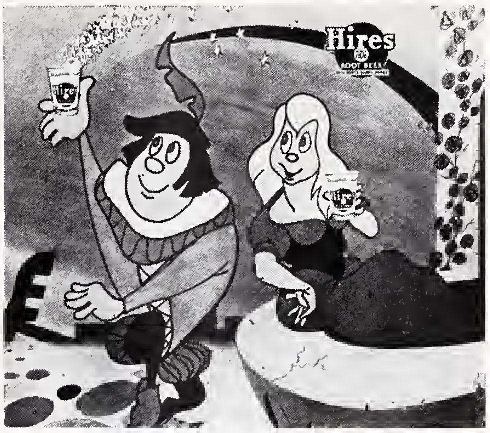
THEATRE employees will be given an opportunity to win cash prizes totaling $5,000 in a new contest sponsored by the Williamson Candy Company, Chicago, according to an announcement from James A. Dickens, vice-president and sales manager.

Awards will be given for the best statements on "How I increase sales of Oh Henry! candy." The first prize will be $1000; second, $500; and there will be 20 prizes of $50 each and in addition 100 of $25 each.

"Everyone who works for an Oh Henry! customer can send in contest entries," Mr. Dickens said. "That includes cashiers, candy counter workers, ushers, managers, operating personnel . . . everyone who has good ideas for increasing sales of the candy." Entry blanks are being packed in cases of the candy and also are distributed by company salesmen.

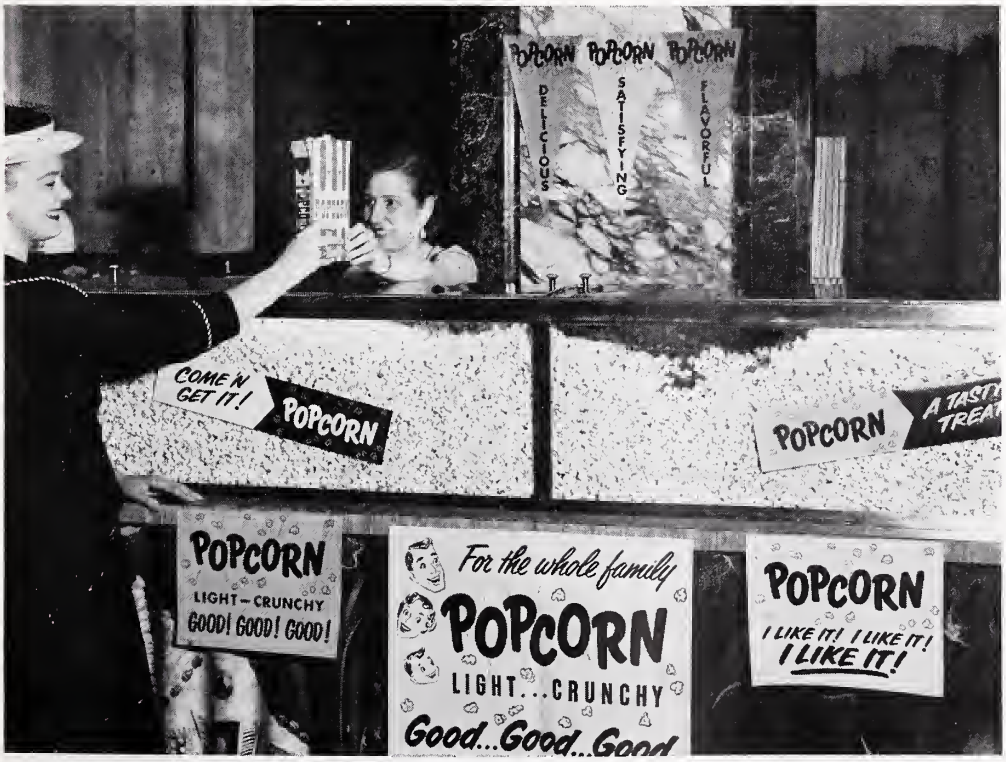
Hires' Film Trailers For Drive-In Theatres

A NEW SERIES of animated cartoon film trailers in color designed to boost the sale of refreshment products at drive-in theatres has been announced by the Charles E. Hires Company, Philadelphia.



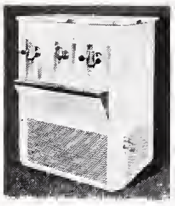
In addition to promoting Hires' root beer, the films include references to pop-

CELEBRATING THE "POPCORN CARNIVAL"



Over 7,000 theatres throughout the United States and Canada participated in the "Popcorn Carnival," conducted this past summer by the Popcorn Institute, Chicago, one of which was the Chicago theatre, Chicago, whose refreshment stand is shown decorated for the occasion above. Kits containing 14 different display pieces were supplied theatre managers for use throughout the lobby and around the box-office as well as at the snack bar. Many theatres chalked up substantial increases in popcorn sales during the event, according to Clark Rhoden, Institute chairman, who also reports that the group will launch an even larger popcorn promotional campaign this fall to run for three months beginning October 1st.

your
one
best
buy
in
popcorn
seasoning
new
Seazo
coconut oil
butterlike flavor
and color
C. F. Simonin's Sons, Inc.
Philadelphia 34, Pa.


SELL AND SERVE SOFT DRINKS FASTER
Make Bigger "Break" Profits!
with the
Sensational
Manley
ICE-O-BAR
- Serves up to 1500 cold drinks on continuous flow . . . as fast as two operators can draw them!
- Easy to install and maintain.

Write today for full details
Manley, Inc.
1920 Wyandotte St., Kansas City 8, Mo.

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 35) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York 20.

corn, candy, sandwiches and ice cream. The first trailer in the series, now available, features Romeo and Juliet cartoon characters and emphasizes the theme, "Our refreshment stand serves the best!" Running time of the film is 45 seconds.

Requests for the trailers should be directed to the company's Philadelphia office (206 South 24th Street).

•

NEW NESTLE APPOINTMENT

Albert L. Shirley

Albert L. Shirley has been appointed southern sales representative, Bulk Division of the Nestle Company, Inc., White Plains, N. Y., according to an announcement by Thomas F. Corrigan, bulk sales manager. Mr. Shirley will be associated with and assistant to A. M. Mullens. In his new assignment Mr. Shirley will be responsible for all sales of Nestle's chocolate coatings, cocoas, liquors and granules to the confectionery, ice cream, bakery and food processing industries in the south, his territory extending from the Virginia-Carolina border south to Florida and west to Texas. His headquarters will be in Atlanta.

It's pure peanut oil!
only
popsit plus!
liquid seasoning
gives corn true butterlike flavor!
THAT MEANS SALES!
C. F. Simonin's Sons Inc.
Phila. 34, Pa.

•

MILLS' SALES ASSISTANT

Joseph Caldwell, Jr., has been appointed assistant general sales manager of Mills Industries, Inc, Chicago manufacturers of automatic ice cream freezers, and soft drink dispensers.

Celebrating 40 Years Of Refreshment Vending

MARKING his 40th anniversary this year in the refreshment vending business is Jacob Beresin, president of the ABC Vending Company, New York. Today his company supplies vending machines and/or operates snack stands in 4,000 motion picture theatres throughout the country. Merchandise includes popcorn, candy, gum, and soft drinks.

It all began back in 1913 when Mr. Beresin, who was then secretary to the original Oscar Hammerstein at Philadelphia's old Metropolitan Opera House, received permission to make candy sales during the intermission. He teamed up with theatre manager Eddie Loeb to form the Berlo Vending Corporation (so dubbed for the first part of both names).

That partnership prospered and soon was selling to nine of the ten legitimate theatres in Philadelphia. Moreover, as motion pictures came into existence, the venders moved into some of the larger silent film houses. With the advent of talking pictures, however, vending machines began to replace the "hawkers." Then in 1947 Berlo was merged with the Sanitary Automatic Candy Corporation of New York to form ABC, which today has 14 wholly-owned subsidiaries plus 50% interest in two affiliates.

Although ABC services industrial plants, drive-ins and other businesses, its biggest sales by far come from theatres, which account for 60% of the total. "'Despite the decline in attendance," says Mr. Beresin, "our theatre business is doing better than ever before. With developments like 3-D we believe the future is great. We haven't reached the peak yet."

The most profitable item is popcorn, and ABC owns and operates 18 modern popping plants and 147 corn-popping machines. Soft drink sales have also been good. At the end of 1952 ABC operated over 2,100 automatic beverage machines, an increase from 1,619 in 1951 and only about 25 back in 1947. All items sold are promoted under the trademark, "Mr. Dee-Lish."

Profitable Snack Stand Practices

(*Continued from page* 22)

weekly inventory report, the circuit supplies special forms to the theatres, illustrations of which accompany this article. The candy requisition must be filled out in triplicate, two copies going to the main office and one being retained by the theatre manager. The main office returns one of the copies with the candy shipment and it must be checked, approved and attached to the concession report before it is submitted to the Nashville office.

This latter form contains a record of all purchases of popcorn, drinks, candy and ice cream and daily and weekly sales. Managers must attach all purchase invoices to this report before it is submitted to the Nashville headquarters. Both candy and popcorn are shipped to the theatres from this main office but ice cream and beverages may be purchased in the towns where the theatres are located.

Since Crescent does not like the individual theatres to keep any excessive supplies on hand, they do not have a big storage problem. Any surplus candy (and there is not likely to be much) is usually placed in the manager's office. Popcorn is stored back of the stage or screen in steel bins.

EQUIPMENT MAINTENANCE

The maintenance of refreshment equipment is also handled through the circuit's central office, where a crew is employed solely for this purpose. Theatre managers must make special equipment maintenance reports weekly.

"This report enables us to anticipate much of the trouble that may develop and to keep equipment operation at a high level," Mr. Link declares. "We feel that having this central, mobile crew is a better plan than to depend on personnel at each individual theatre."

The maintenance men follow a special scheme for the different kinds of equipment. For the drink machines, syrup pans are removed and cleaned weekly. Every 30 days the condensers are cleaned, the water tanks flushed, and the units refilled with fresh water, to which is added 150 pounds of ice before starting the machines again.

Care of the ice cream cabinets includes scraping frost from the displays each day, using plastic scrapers only. Once a week frost is scraped from the walls of the storage compartment and removed. Every 30 days the condensers are cleaned and complete defrosting is carried out of all the ice cream units.

Remodeling the Snack Bar Pays Off!

At the Miami Theatre

PROOF THAT the location and appearance of the theatre refreshment stand are vital factors in the volume of sales achieved is offered by Van Myers, concessions manager for Wometco Theatres, Miami, Fla., who reports that the per capita sales average jumped 40% at the first-run Miami theatre when the stand was relocated and redesigned.

Previously the snack bar had been placed at the rear of the lobby in a bend made by the theatre's "free-form" design. It has now been located in the front of the lobby area where it is immediately visible to patrons as they first enter the theatre. The old counter was 17 feet long; the new one is 30 feet. Lighting of the stand is by a suspended cold cathode tubing fixture augmented by several spotlights. (See photograph below.)

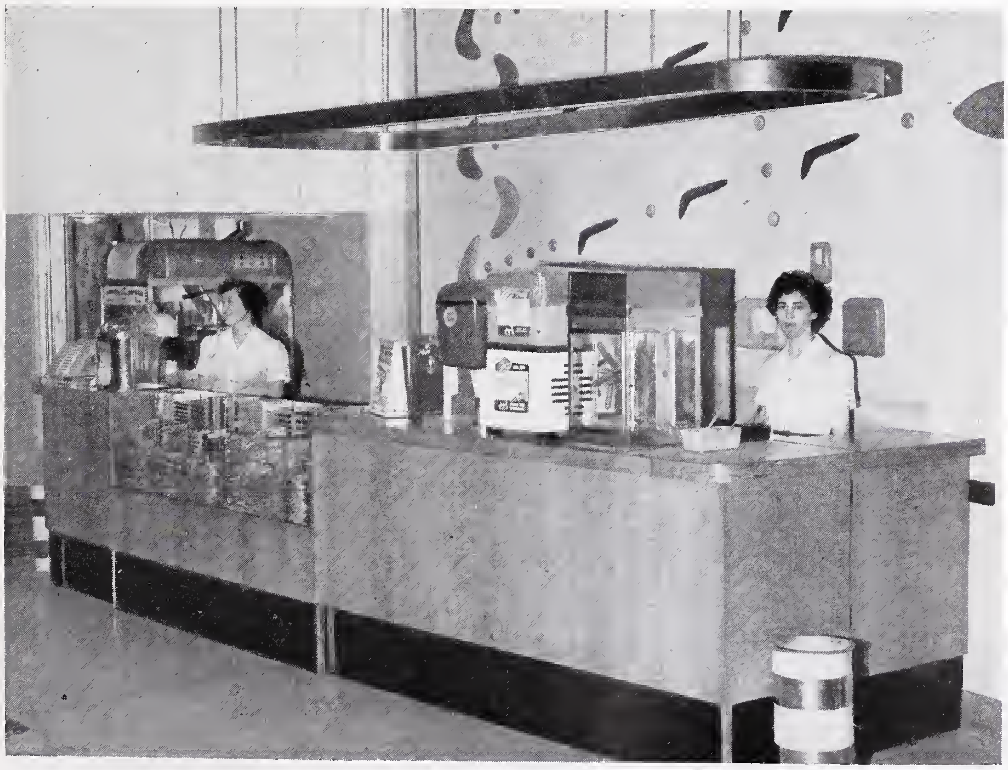
LAYOUT OF EQUIPMENT

In selecting the equipment layout, the popcorn machine was given the most prominent position, it being placed in the foreground directly facing the entrance doors. Next to it is a butter dispenser, followed by the Bon Bon ice cream unit. The candy case is next in line; it is an open, self-service display, arranged in a three-step style. Adjoining this are two drink dispensers, one for Coca Cola, the other for fresh orange juice. Both are counter models. The final piece of equipment is a frankfurter rotisserie—the most recent addition to the theatre's refreshment line. It has proved a tremendous hit with patrons of the theatre, according to Mr. Myers.

STORING MERCHANDISE

To store its refreshment merchandise the Miami has an air-conditioned room in the basement about 12x9 feet and equipped with sufficient wall shelves. A two weeks' supply of candy is kept on hand here with deliveries received once a week. The fresh orange juice sold at the stand is delivered as often as twice daily, it being a particularly popular item in this Florida theatre.

Very little maintenance of the equipment at the stand is required, according to Mr. Myers. What is necessary is attended to by the circuit's special crew—except in the case of the ice cream unit, which is serviced by the manufacturer.



The newly located and redesigned snack bar at the Miami theatre has a counter almost twice as large as the old one. The wall display behind the stand is in aqua and plum colors with chartreuse background.

At the Fitchburg Theatre

IN PLANNING the remodeling of the Fitchburg theatre in Fitchburg, Mass., (as described on Page 14) special emphasis was placed on enlarging the refreshment stand. Previous operators of the theatre had used a snack bar equipped for selling candy only. The new one was expanded to permit handling of a larger variety of merchandise including popcorn, nuts, frankfurters and ice cream. In addition an automatic drink dispenser was placed to one side of the stand. (See photograph on page 15.)

That patrons of the snack bar are pleased at being offered these additional foods is evidenced in the excellent business the stand has been doing. Results during the first two weeks alone far exceeded the management's expectations—and are continuing to do so.

One of the most popular of the new items is frankfurters. The machine used to prepare them is an ABC rotisserie which cooks them electrically on skewers.

Popcorn is also proving popular with patrons of the Fitchburg. Both a popping machine and a warming unit were installed, the former a Manley "Aristocrat," the latter an ABC. Buttered popcorn is also sold, the equipment used being a Superdisplay butter dispenser. The beverage machine is an ABC, serving four flavors—root beer, Coca Cola, orange and lemon-lime. Ice cream is sold from an ABC machine at the left end of the counter.

"Free" Coupons Boost Buttered Corn Sales

To boost sales of buttered popcorn in its theatres throughout Florida, the Florida State Theatres circuit, with headquarters in Jacksonville, recently launched a week-long campaign using special coupons "worth 5c" which were distributed to patrons at the box-office by the cashier as they purchased tickets. When patrons presented the coupon to the refreshment stand attendant, they were given a 25c-box of buttered corn for 20c or a 20c-box for 15c.

The stunt was originated and successfully employed by George Shepard of the Minnesota Amusement Company, Minneapolis, in whose theatres sales tripled during the first week it was tried.

Theatres and the New Techniques

(CONTINUED FROM PAGE 13)

some instances to make full use of the broadened field of action.

This being the case, and furthermore since it is the application of "wide-screen" technique which most immediately involves the physical scheme and conditions of auditoriums, this discussion of the theatre in relation to the new techniques is predominantly occupied with installations for the expanded screen image. So that our efforts to deal with the problems presented especially by existing theatres may have as practical application as possible generally, it is necessary to deal first with the essential nature of "wide-screen," with the principles which influence methods of its usage.

Wide camera angles, larger screens and new picture shapes are all part of one development as evidenced in the anamorphic, triple-camera and single wide-angle lens systems now being tried. Problems of light and film grain and the suitability to the various types of motion picture theatres are inherent in the systems being put into use.

PANORAMIC SYSTEMS

The triple-camera system does not present problems of light and film grain because it uses three widths of 35mm film, thereby limiting the degree of grain magnification, and employs three lamps to light the screen. This method incurs relatively high production and exhibition costs. The exhibition costs are mostly affected by the need for three separate projection rooms and three sets of projection equipment, along with increased manpower, and the elimination of a considerable portion of the auditorium seating.

The space taken up by the projection rooms, and the restrictions placed upon viewing angles and seating depth, advises a very high admission price for the remaining useful seating. This implies some limitation of story material to the more spectacular variety, and exhibition of it under a reserved seat policy. The difficulty of matching the detail and lighting of the three picture panels, and distortions found in the extreme end curvatures of the screen, have been acceptable because of the fast-moving and spectacular scenes being used. A serious objection could arise, however, with slower-moving and more intimate cinematography of average screen story telling.

The anamorphic lens systems also provide a "panoramic" view. The anamorphic lens so far has only been adapted to use of a single width of 35mm film, and a single light source. Under these conditions, a picture greater than approximately 38 feet begins to suffer from insufficient light and too much grain magnification. Grain is visible to a greater extent from the front half of the auditorium, which contains an important portion of the total seating.

Both the triple-camera and the anamorphic systems can include a camera angle of better than 100 degrees. Heretofore the widest camera angle used in motion pictures has been 47 degrees (25mm lens). More recently a lens (18.5 mm) giving a camera angle of about 63 degrees has come into use. (*See Figure 1 charting various camera angles of the past and present in motion picture production.*) The dramatic increase in screen sizes being accepted will increase the use of the wider angle camera lenses.

Films that were produced prior to 1953 were made with the narrower camera angle lenses, with many close-up shots. These films are now being projected on some very large screens, and in these screenings the close-up is grossly exaggerated. Larger screens and wider camera angles will probably have the effect of restoring the close-up to its original proportions, with the added screen area used for environmental coverage (context).

ANAMORPHIC METHODS

The anamorphic lens is a supplementary lens placed in front of a regular camera lens to increase the lateral angle—that is, the amount of area horizontally taken in, which is compressed—distorted—into a relatively narrow film frame; and in projection an expanding lens is similarly placed in front of a regular objective lens.

As applied, at least in the CinemaScope system, the anamorphic technique does not produce geometric distortions at the extreme sides of the picture because the screen curvatures recommended are slight compared to the curvature used with the triple-projector system. The prescribed curvature is one calculated to equalize reflection among the various sections of the auditorium, and to allow practically uniform focus of the image. The formula makes the projection distance to the center of the screen equal to the throw at the sides of the picture.

Such a slight curvature of course does not even begin to give the "engulfing" effect produced in some degree by the deeper screen curvature of Cinerama's triple-projector system. Some persons of the industry who have seen Cinerama take audiences for rides—no pun intended—have been inclined to think of "wide-screen" generally as an "audience-participation" device. If that is what it primarily is, then the screen should effectively engulf the audience. Actually, Cinerama has not yet achieved this as fully as it might; for it to do so would require a picture of at least 120 feet in width. Much less places the major portion of the audience completely outside and beyond the area ap-

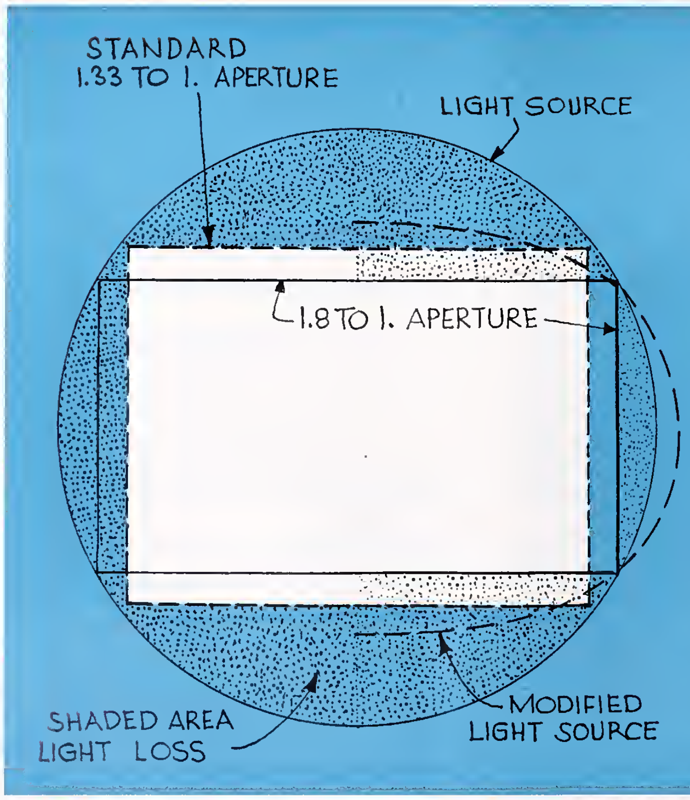
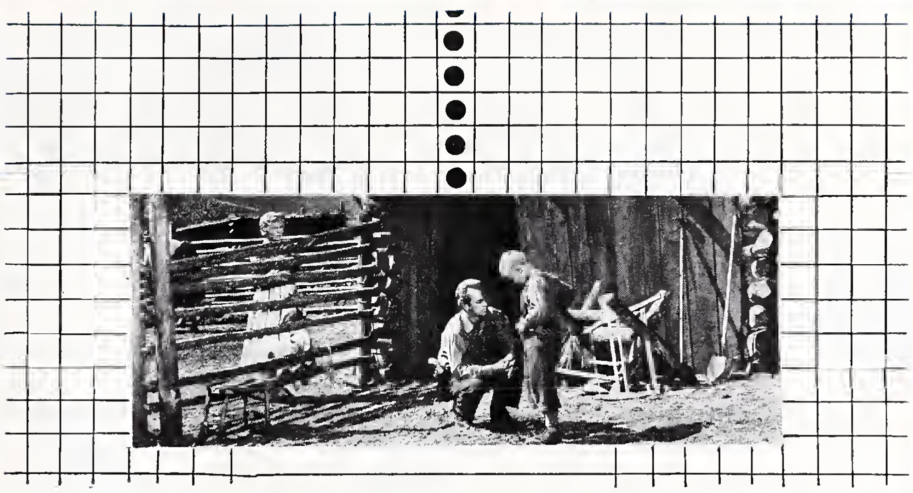


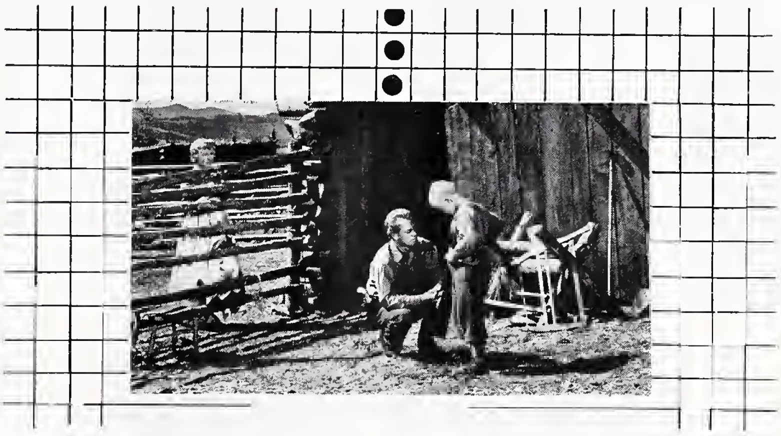
FIGURE 3—This diagram describes the relationship of the light source and the open aperture in the projector. The light source is essentially round. The shaded areas show the amount of the light source that is wasted by the 1.33 standard ratio (in white area) and by a 1.8-to-1 aperture. The greater the relative width of the aperture, the greater the light loss. The dotted ellipsoidal line shows the approximate shape that might be employed in the design of a light source optical system for more efficient focusing of light to "wide-screen" apertures (see text). The aperture dimensions prescribed for the CinemaScope print (anamorphic system) approximates those of the 1.33-to-1 standard and do not increase the amount of wasted light.

parently enclosed by the picture, and for them the intended illusion diminishes as viewing positions recede from the screen.

The aspect ratio, or picture proportions, chosen for the CinemaScope anamorphic system is approximately 2.55-to-1. It could be less horizontal, of course, since the rate of compression and expansion is controllable in the lens design. To theatres where the available screen height is limited while the available width is not, more than a 2.55-to-1 ratio is suitable. On the other hand, a limitation in available screen width, which is more common, can impose severe restrictions on the height of the picture.



PICTURE HEIGHT COMPARED WITH VISUAL RANGE: In these demonstrations a scene from a motion picture (Paramount's "Shane") is superimposed upon a grid representing in a general way the field of average active vision of a spectator seated in an average theatre a little farther from the screen than halfway back (approximate center of gravity of the seating plan). The grid is accurate in its representation of the area above the picture which average active vision from that position includes. The picture above has an aspect ratio of 2.6-to-1; that below proportions of 1.8-to-1. The dots above the picture in each case provide a measurement of this upper area according to actual scale. From positions in about the first eight rows (average seating plan) material at the sides of the wider picture would not be focally detailed from such a position without turning the head, but they come more and more into view as the seating position moves back, while at the same time the view also acquires greater and greater vertical range. Picture sizing according to auditorium conditions should avoid for as many patrons as possible an effect of a picture "lopped off" at the top. Some scenes are of course better suited to elongation than others; in fact, the more directors could size and shape the areas of action according to the material, the more effective they would regard their efforts.



SIGHT AND SCREEN ASPECTS

A survey is now being made by the Society of Motion Picture and Television Engineers to determine the limitations vertically and horizontally for screen dimensions in theatres throughout the United States. It will also be necessary to obtain such information on motion picture theatres throughout the world before the most practicable aspect ratio can be ascertained.

The question can also be examined, however, from the point of view of normal, habitual human vision. Figure 2 is a chart describing the human field of vision, in both the anchored range of two-eye vision, and the extension which one eye can see that the other cannot. This chart, based on established findings of ocular science, gives the *total field of view of human vision an aspect ratio of* 1.5-*to*-1. Why, then, are we talking about all these other aspect ratios for the motion picture—1.66, 1.75, 1.85, 2.00, 2.55, etc., etc.?

Larger aspect ratios than the range of the anchored, or static, field of vision are suggested by the pattern which the field assumes in active sight. This factor takes into account the occasions when the head and eyes *follow movement* in the field. Unless a person is concentrating on one point, he feels as though he is seeing a field *greater* than the anchored field described in *Figure* 2. At times the total *apparent* field will be *more horizontal.* But at other times it will be *more vertical!* And sometimes it will be more or less the shape of *Figure* 2, but expanded in all directions. In each case the field is dictated by the position of the points of interest in the field of view.

The apparent field of view is expanded in any, or all, directions *for any given instant* only if the attention-attracting points appear no more than about one second apart. This observation is the clue to the expression of *time and space* in cinematographic interpretation. It is fairly well established that there are more reasons for horizontal motion in the visual field than there is occasion for vertical motion, but there are no conclusive data that the writer knows about which would fix the relative amount of this motion. Since the instances when the attention-attracting points of interest are spaced more than one second apart are a sizable percentage of our total visual experiences, these instances should have strong bearing on the question of aspect ratio, of just how much wider than high the projected picture ought to be in order to accord best with natural visual functions.

The aspect ratio selection should also provide a shape which will not preclude dynamic picture composition, a factor which is apart from considerations of the natural visual field experience. Cinematographically, a square shape is very useful. Is much emphasis being placed on a shape which will have novelty value? In the long run, the shape should provide enough screen area *in all directions* to allow greatest flexibility for cinematographic expression.

Actually, a screen that is wide to an exaggerated degree comes close to imitating the stifling pattern of the proscenium opening of a stage theatre, with its drapery closing off the upper reaches. There are many old motion picture theatres where large overhanging balconies seriously limit vision vertically. Many of these are first-run theatres; they are, however in a minority and therefore cannot determine standards for exhibition generally.

These practical considerations of application are analyzed in *Table* 1, which gives picture sizes for various aspect ratios with widths from 25 to 47 feet. It is to be

(*Continued on page* 45)

The Drive-in . .

★ A regular department devoted to the design, equipment and operation of outdoor theatres.

Promoting Safety at a Drive-In

Seventeenth of a Series on GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.

THE MATTER of promoting safety at a drive-in theatre is an important factor and one that many operators disregard. Actually safety should be uppermost even in the embryo stages—before actual construction. Because hundreds of drive-ins are so badly conceived relative to this matter, is it any wonder many states have placed restrictions and regulations into effect for future construction? It goes without saying that if every drive-in theatre were properly planned in the blueprint stages to handle traffic off and onto the main highways, in addition to efficiency inside the premises, the defect would not be spotlighted by law enforcement agencies and there would be no necessity for them to inject themselves into this phase of theatre operation.

However, there are always those who are so commercially minded, they lose all sight of the importance of safety even if it does not interfere with their making a buck. At Ledgewood we have what we consider one of the most ideal safety layouts in the country. This fact is brought to the attention of our patrons periodically through a special trailer announcement on the screen. (*Friends, you are visiting one of the safest drive-ins in the country. All one-way traffic movement. No traffic snarls. Observe directions for the safety of everyone in this theatre. Drive carefully.*)

You will notice from the sketch accompanying this article that every drive is planned with this thought in mind. It is not required that the motorist cross at right angles—back up or make a left turn into on-coming traffic from the right at the exit drive.

To further complement this efficient safety layout, we also have a police officer stationed at the exit drive to slow down or stop westbound traffic in order to permit theatre motorists to enter into the highway safely at the break of the show. Before the break this same officer is directing traffic on the inside, making sure there are no "hot rod" drivers about and overseeing the general conduct of the public.

PATRON APPRECIATION

Some operators may construe this as a very strict policy of operation. On the contrary, the vast majority of patrons is quite conscious that the management is on the ball and respects his business as such. It works wonders when you are going all out for 100%, complete family trade. It is most important, however, to let the patron know what the policy is and why certain traffic and safety regulations are enforced. This can be done either by means of microphone announcements or special trailer copy on the screen like the one described.

While in Ledgewood we have four officers on the staff appointed by the Township Committee, I know of many drive-ins who do not have as many as one officer in evidence. This, in my opinion, is really asking for it! Through careful analysis, if one would take the trouble to survey such situations, one would find an undesirable clientele that would discourage further patronage by a person who came to enjoy rather than to annoy.

In many drive-ins, further, the complete lack of efficient traffic directions, especially at the break of the show, is a disgrace, and reflects poor management. I recently attended a drive-in where at the break it took 25 minutes for 400 cars to get out of the theatre. At the end of the ramps on the exit drive there was not one person —not even the manager—directing cars out of the theatre. This caused a jam-up of cars in the drive, scratched fenders, cussing patrons, and a few arguments between patrons who actually got out of their cars to argue and further retard the exiting of cars that were waiting for those involved in the controversy to iron out their difficulties. My most important observation is that this theatre could park well over 700 cars; it was a beautiful night, and there was a big picture showing. The apparent lack of a fair system of exiting the motorist from the theatre was the reason I knew the theatre was not enjoying near-capacity business.

In short, the importance of an efficient system for directing cars both *into* and *out* of the theatre—and *parking* them once they are inside—cannot be overemphasized. For a thorough discussion of the successful schemes we use at the Ledgewood theatre refer to the twelfth installment of this series (March 1953).

In addition, the system of handling high-bodied trucks should be taken into consideration. We reserve six speaker spaces on the last ramp up until the last minute possible if we are enjoying capacity business. If after the theatre is filled a patron arrives in a truck, we offer the accommodation of suggesting he leave his truck in the employees' parking lot and occupy the seating facilities located in front of the main building. As soon as a space is available on the back ramp the driver is advised.

PLAYGROUND SUPERVISION

It can be found through observation that many playgrounds installed in hundreds of drive-ins during the past three years are lacking seriously in proper supervision. These expensive installations in some cases are also deteriorating rapidly because of lack of proper maintenance.

During the first wave of enthusiasm that caused them to install playground equipment to attract early patronage, many owners lost sight of the fact that such installations to be successful require additional attendants to supervise and direct.

After it became obvious that the cost of supervision or actual policing was an important expenditure, the owner in many instances lost interest in his new baby. The consequence was that the public en masse took over the playground to the extent that hard feelings developed between management and patron. It all came about through two factors.

First, due to the lack of proper supervision, the patron arriving early with his children would attend the playground area only to find his youngsters being pushed aside by some other, more aggressive youngsters. This brought about heated argument between parents, thereby defeating the whole purpose of installing this expensive equipment. The parent's natural impulse was that it was no longer advisable to be an early arrival, even to satisfy his children. To thousands of parents a non-supervised playground area in a drive-in theatre is a "Frankenstein."

Secondly, because of their neglect of hiring attendants to police the playground area, many owners today are rapidly watching their investment go down the drain. Wholesale destruction through breakage by an undesirable element can only be expected if the young patron sees no one in authority to conduct his play activity. For this reason a drive-in operator's playground has become in some cases a serious hazard. Further delay in repairing the equipment will not only cause the patron to lose interest in the playground but, more seriously, to lose interest in the drive-in itself.

An operator contemplating conducting a playground inside his drive-in should be aware of the following:

1. What is the liability?
2. It must be supervised by adults.
3. The person or persons supervising the area should have a complete understanding

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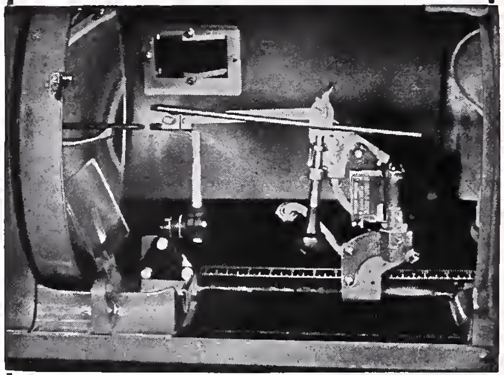

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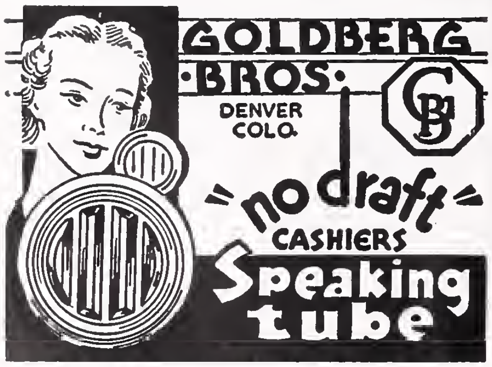

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of human psychology—understand the difference between tolerance and firmness.

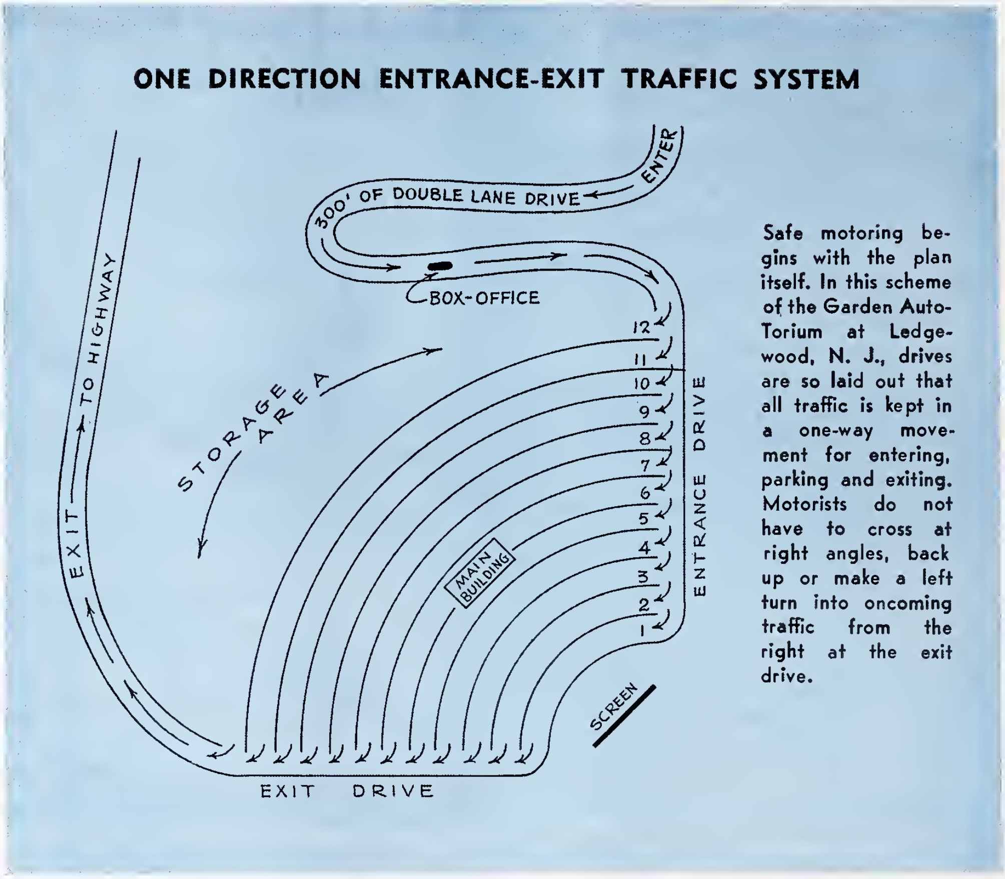
4. The equipment must be inspected daily for broken parts and repaired immediately.

5. The equipment should never be allowed to appear in a run-down condition for want of a paint job.

6. Equipment must be washed with detergent where children put their sticky hands.

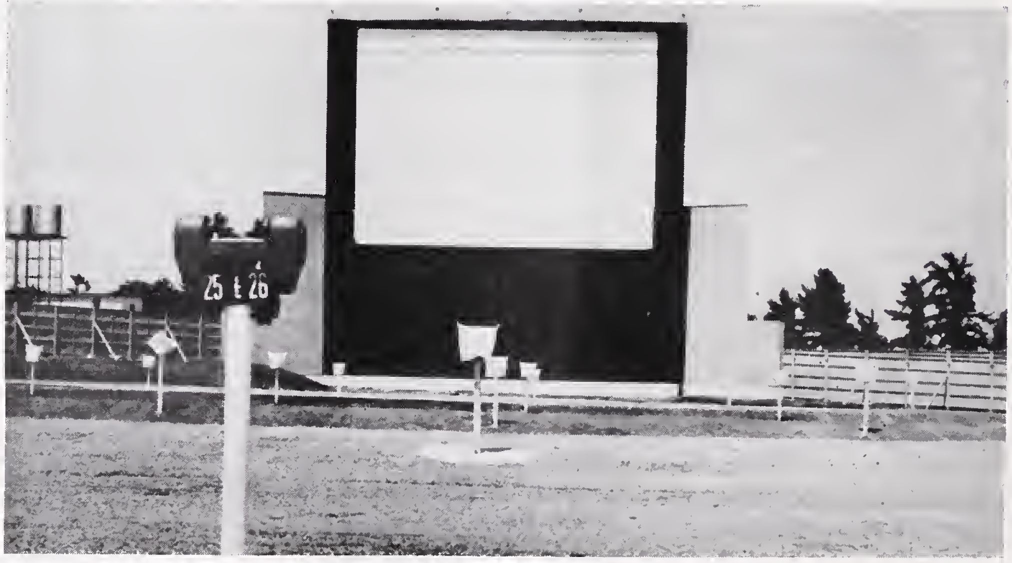
7. Children and adults should not be permitted to play on equipment after dark.

8. The same policy of good management should prevail as that found at a well-operated amusement park.



Safe motoring begins with the plan itself. In this scheme of the Garden Auto-Torium at Ledgewood, N. J., drives are so laid out that all traffic is kept in a one-way movement for entering, parking and exiting. Motorists do not have to cross at right angles, back up or make a left turn into oncoming traffic from the right at the exit drive.

DRIVE-IN TIES UP TRAFFIC IN AFRICA



The novelty of drive-in film performances in South Africa caused traffic jams on the Pretoria road three miles from Johannesburg after the opening of the new 640-car theatre there, pictured above. To relieve the congestion and take care of overflow patrons and just plain sightseers, Max Jude, director of Drive-in Theatres (Pty.), Ltd., rented a large piece of land off the road and opposite the theatre, from which persons unable to get inside are allowed to watch the show free of charge. Equipment for the new theatre was installed by the South African branch of the Westrex Company, East, and includes Westrex in-car speakers and sound equipment, Century projectors, and Ashcraft lamps, operating at 100 amperes. The theatre's screen is 50 feet wide.

about Products . .

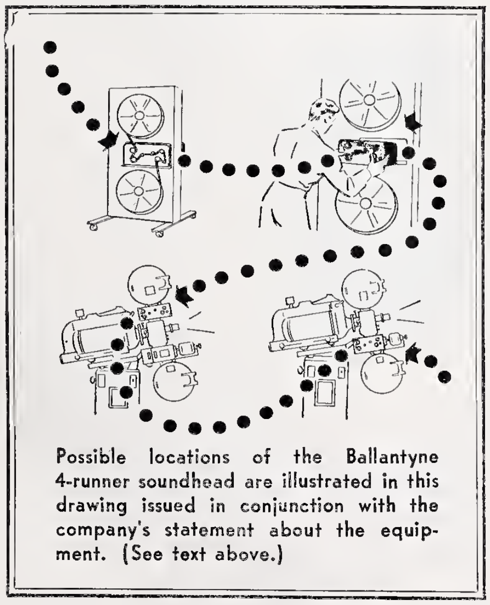
★ news and views of the market and its sources of supply

Ballantyne 4-Runner Soundhead Explained

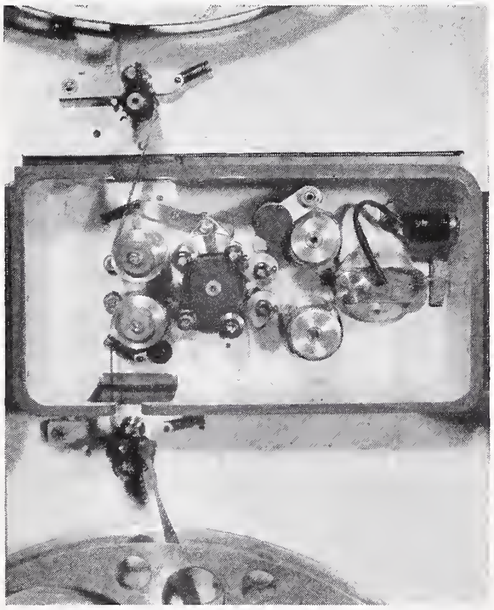
EDWARD J. NELSON and Ilo M. Brown, engineers of the Ballantyne Company, Omaha, co-developers of the new convertible 4-runner soundhead, have clarified some of the details concerning the new stereophonic sound equipment. Mr. Nelson explains that the new soundhead is designed for the operation of three, four or even five or more tracks and will mount in three generally accepted positions for stereophonic sound: (1) in a console as a three-track magnetic reproducer; (2) as a button-on unit mounted above the projector for CinemaScope reproduction; or (3) in the normal soundhead position mounted below the projector.

"The only extra equipment an exhibitor has to buy in converting from three-track to four-track sound is one more soundhead for his other projector, one pre-amplifier, one power amplifier and four-track magnetic pickups," he said. "These are relatively small items, especially when you compare the cost with any other method of converting.

"I think another very favorable aspect is the ease of this conversion. Our chief engineer Mr. Brown has designed plug-in type amplifier and pre-amplifiers which make the three-four track change just as simple as plugging in a light socket. The soundhead is attached to the rack by two wing nuts and you just lift it out. The button-on part is very similar."



Possible locations of the Ballantyne 4-runner soundhead are illustrated in this drawing issued in conjunction with the company's statement about the equipment. (See text above.)



Close-up of the Ballantyne 4-runner soundhead mechanism, which the company states can be adapted to any standard make projector.

Standard parts have been used throughout, the statement adds, "so that there is no need to worry about off-size merchandise." Mr. Nelson said that if the producing companies decide on five, six or seven tracks, the 4-runner head will allow those conversions also.

The manufacturer points out that the 4-runner soundhead will be produced for use with any standard make projector. Suitable brackets and adapters are being made for that purpose. J. Robert Hoff, executive vice-president, said that exhibitors who have purchased the entire Ballantyne package will receive 4-runners as part of their package at the price originally quoted.

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NEW LITERATURE

Changeable Copy Displays: A new catalog on changeable copy displays has been issued by Wagner Sign Service, Inc., Chicago, manufacturers of attraction panels and letters, and a free copy can be secured by writing the company at 218 South Hoyne Avenue.

New Wood Frame for Wide-Screen Projection

A NEW screen frame designed for use in wide-screen projection has been announced by the Hollywood Curvascope Frame Company, Minneapolis. The company was formed by S. M. Grengs, an exhibitor in the Minneapolis area for 25 years.

Called "Curvascope," the frame is constructed of No. 1 dimensional lumber and laminated plywoods. All connections are made with steel plates and bolts. Light in weight, it is assembled in three sections, so that erection can be easily handled by two men. It can be erected in less than 2½ hours in any theatre to fit any size screen, the manufacturer asserts.

The frame can be built to any radius and degree of tilt, but each frame is so constructed that in a matter of minutes, at no extra cost, the radius can be changed from 80 feet to 120 feet, while the tilt can be changed from perpendicular to 8°. This, the manufacturer points out, enables an exhibitor to make corrections simply, inexpensively and quickly if he should later determine that the radius or tilt specified is not the most desirable.

Strong "135" Lamp with Aperture Heat Control

PRODUCTION of the Strong-135 projection lamp has been started by Strong Electric Corporation, Toledo. The new lamp, introduced in the Strong line to supply an increased volume of screen light as required by wide-screen and 3-D projection, is designed for use of the new 10mm "National-Hitex" positive carbon, and is equipped for control of heat at the aperture.

Heat control is by means of an "Infra-Ban Beam-Cooler" which deflects light in the infra-red area of the spectrum away from the aperture and back into the lamphouse, from which heat is withdrawn by a mechanically induced air flow up through the stack.

The design further provides for automatic maintenance of the positive arc crater at the proper focal point of the reflector. The means of accomplishing this is the "Strong Lightronic" crater-positioning system. Each carbon is advanced by a separate motor, the speed of which is governed by a "Bi-Metal Lightronic" tube. The new lamp also includes provisions for the direction of a stream of air above the arc to stabilize its burning and to prevent the deposit of soot on the reflector.

Construction is of unit type to permit easy removal of component parts for servicing and also for adaptation of the lamp to later developments in carbons and lamp technique. Literature is available from the manufacturer (1 City Park Avenue).

"Button-On" Soundhead Announced by RCA

A NEW "button-on" type soundhead for use in reproducing multiple track magnetic sound from a single 35mm film has been announced by RCA. The new head was used in connection with a special demonstration of the CinemaScope sound track system on picture film held last month at the RCA Exhibition Hall in New York.

The soundhead is designed to be adopted to any projector without interfering with showings of standard film, the company points out. It employs a "soft-loop" system for high-fidelity reproduction accomplished by compensating for such irregularities as bad splices and other causes, it is explained.

Wide Angle Lens for Ballantyne "Package"

A NEW LENS of short focal length for wide angle projection, manufactured by the General Corporation of Chicago, has been announced for its "all-system package" of theatre equipment by the Ballantyne Company, Omaha. The lens will be made in focal lengths from 2 to 4 inches inclusive in ¼-inch steps, with a speed of *f*/1.9.

In describing the new lens, J. Robert Hoff, executive vice-president of Ballantyne, points out that all air to glass surfaces have been coated with a hard and durable magnesium flouride coating which "greatly increases the amount of light passing through the lens, as well as enhancing the contrast factor of the image." He adds that a new cement is used on all cemented surfaces which will "withstand the high temperature to which a projection lens is subjected in modern high amperage projectors."

All internal surfaces of the lens are sealed with a high temperature compound in order that oil and mixture can be permanently kept out of the inside of the mount; consequently, Mr. Hoff points out, "it should never be necessary for any surfaces except those outside (front and back) ever to require cleaning." The mounts, or lens barrels, are made of aluminum, anodized black so they will dissipate heat as rapidly as possible away from the glass elements. The inside of the mounts, the edges and bevels of all the lenses, are treated in order to keep internal flare to an absolute minimum, which, it is explained, increases resolution and contrast.

DESIGN OF THE ADAPTER

Special attention has been paid to the engineering and design of the adapters, Mr. Hoff pointed out, adding that the lens is for all standard projectors. "We made a complete study of each projector now in general use in order to see what the problems were of interference in the projector heads for allowing the wide angle projection beam to get through to the screen without vignetting. Also, to see how the adapters would have to be made so they would not vignet the light; and at the same time that they would fit into the confining spaces of the machine."

The result is an adapter, he added, which "first, will not vignet either the light or the picture; and second, one that is scored and treated on the inside so that no stray light can be projected onto the screen and destroy the definition."

In some theatre installations mechanical changes must be made on the projector heads and the front protruding shafts in order to use the adapters, according to Mr. Hoff. Requirements will be different depending on the focal length of the lenses being used. Prints will be supplied by the company showing the mechanical alterations required, once the focal length of the lens to be used is ascertained.

Motiograph Stereophonic Sound in 10 Systems

STEREOPHONIC sound systems designed to accommodate the requirements of theatres of all sizes have been announced by Motiograph, Inc., Chicago. The company furnishes three 20-, 35- or 70-watt power amplifiers and three Altec-Lansing loud speaker systems ranging from those having three high and three low frequency units to those having as many as 12 high and 18 low frequency units. Systems are available with one or two separate magnetic reproducers and one or two three-channel preamplifiers as desired.

The Motiograph systems described above will reproduce three magnetic sound tracks from a separate sound film. In addition the company can furnish a "button-on" or "penthouse" reproducer for the four-track recording of the CinemaScope method. Such reproducers, it is pointed out, can also be purchased as a substitute for the separate magnetic reproducers.

Prices of the 10 Motiograph stereophonic systems range upward from $4,925 for an 800-seat system with either one separate magnetic reproducer or two "penthouse" reproducers. Systems that will reproduce both types of recordings range from $7,500.

By the end of September Motiograph expects to have completed delivery of over 100 stereophonic sound systems with one or two separate magnetic reproducers. These installations and those made by the Altec Service Corporation and other equipment companies will bring the total to over 600 theatres so equipped.

New Lamp Rectifiers For 12-Phase Operation

SELENIUM arc lamp rectifiers designed for continuous, 12-phase operation have been marketed by the McColpin-Christie Corporation, Los Angeles. Units are available for arcs from 1 k.w. up to and including condenser lamp trims. Designated the "C and C" type, the units have "dual output ranges" with a switch provided for changing from operation at a low output to a high range when d.c. requirements increase. A special transformer is designed to provide lower "striking current" to save wear on carbons and mirrors.

When two lamps operate alternately,

(*Continued on page* 37)

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	52
2—American Seating Co. Auditorium seating. NTS and direct.	3
3—Artkraft Strauss Sign Corp. Metal frames for large and curved projection screens. Direct.	47
4—Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	16–17
5—Ballantyne Co., The 4-Runner soundhead. Dealers 1, 3, 8, 10, 18, 19, 20, 34, 36, 42, 57, 67, 72, 74, 77, 88, 90, 101, 106, 109, 112, 119, 125, 129.	4–5
6—Bausch & Lomb Optical Co. Projection lenses. Direct, branches and dealers in all major cities.	8
7—Carbons, Inc. Projection carbons. Franchise dealers.	39
8—Coca-Cola Co., The Soft drinks (8A), beverage dispensers (8B). Branches in principal cities.	2nd Cover
9—Drive-In Theatre Plan Service Drive-in planning service.	31
10—F & Y Building Service, The Architectural design and building service.	47
11—Goldberg Bros. Projection room tables and cabinets (11A), film reels (11B), box office speaking tubes (11C). Unaffiliated dealers and direct.	20, 32, 50
12—GoldE Mfg. Co. Ticket boxes. All dealers	47
13—Griggs Equipment Co. Auditorium seating. Direct.	50
14—Hertner Electric Co., The Motor-generators. NTS.	44
15—Heyer-Shultz, Inc. Metal projection arc reflectors. Dealers marked * and NTS.	40
16—Heywood-Wakefield Co. Auditorium seating. Dealers 8, 10, 23, 31, 54, 98, 101, 125 and branches.	3rd Cover
17—Hollywood Film Co. 3-D film reels (17A), film rewinders (17B), film cases (17C). Direct.	19
18—International Projector Corp. Stereophonic sound. NTS.	4th Cover
19—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	51
20—LaVezzi Machine Works Projector parts. All dealers.	51
21—Manko Fabrics Co., Inc. Leatherete covers for auditorium chairs. Direct.	47
22—Manley, Inc. Soda fountains. Offices in principal cities.	25
23—Marsh Wall Products, Inc. Decorative wall paneling. Direct.	19
24—Motiograph, Inc. 3-D interlocks (24A), stereophonic sound system (24B), motor-generators (24C), 25-inch magazines (24D). Dealers 8, 10, 12, 23, 26, 29, 31, 33, 35, 39, 41, 49, 52, 55, 57, 61, 62, 65, 67, 72, 82, 88, 97, 101, 105, 111, 114, 119, 125, 126, 128.	9
25—National Carbon Co., Inc. Projection carbons. All dealers.	43
26—National Super Service Co., Inc. Vacuum cleaners. All dealers.	49
27—National Theatre Supply Distributors.	37, 41
28—Payne Products Co. Carbon savers. Dealers 11, 17, 22, 37, 41, 55, 56, 66, 79, 105, 110, 112, 115, 119, 126 and NTS Albany, N. Y., Memphis and Denver.	32
29—Poblocki & Sons Portable debris cart (29A), portable snack bar (29B), traffic control signs (29C), box offices (29D), poster cases (29E), attraction signs ((29F), marquees (29G), theatre fronts (29H). NTS and direct.	49
30—Projection Optics Co., Inc. Projection lenses. Distributor: Raytone Screen Corp.	31
31—Raytone Screen Corp. Wide screen frames. Direct.	40
32—RCA Service Co. Projection and sound equipment maintenance service.	52
33—S.O.S. Cinema Supply Corp. Distributors.	52
34—Simonin's Sons, Inc., C. F. Popcorn seasoning. Direct.	25, 26
35—Spacarb, Inc. Beverage dispensers. Direct.	24
36—Strong Electric Corp. Rectifiers (36A), projection arc lamps (36B). Dealers 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 31, 34, 35, 36, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49, 52, 53, 54, 55. 56, 57, 58, 60, 61, 62, 64, 65, 67, 69, 72, 73. 74, 75, 76, 77, 78, 80, 81, 88, 89, 90, 91, 94. 95, 96, 98, 100, 101, 102, 103, 104, 105, 107, 109, 110, 111, 112, 113, 114, 115, 118, 119, 121, 126, 127, 128, 129.	7
37—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	49
38—Wagner Sign Service, Inc. Changeable letter signs: Front lighted panels for drive-ins (38A), back-lighted panels (38B) and changeable letters (38C). Dealers 1, 8, 10, 12, 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, 27, 28, 29, 31, 33, 34, 35, 39, 40, 41, 42, 43, 49, 51, 52, 54, 55, 57, 58, 60, 62, 64, 65, 66, 67, 69, 70, 71, 72, 74, 76, 77, 81, 83, 85. 86, 88, 89, 95, 97, 98, 101, 103, 104, 105, 110, 111, 114, 115, 116, 117, 119, 121, 125, 126, 127 and NTS Detroit.	50
39—Wenzel Projector Co. 25-inch magazines (39A), projector heads (39B), projector bases (39C), projector bases (39D), soundheads (38E). Unaffiliated dealers.	44
40—Westrex Corp. Foreign distributors.	47
41—Williams Screen Co. Projection screens. Direct.	20
42—Wrigley, Jr. Co., Wm. Chewing gum. Direct.	23

EDITORIALLY . . .

ROLLER GRILL SWITCH, page 24

New switch for J. J. Connolly, Inc., is frankfurter roller grill to keep some rollers hot and in motion while others run cold. Postcard reference number E43.

REFRESHMENT TRAILERS, page 25

New series of cartoon film trailers to boost snack bar sales at drive-ins from the Charles E. Hires Company. Postcard reference number E44.

4-RUNNER SOUNDHEAD, page 33

New convertible 4-runner soundhead equipment for stereophonic sound developed by Ballantyne Company. Postcard reference number 5.

NEW WIDE-SCREEN FRAME, page 33

Wooden screen frame for use in wide-screen projection announced by Hollywood Curvascope Frame Company. Postcard reference number E45.

NEW PROJECTION LAMP, page 33

Strong-135 lamp to supply increased volume of screen light required by wide-screen and 3-D. Postcard reference number 36B.

"BUTTON-ON" SOUNDHEAD, page 34

RCA button-on type soundhead for reproducing multiple track magnetic sound on picture film. Postcard reference number E46.

WIDE ANGLE LENS, page 34

Lens of short focal length for wide angle projection announced by Ballantyne Company for its equipment package. Postcard reference number 5A.

STEREOPHONIC SOUND, page 34

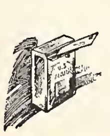
Motiograph stereophonic sound systems to meet requirements of theatres of all sizes. Postcard reference number 24B.

LAMP RECTIFIERS, page 34

Selenium arc lamp rectifiers for 12-phase operation marketed by McColpin-Christie Corp. Postcard reference number E47.

MOTOR-GENERATORS, page 37

New equipment for 3-D projection, including motor-generators in three sizes and 25-inch magazines from Cinematic Corp. Postcard reference number E48.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the September 1953 issue—

....

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NAME

THEATRE or CIRCUIT

STREET ADDRESS

CITY STATE

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pombrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
14—Briant & Sons, 925 New Jersey Ave., N. W.*
15—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
16—Joe Hornstein, 273 W. Flagler St., Miami.
17—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
18—United Theatre Supply, 110 Franklin St., Tampa.
19—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
20—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS
Chicago:
24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—G. O. Anders Co., 317 S. Sangamon St.
26—Gardner Theatre Service, 1235 S. Wabash Ave.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
28—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
29—Ger-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
32—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
35—Hodges Theatre Supply, 1309 Cleveland Ave.
36—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
37—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
38—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
39—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
40—Capitol Theatre Supply, 28 Piedmont St.*
41—Joe Cifre, 44 Winchester St.
42—Independent Theatre Supply, 28 Winchester St.
43—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
46—Amusement Supply, 208 W. Montcalm St.
47—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
56—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
57—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
59—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
60—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
65—Auburn Theatre Equipment, 5 Court St.

Buffalo:
66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:
69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—S.O.S. Cinema Supply, 602 W. 52nd St.
74—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
76—Bryant Theatre Supply, 227 S. Church St.
77—Charlotte Theatre Supply, 116 S. Poplar.
78—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
79—Southeastern Theatre Equipment, 209 S. Poplar St.*
80—Standard Theatre Supply, 219 S. Church St.
81—Theatre Equipment Co., 220 S. Poplar St.
82—Wil-Kun Theatre Supply, 229 S. Church St.

Greensboro:
83—Standard Theatre Supply, 215 E. Washington St.
84—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
86—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2108 Payne Ave.
89—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
90—American Theatre Equipment, 165 N. High St.
91—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
92—Dayton Theatre Supply, 111 Volkenand St.
93—Sheldon Theatre Supply, 827 Salem Ave.

Toledo:
94—American Theatre Supply, 439 Dorr St.
95—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
96—Century Theatre Supply Co., 20 N. Lee St.
97—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
98—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
99—Modern Theatre Supply, 1935 N. W. Kearney St.*
100—Portland Motion Picture Supply, 916 N. W. 19th St.
101—B. F. Shearer, 1947 N. W. Kearney St.
102—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:
104—Alexander Theatre Supply, 84 Van Bramm St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
106—Superior Motion Picture Supply, 84 Van Bramm St.

Wilkes Barre:
107—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
108—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
109—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE
Memphis:
110—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
111—Tri-State Theatre Supply, 318 S. Second St.

TEXAS
Dallas:
112—Hardin Theatre Supply, 714 South Hampton Rd.
113—Herber Bros., 408 S. Harwood St.
114—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
115—Southwestern Theatre Equipment, 2010 Jackson St.*
116—Sterling Sales & Service, 2019 Jackson St.

Houston:
116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
117—Alamo Theatre Supply, 1303 Alametee St.

UTAH
Salt Lake City:
118—Intermountain Theatre Supply, 264 E. First South St.
119—Service Theatre Supply, 256 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN
Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 841 N. Seventh St.

FIRST CLASS
(Sec.34.9, P.L.&R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

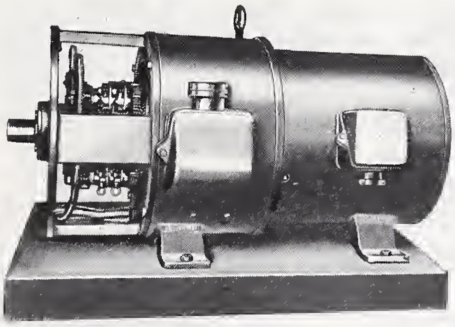
QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

(*Continued from page* 34)

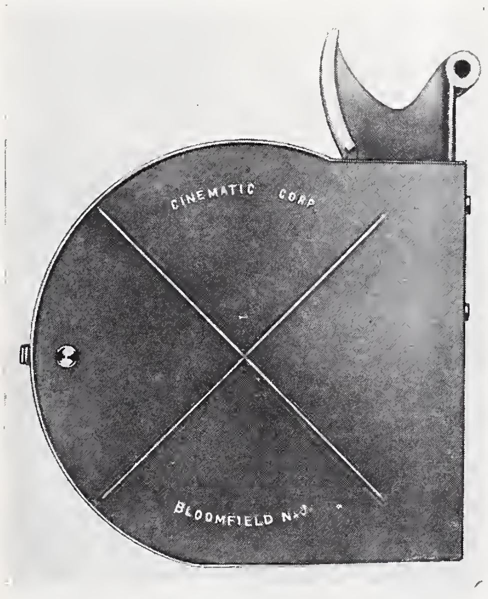
the type "C" "C and C" transfer switch box affords quick change from one power supply to the other in case of emergency. When two lamps operate simultaneously, as with 3-D, the type "C-1" transfer switch box permits instant switchover from either of two d.c. power supplies to a standby unit.

New Motor-Generators And 25-Inch Magazines

NEW EQUIPMENT for 3-D projection, including motor-generators in three sizes, and 25-inch magazines, has been marketed by the Cinematic Corporation, Bloomfield, N. J. The motor-generators are designed to supply direct current to two projection arc lamps simultaneously for 3-D projection, and also to operate single arc lamps intermittently without need of adjustments, hence to supply current required for wide-screen projection.



The Cinematic 25-inch magazine.



The Cinematic motor-generator.

The three sizes available include Type 230, for up to 230 amperes continuous duty; Type 250 for up to 250 amps; and Type 300 for up to 300 amps. The d.c. voltage output is 80 to 110 volts.

The Cinematic 25-inch magazine is a

LET'S
LOOK AHEAD...
TOGETHER!

Let's Look Ahead—Together!

Exciting new projection techniques . . . better-than-ever products . . . thrilling new sound effects . . . all point ahead to better-than-ever boxoffice.

Every day, more and more people are turning to motion pictures for fine entertainment.

Now, with the equipment picture taking a positive upward turn—why not look ahead with National. National Theatre Supply has been caring for the needs of exhibitors for over 27 years . . . and whatever your need, when it's available, *National will have it!*

We may not have all the answers—but there's one thing we do know and that is theatre needs. So—for real service, for the finest for your every equipment and supply need, place your faith in National—and face the future with confidence!

29 Branches...

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

from Coast to Coast

complete cast aluminum part designed to replace the 18-inch magazine on universal bases. Through substitution of the new lower magazine, conversion for 3-D projection can be made without the need, the manufacturer explains, to replace a magazine at the rear of the base with film chutes, as otherwise necessary in some small booths.

Upper magazines are also available for all types of projectors. They are made of steel with reinforcement bands designed to prevent distortion and bending.

New High-Amperage Model "Excelite" Lamp

A NEW LAMP designed to burn the 10mm "National-Hitex" positive carbon has been announced by National Theatre Supply under the trade name "Excelite 135."

To allow for operation at high amperages, the lamp is equipped with a "Reflect-O-Heat" unit designed to pass a maximum of useful light while reducing heat at the aperture by diverting light of the greatest heat-producing characteristics into the lamphouse, from which the heat is removed by forced ventilation.

The announcement points out that the "Excelite 135" can burn the 10mm "National-Hitex" at 120 amperes, or an 11mm standard rotating carbon at 115 amperes.

New Clamp Type Lighting Fixture

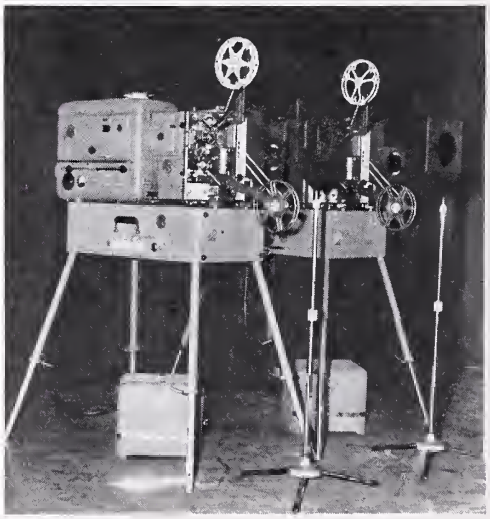
A NEW lighting fixture with a plated spring clamp designed for attaching it in either outdoor or indoor locations has been announced by the Steber Manufacturing Company, Broadview, Ill.

Identified as "Catalog Number 13," the new unit will accommodate PAR-38 and R-40 spot and flood lamps. The jaws of the clamp are rubber-covered to prevent the marring of fine surfaces. The porcelain lamp socket is mounted in a drawn-steel housing.

Projection Equipment For 16mm 3-D Films

PORTABLE, 16mm arc projection equipment designed for the showing of three-dimensional motion pictures for use by business and industry has been announced by the Engineering Products Department, RCA, Camden, N. J.

The new 3-D system consists of two RCA 16mm projectors, interlocked by selsyn motors for synchronization of the two images. The equipment reproduces standard 16mm sound tracks, both photographic and magnetic, and can be adapted for the reproduction of stereophonic sound, if desired, the company points out.

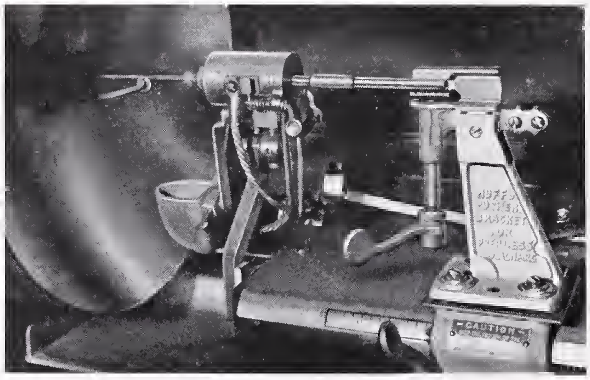


The RCA 3-D equipment has its own sound amplifiers, but it can also be connected to almost any type of existing stage or auditorium loudspeaker equipment, according to the company.

A Market Short

Huff Carbon Cooler

By Hal I. Huff, Hal I. Huff Manufacturing Company, Los Angeles



The Huff Hydro carbon cooler, which is made for most types of carbon arc lamps and all sizes of carbons, is designed to give more light, a whiter light, and more economical operation since less carbons will be required, and it is unnecessary to use copper-coated carbons.

The source of light in a carbon arc is highly heated carbon particles commonly called soot. These very minute particles of carbon are also ionized—that is, each particle has an electrical charge. In an arc these particles do not remain completely in the hottest part on the arc but fan upward and form the tail flame. The light from this tail flame, not being at the focal point of the mirror or the condenser, throws a diffused light on the screen causing fuzziness and tail flame flicker which, needless to say, is very annoying to the audience.

The Huff cooler is equipped with a patented magnetic tail flame stabilizer which pulls the tail flame down into the hottest part of the arc. This not only eliminates fuzziness and flicker from the screen, but in pulling more carbon particles down into the arc it makes the incandescent ball brighter and larger, therefore causing the carbon to burn slower.

It is a known fact that the electrical conductivity of metals is best at low temperatures and that resistance to electrical flow increases rapidly as the temperature increases. It is obvious that more electrical power (amperage) can pass from the metal brushes to the carbon if the brushes are cool. The Huff Hydro carbon cooler cools all of the carbon and the working parts of the lamp. It serves a dual purpose in that it is also the positive electrical connection to the carbon. With water circulating through the holder, the electrical connections are cooled as efficiently as the carbon.

Even with the greater amount of screen light, the tail film is not subjected to excessive heat for, with the Huff tail flame stabilizer, a greater amount of the ionized carbon particles are consumed, leaving less of the infra-red rays which are the cause of the heat damage to film.

Also, the electrical connection to the positive carbon, through the Huff cooler, is made closer to the arc, therefore using less voltage to push the current through the arc. The less voltage used in overcoming resistance in the carbon, the more amperage there is to feed into the arc.

In use of the Huff cooler, the following amperage and voltage are recommended: with 7mm—40-50 amperes, 25-28 volts; 8mm—62-68 amperes, 28-32 volts; 9mm—70-85 amperes, 32-42 volts; 10mm—85-100 amperes, 42-50 volts.

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★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."*—TERRY RAMSAYE.

Setting Up Conditions For Variable Aspect Ratios

By GIO GAGLIARDI

REGARDLESS of the proportions, or aspect ratio, adopted by any producer, or by any individual exhibitor, there is very little doubt that the day of the small picture is gone forever. At long last the showman has been convinced that a new appeal to the public may be produced by reshaping and refurbishing the picture end of the theatre. Old aspects, old ratios between picture and proscenium sizes are going by the board. The new pictures are not to be treated as mere secondary inserts in old stages, but as the principal exhibit, the dominating element of the theatre.

GIO GAGLIARDI

Finally the motion picture screen is loosing the bonds which shackled it to the old stage floor and rear walls and is moving forward into the spectators' full view, unfolding its scope for all to see.

All this progress has swept upon the industry like a cloudburst. The hopes and urgings of the last twenty years are being forced to maturity in a few months and because of this hasty pressure, many mistakes will be made in judgment and in design. Nevertheless, the way is now open to make the new pictures more beautiful, more artistic and more appealing than ever before.

At the present time there are many ways of changing the old style picture shape. Some of these methods may be a little ambiguous and confusing. A comparison and a brief discussion may help to clarify this new business of wide-angled vision, aspect ratios, and required screen illumination.

It has now become customary generally to express the *ratio* of picture *width* to picture *height* as the *aspect ratio.* Although this is a new fangled term for many people in the business, it is now an important part of our jargon because of its bearing on the differently sized pictures being exhibited. If we disregard keystone and masking, the old pictures with which most of us are familiar, had an *aspect ratio* of 1.33, which means that the width compared with the height approximately as 4 is to 3. This comparison proves true since the present standard picture frame on the film is .825 inches wide by .600 inches high.

WHAT ASPECT RATIO MEANS

Since the first showing of Cinerama, the trend among distributors and exhibitors has been not only to enlarge the standard picture size, but also to increase the *picture width* as compared to the *picture height.* In other words to *increase the aspect ratio.* Cinerama has a lineal width of approximately three to one compared to the height. Those of the industry generally are now 1.66, 1.75, 1.85, 2.0 and 2.55. They may be obtained in several ways. The simplest method, but the one with the greatest limitations, is to project an enlarged picture from standard film and to mask off the top and bottom of this picture until the desired aspect ratio is obtained. It is obvious that with standard sound film, the width of the picture frame cannot be increased over .825 inches, other-

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75-85	9x14	544 c	8x9	545 c
75-90	9x20	552-09	5/16x9	557 c
85-105	10x20	552-09	11/32x9	557 c
100-120	10x20	552-09	3/8 x9	557 c
120-135	13.6x22	553-01	7/16x9	557 c
135-160	13.6x22	553	1/2 x9	555 c
160-180	13.6x22	583-08	1/2 x9	555 cn

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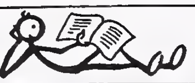
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wise the sound track, or the sprocket holes, would be visible.

The only alternative is to reduce the *height* of the picture frame by any desired amount compatible with the material printed inside the picture frame. This can be done either in the printing, or by reducing the size of the aperture plate in the film gate of the projector head. The new aspect ratio obtained in the film aperture may then be blown up to the desired magnification by using shorter focal length lenses in the projector.

COMPARING THE LENSES

A standard projection lens of course magnifies both the width and height of a picture in exact proportions. It may be interesting to compare the actual dimensions of a picture projected with a lens of given size for a definite throw. Let us assume that a theatre has a projection throw of 120 feet and uses a lens of 4-inch focal length; and that the old picture size was 18 feet high by 24 feet wide, while it is now desired to increase the picture width to 36 feet. If the projector aperture is not changed, a 2.75-inch focal length lens will produce a picture 36 feet wide by 26 feet high. This lens has enlarged the picture, but it *has not changed the aspect ratio.*

In order to obtain an aspect ratio of 1.66, a new aperture plate must be installed whose aperture dimensions should be .825 inches wide by .497 inches high. This aperture plate, with the 2.75-inch lens for a projection throw of 120 feet, will produce a picture 36 feet wide by 21½ feet high with a throw of 120 feet.

For an aspect ratio of 1.85, the aperture should be .825 inches wide by .446 inches high. *Table* 1 gives film gate aperture sizes and picture sizes for various aspect ratios for a 2.75-inch lens and a projection throw of 120 feet. It will be noted that as the aspect ratio is increased, the height of the film frame must be *decreased* since the *film* width cannot be enlarged.

This condition leads to a considerable reduction of useable film area for picture purposes. On features which have been completed, this type of top and bottom masking may produce incongruous effects by cutting off hats and feet in many scenes. Closeups and titles can be easily deformed. However, in future productions, these errors may be eliminated by proper location of the action in the frame.

It is fairly obvious, though, that with this procedure an increase in aspect ratio can be obtained only at a sacrifice of film area, which means that greater magnification must be used in order to project larger pictures. The limits controlling this magnification are the quality and fineness of the film grain, the accuracy of the ex-

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tremely short focal length projection lenses, the amount of light available from present light sources, and the amount of heat permissible on the film.

Where it is desired to adapt a picture screen to the use of the different aspect ratios which are derived only by aperture and lens changes as described above, there are two general methods of procedure.

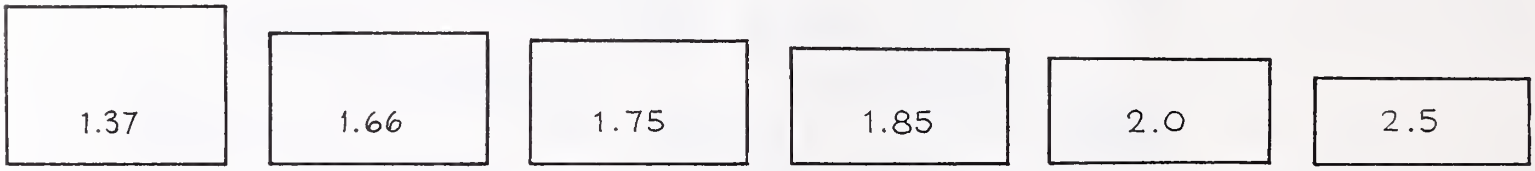

FIG. 1 (above)—Picture shapes formed by variation of height (see Table 1).

ASPECT RATIO	FILM GATE APERTURE	PICTURE SIZE	LENS FOCAL LENGTH	PROJECTION THROW
	WIDE × HIGH	WIDE × HIGH		
1.37	.825" × .600"	36' × 26'	2.75"	120'
1.66	.825 × .497	36 × 21½	2.75	120
1.75	.825 × .472	36 × 20½	2.75	120
1.85	.825 × .446	36 × 19½	2.75	120
2.00	.825 × .412	36 × 18	2.75	120
[2.50	.825 × .330	36 × 14½	2.75	120]
	(Hypothetical case ... not suggested)			

TABLE 1 (above)—Relative sizes of film apertures and pictures for different aspect ratios using constant width and variable height.

TABLE 2 (below)—Relative sizes of film apertures and pictures for different aspect ratios using constant height and variable width.

ASPECT RATIO	FILM GATE APERTURE	PICTURE SIZE	LENS FOCAL LENGTH	PROJECTION THROW
	WIDE × HIGH	WIDE × HIGH		
1.37	.825" × .600"	26½' × 20'	3.75"	120'
1.66	.825 × .497	33 × 20	3.00	120
1.75	.825 × .472	35 × 20	2.75	120
1.85	.825 × .446	37 × 20	2.75	120
2.00	.825 × .412	40 × 20	2.50	120
[2.50	.825 × .330	50 × 20	2.0	120]
	(Hypothetical case ... not suggested)			

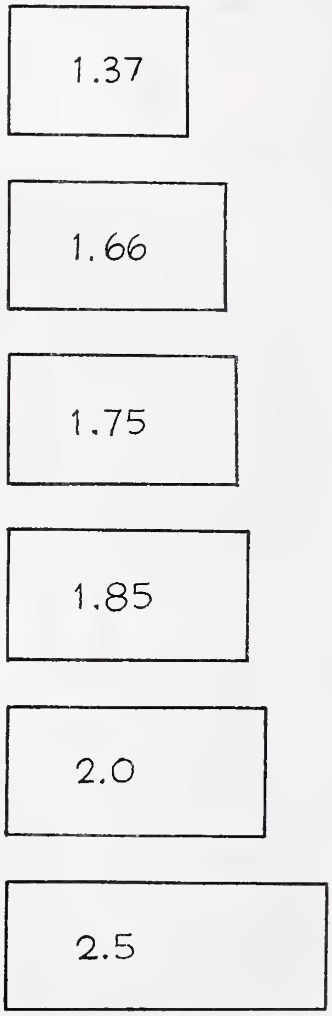

FIG. 2 (above)—Picture shapes formed by variation of width (see Table 2).

The first is to select the desired picture width and derive from this the necessary lens size for this magnification. Having *fixed* the picture width, the picture *height* will vary only as the film aperture plates in the projector are changed to provide for any of the aspect ratios.

Figure 1 shows the relative shape and sizes for the aspect ratios listed in *Table* 1. You will note that by keeping the width constant, only one set of short focal length lenses may be used and the screen masking at the sides may remain fixed. If the bottom screen masking is made permanent, the only variable masking is the *top* section, which may be suspended from a movable batten. With this system, *only one set of lenses* is needed, and *only the upper masking need be moved* to adapt for different aspect ratios.

The second method for sizing the picture screen would be to select the desired picture *height* and permit the picture width to vary with the aspect ratio. *Figure* 2 shows the relative shape and sizes for the aspect ratio indicated in *Table* 2. In order to maintain a constant picture height, it will be necessary to change the projection lenses as well as the aperture plates for each separate aspect ratio. With this system, the bottom and top masking of the screen may remain fixed, the side masking made moveable, to accommodate different picture widths.

Each of these systems has certain advantages and disadvantages which may make them suitable for certain conditions and objectionable for others. The *constant width and variable height* method uses only one set of short focal length lenses, and since these cost a considerable sum of money (and are difficult to obtain at present), this offers quite an advantage.

Moreover, a change in screen masking can be effected quickly and pretty easily

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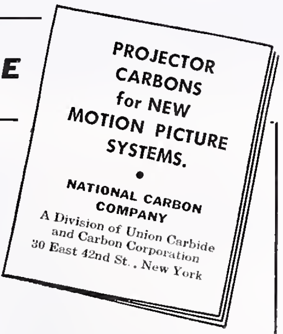
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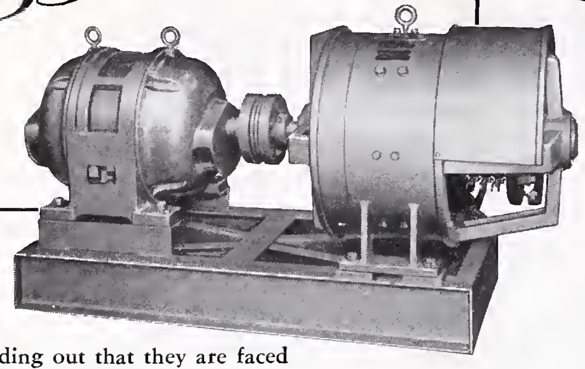

Exhibitors everywhere are finding out that they are faced with new problems when 3-D equipment is installed. One of the chief obstacles is getting increased amperage and additional screen illumination to meet the basic needs of 3-D projection.

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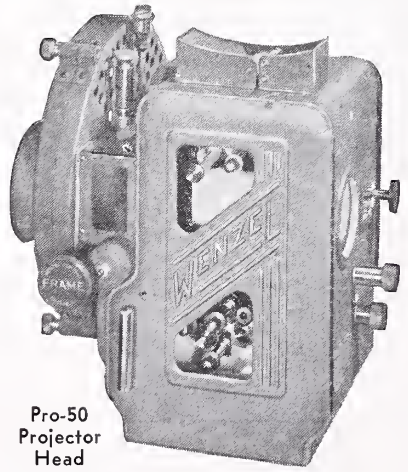

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by raising or dropping the top masking frame or valance to some pre-selected position. When curved screens are used, however, this top masking is more difficult to make and to move.

Since the picture magnification is constant, the *light intensity* on the screen will always remain at the same level regardless of picture size, thus it will be possible to select the proper size of lamp and to set up the projection system for one system of operation. The light must be sufficient and satisfactory, otherwise all pictures will suffer regardless of the aspect ratio.

This method is not suitable to houses with long balconies. In these cases the balcony overhang generally limits the picture height to a fairly low level, and going higher than this amount would be likely to cause further cutting of the picture top for many of the rear main floor seats. Furthermore if a picture is changed only in height, the desired effect of a larger picture is not attained.

The *constant height and variable width* method, on the other hand, requires several sets of short focal length lenses in order to change the magnification for each aspect ratio. Although this may seem a little expensive, greater width is achieved. This method permits the use of larger pictures also in balcony houses because the critical dimension — picture height — is selected for its best value and then kept constant.

With this method it may be possible to extend the picture size and picture lighting for the larger aspect ratios when showing 2D pictures, and operate the 3D pictures at lower aspect ratios with narrower screens, maintaining in both cases the proper amount of picture brightness.

Theatre sizes and auditorium conditions vary so much that every new screen installation requires special study and individual attention. Theatre engineers and managers should check all conditions thoroughly before making any definite selections.

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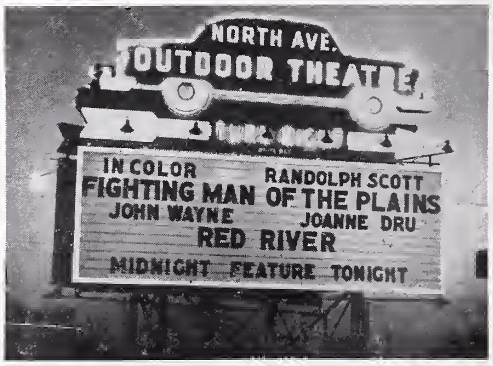

A large, front-illuminated attraction panel, with a double-faced board 25 feet long by 8 feet high, was recently installed by the North Avenue Outdoor theatre, Chicago. The sign backgrounds are Wagner Enduronamel panels, and Wagner 12- and 16-inch aluminum letters are used to form the copy.

Theatres and The New Techniques

(*Continued from page* 29)

PICTURE WIDTH IN FEET	PICTURE HEIGHT IN FEET AND INCHES FOR ASPECT RATIOS OF				
	ANAMORPHIC	ANAMORPHIC OR NON-ANAMORPHIC	NON-ANAMORPHIC LENS		
	2.6 to 1.0	2 to 1	1.9 to 1.0	1.66 to 1	1.55 to 1
25	9'-7"	12'-6"	13'-2"	15'-0"	16'-1"
26	10'-0"	13'-0"	13'-8"	15'-7"	16'-10"
27	10'-5"	13'-6"	14'-2"	16'-3"	17'-5"
28	10'-9"	14'-0"	14'-9"	16'-10"	18'-1"
29	11'-2"	14'-6"	15'-3"	17'-6"	18'-9"
30	11'-7"	15'-0"	15'-9"	18'-1"	19'-5"
31	11'-11"	15'-6"	16'-4"	18'-8"	20'-0"
32	12'-4"	16'-0"	16'-10"	19'-3"	20'-8"
33	12'-8"	16'-6"	17'-5"	19'-11"	21'-4"
34	13'-0"	17'-0"	17'-11"	20'-6"	22'-0"
35	13'-5"	17'-6"	18'-6"	21'-1"	22'-7"
36	13'-10"	18'-0"	19'-0"	21'-8"	23'-3"
37	14'-3"	18'-6"	19'-6"	22'-3"	23'-10"
38	14'-8"	19'-0"	20'-0"	22'-11"	24'-6"
39	15'-0"	19'-6"	20'-6"	23'-6"	25'-2"
40	15'-5"	20'-0"	21'-0"	24'-1"	25'-10"
41	15'-10"	20'-6"	21'-7"	24'-8"	26'-5"
42	16'-2"	21'-0"	22'-1"	25'-4"	27'-0"
43	16'-7"	21'-6"	22'-8"	25'-11"	27'-8"
44	17'-0"	22'-0"	23'-2"	26'-7"	28'-4"
45	17'-4"	22'-6"	23'-8"	27'-3"	29'-0"
46	17'-8"	23'-0"	24'-3"	27'-10"	29'-8"
47	18'-0"	23'-6"	24'-9"	28'-4"	30'-4"

TABLE 1—The author's analysis of the relationship of aspect ratio, picture size and viewing considerations are indicated in this table. The height dimensions occurring above the shaded area are inadequate, and the height dimensions below the shaded area are excessive for average theatre conditions (see text). The average theatre would be using a screen width of up to 38 feet. An average position in the shaded area above the broken line would indicate that an aspect ratio of about 1.8-to-1 would accomplish the following: (a) sufficiently horizontalize the frame to match the shape of the active field of view (see text); (b) recognize the physical dimensional and sightline clearance problems in the existing theatres; (c) recognize the needs of the average theatre (note the greater number of useful heights above the broken line in the area where the average theatre is found); (d) develop enough height to fill a sufficient amount of patrons' field of view from most of the seating positions; (e) develop a shape of projector aperture plate which does not waste light abnormally (see text); and (f) indicate the possible practicability of achieving "wide-screen" expansion of the image with regular wide-angle lenses.

noted that when width is as much as 2.6 times the height, the performance area can be severely cropped in the vertical dimension. This deficiency is particularly objecttionable in theatres having a rectangular seating pattern (the most common type), where vision from the rear half of the auditorium embraces a field in which the screen height thus occupies a very small area. This dwarfs the picture. It also emphasizes the geometry of the elongated picture shape.

The best perception of the performance is obtained when the spectator is able to eliminate consciousness of physical limitations and submerge himself in the psychic experience afforded by the performance.

Physical conditions in most theatres will not permit picture heights of much more than 24 feet, with the average height available being closer to 19 feet. This would indicate, in accordance with *Table* 1, that insofar as existing theatre conditions are a factor, a 2-to-1 aspect ratio, or less, could best be accommodated. Picture width is limited in a great many instances by exit doors at either side of the screen area. The writer recently has found, in designing screen installations in many theatres, that 38 feet is about the average top width available.

LIGHTING EFFICIENCY

All of the "wide-screen" methods so far proposed, with the exception of the Todd-AO system still in development, utilize the standard 35mm film, which permits a frame size that cannot be projected to a width greater than 38 feet without beginning to show the fuzziness of film grain. There are picture widths of 50 feet and more at drive-in theatres; however, they do not present the same problem of film grain because viewing distances are sufficiently large to obscure the grain (as in looking at a magazine halftone reproduction at arm's length). Moreover, unique values of drive-in operation have made low levels of screen light acceptable.

Standards of picture definition, clarity and beauty are much more exacting at this stage of the art in a regular, enclosed motion picture theatre. The power and efficiency of projection light sources, and limitations upon them imposed by the factor of aperture heat, are critical considerations in the determination of "wide-screen" methods. A basic condition of interest here is the relationship between the shape of the light source and that of the aperture for the various aspect ratios proposed. These relationships are described in *Figure* 3.

Since an anamorphic lens does not make it necessary to reduce aperture height (as shown in *Figure* 3), that method does not waste a serious amount of available light (actually, even less than the standard aperture). On the other hand, increasing the relative picture width merely by means of an aperture plate and regular objective lenses of proper focal length does exaggerate light loss at the aperture, as also shown in *Figure* 3.

Since the new techniques began to demand more and yet more light, manufacturers of projection arc equipment have made substantial progress in their efforts to meet that demand at the aperture, including development of heat reduction devices to push the safe limit of light yet a mite more upward. Further advance can be expected in time, and in addition to research aimed at removing still more of the "hot light," it might be worthwhile to investigate the possibility of reflecting the arc image to the aperture in an elliptical instead of a round beam (as can be done with condenser lenses) so as to cover the aperture more efficiently. We don't know whether that has ever been attempted; if it is impracticable, the aperture plate method of achieving a more elongated picture inevitably involves a greater waste of light than the art has exacted before.

Whatever other problems may be encountered by that system, the Todd-AO scheme now under development would deal

(*Continued on page* 52)

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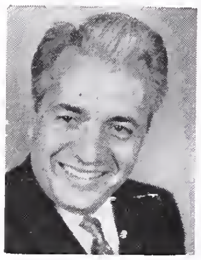
Attraction and Theatre Promotion

Seventh Article in Series, MOTION PICTURE THEATRE MANAGEMENT by CURTIS MEES



IN THE early days of radio the theatre manager frequently made his own special transcriptions—with many weird and unusual sound effects—and wrote his own copy for radio announcements. Nowadays, however, most of the producers have given this as careful study as the preparation of the newspaper ads, and electrical transcriptions are frequently available with the stars of the picture making the announcements in their own inimitable voices. There are times, however, when it may be wise, or expedient, to write copy especially adapted to local use and to make transcriptions which will give a more personal touch to the local announcements.

When the theatre is fortunate enough to have a guest artist in town, the local radio stations will usually give a generous amount of station time to an appearance in their studios for a brief interview. This should, of course, be tied in with any advertising currently being done over the air. When time will not permit a personal visit to the radio station, it is sometimes possible for the station to send a staff announcer to the theatre where a tape recording can be cut of an interview with the visiting celebrity.

Disc jockeys should be cultivated by the managers, as they are allowed more freedom of expression on the air than most any other announcer, and frequently they can get in a plug for your pictures. This is particularly true for those pictures featuring some musical numbers, as it gives the jockey an opportunity to tie in with timely

PUBLIC RELATIONS QUESTIONNAIRE

1. What type pictures do you prefer (check 1, 2, 3 in order of preference): Dramas ( ); Comedies ( ); Romances ( ); Musicals ( ); Westerns ( ); .... ( )
2. About how many times have you attended our theatre in the past 90 days: (circle choice) 24 — 12 — 6 — 3 — 1 — None
3. Do you have trouble parking near our theatre? Yes ( ); No ( )
4. Are our employees always polite and helpful? Yes ( ); No ( )
5. Do infants give you a problem of going to the movies? Yes ( ); No ( )
6. About how many times have you attended drive-in theatres in the past 90 days? (Circle choice) 24 — 12 — 6 — 3 — 1 — None
7. Do you prefer double-feature programs? Yes ( ); No ( )
8. Do you own a television set? Yes ( ); No ( )
9. If so, what are your favorite programs? (List 1, 2, 3 in order of preference): (1) .... (2) .... (3) .... (4) ....
10. Do you go to the movies less frequently since getting your television set? Yes ( ); No ( )
11. What advertising mediums are most important to you in selecting your entertainment? (Check 1, 2, 3 in order) Newspapers ( ); Radio ( ); Billboards ( ); Television ( ); Magazines ( ); Trailers ( )
12. If you were manager of our theatre, what would you consider the most important change you would make in its operation?

new music. Since the production of their shows is left largely in their own hands, the disc jockeys welcome outside help in livening up their programs.

Another thought when considering the advantages of radio is the development of a program on the theatre stage which can be broadcast at the same time.

Writing advertising copy for radio is an art in itself and requires study of the medium. It requires an "intimate" touch to catch the favorable attention of the listening audience. Fortunately, theatre management has a wealth of material of interest to the public to draw from, using famous star names and building up the "glamour" inherent in show business. Pictures with action and spectacular scenes have tremendous potential for sound effects from the picture itself as well as sound effects contrived in the local radio studio.

The radio stations are glad to assist in preparing copy and in cutting special transcriptions and spot announcements well in advance so they may be edited and selected according to requirements.

Radio studios have deadlines quite as newspapers do, and to choose the better spots throughout the day's broadcasting requires the purchase of radio time as far in advance as possible. This is particularly true when the theatre desires to purchase time before or following a network program featuring the current star of the screen attraction.

USE OF LOCAL TELEVISION

Advertising on Television is relatively expensive. These rates may be reduced in time; if so, greater advantage can be taken of this medium. Even with high rates in effect, there are instances when it pays.

Most of the major film distributors offer special trailers for TV broadcast on the more important pictures. The local user can add a personal touch from time to time when an opportunity arises to employ on local "live" telecasts. The challenge to *improvise* is apparent in TV, just as it was some years ago in radio, when the exhibitor found he could turn broadcasting from a competitive disadvantage to a promotional aid.

Being itself motion *pictures,* television has loomed up as a more formidable competitor than radio once appeared to be. Most of the discussion of its ultimate effect has been the merest theoretical speculation. Time alone can bring the correct answer as to whether a screen in a home is adequate for what the public wants from motion picture entertainment.

OUTDOOR ADVERTISING

Billboards have long been an important device of advertising in show business. Changing circumstances have to some ex-

For 3-D and all other PANORAMIC PROJECTIONS

Artkraft Strauss
serving motion picture theatres since silent picture days

MANUFACTURES

ALUMINUM or STEEL FRAMES for LARGE, CURVED SCREENS

- Easily adjusted for curve and tilt.
- Stationary or "Flying."
- No show time is lost in installation.

Our units installed at Loew's State, Astor, Victoria, Capitol, Criterion, Mayfair, in Times Square, and in Loew's Theatres and hundreds of others throughout the United States.

IMMEDIATE DELIVERY

ARTKRAFT STRAUSS SIGN CORP.
830 Twelfth Ave., New York 19, N. Y. CO 5-5155
Please give lowest cost on frames.
☐ Aluminum or ☐ steel Depth of stage, if any ....
Proscenium opening measures: ......high ..... wide
Theatre ....
Address ....
Manager's Name ....

For prompt quotation, mail coupon!

FOR THEATRES OUTSIDE U. S. A. AND CANADA—FOR STUDIOS EVERYWHERE—

No Matter What You Need...Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.

Westrex

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Research, Distribution and Service for the Motion Picture Industry

F&Y

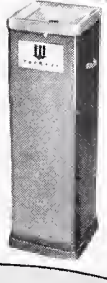
The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street **Columbus 15, Ohio**

"The Buildings We Build Build Our Business"

GOLDE TICKET BOX, HANDSOME LONG LASTING

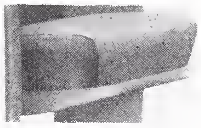
ECONOMICAL...TOO!
Mar-proof, streamlined to fit any lobby. Sturdy construction of 20 gauge steel. Cast aluminum top. Steel ticket hopper. Piano hinged door. Cylinder lock. Mandarin Red, Burnt Orange. Special colors available.
★ Free bulletin No. 453.
At better dealers everywhere



Golde

GOLDE MFG. CO. 4888 North Clark Street
Chicago 40, Illinois

Custom Made Leatherette Covers for Theater Seats
Only 95¢ each



Try our brand new, universal fitting ready-made seat covers, guaranteed to fit any size theater seat of approximately 19-21 inches. Made of vinyl coated drill back leatherette, in all colors. Strong rayon sides, plastic welting and elastic tie-backs to insure better fit. Minimum order 25 seats. Special prices for quantity orders. Delivery approximately one week.

Heavier qualities with leatherette, mohair, corduroy combinations slightly higher.
Large stocks of leatherettes, upholstery fabrics and supplies sold by the yard. Samples and prices on request.

MANKO FABRICS CO., INC.
114 East 27th Street, New York 16, N. Y.
Send $1.25 and we will prepay a sample cover to you in any part of the U. S.

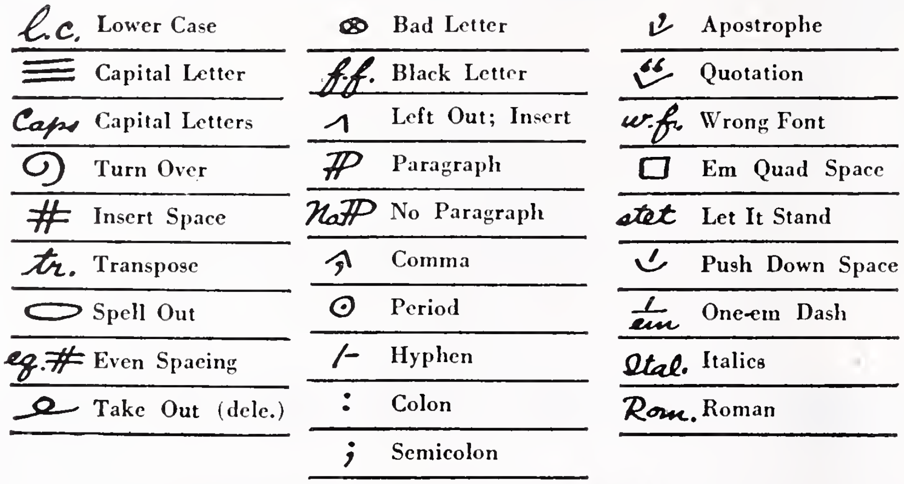
PREPARATION OF NEWSPAPER COPY

Newspapers have very strict requirements regarding certain phases of advertising as it relates to the theatres, and these vary from paper to paper. Each manager must become acquainted with the rules laid down by the papers he uses and abide by them.

For instance, deadlines must be established in order that the paper can be "put to bed" at the allotted time. Getting ad copy into the composing room well in advance of the deadline will generally result in better makeup, and certainly allows more time for making necessary corrections in proofreading at the theatre.

Minimum sizes according to the column width of ads are specified in many cases, and the column width itself is not a standard over the country, though generally close to 2 inches.

After ads have been set-up in the composing room, they will (normally) be returned to the ad-writer for proofreading and corrections. Corrections should always be made in the **margin** of the proof, never inside the ad. For ease in reading markings on proof paper, always use a **soft** pencil. Below are some recognized proofreaders' marks which facilitate indication of corrections.



SOME MARKS USED IN PROOF-READING

What these marks indicate the printer should do is clearly stated in most cases in the notations opposite them above. In the third column, however, there are a few that may need further explanation. By "font" is meant a type face of certain style and size; if a letter is not of proper style or size, it is "wrong font." By "em quad" is meant a space equal to the size of the type. "Em" is also loosely used as a synonym for "pica," which is dimension of 12 points (about one-sixth of an inch). By "roman" is meant upright type, in distinction from slanted, or italic. The three lines specified in the first column to indicate a capital letter are placed under the letters to be capitalized; and the ring for "spell out" is drawn around the characters (for example, numerals or abbreviation) to be spelled out. (These proof marks are from a chart supplied by the Atlanta Journal.)

tent curbed the usefulness of this type of advertising, however, at least in some localities.

What's happened to outdoor advertising to reduce its usefulness? For one thing, the boom in building has eliminated many of the choice locations, while at the same time encouraging the location owners to demand (and get) greatly increased rentals for the advertising space which has remained available. And the theatre finds itself competing within a highly competitive field of other billboard advertisers for those *choice* locations.

Twenty-four-sheet locations are almost prohibitive for the average theatre operation, except where co-operative advertising with the distributor will help absorb some of the cost. Three-sheets, however, are within the means of many theatres still, and the locations for these are generally much easier to find.

A long-range program in outdoor advertising may be advisable, as it would permit retaining the same locations from week-to-week, thereby gaining a steady audience from potential patrons who would know where they might look for the current attraction while riding to or from work.

In smaller towns window cards are profitable, but large drawing areas may require too many of them for adequate coverage, plus a large number of passes to get good locations. Moreover, distribution costs can be high (with uncertainty as to how many go into garbage cans). In each situation these various media must be judged on their individual merits.

Heralds fall pretty much in the same category as window cards; however, for some attractions they are very effective, especially where they are concentrated in the areas susceptible to sensational offerings such as "horror" shows, etc. Distribution remains a problem, as it is easy for boys distributing them to dump whole armloads of heralds into the nearest sewer.

The problems and methods of theatre advertising form a vast subject. It would take a book of exceptional length to do full justice to it. Many textbooks on advertising are available, but few deal with problems immediately involved in "selling" motion pictures and theatres as centers of amusement. Each manager must therefore develop his own techniques and become familiar with his own locality to reap the greatest benefits from his advertising, leaning upon the aids provided by the distributors and the trade press, yet aiming always for an original approach to the specific needs of time and place.

PUBLIC RELATIONS

The terms *publicity* and *public relations* are confused in many minds as meaning one and the same thing. They definitely are not. In the first place, *public relations* involves impressing upon the *general public,* your particular *patrons* and your *employees* the policies of your operation in the most favorable manner possible.

It has the further very important function of advising *management* of the attitudes and opinions found in these three groups of people; how policies might be evolved to change negative opinion so it will favor the theatre and its management; and how positive opinions can be further strengthened so there will be continuing appreciation of the theatre's operations.

Abraham Lincoln said: "With public sentiment nothing can fail; without it, nothing can succeed!" Bearing those fateful words in mind, greater stress must surely be placed upon working out an appropriate program to create and maintain the most effective public relations possible in the community.

Executing such a program is not a job for the manager alone; it deserves the wholehearted co-operation of all employees of the organization, for they can be highly influential in interpreting policies to the other "publics" with whom they come in contact. For this reason, they should be kept informed of what is going on in the operation that bears upon public opinion about it.

PLANNING THE PR PROGRAM

Good Public Relations do not just happen—they must be *planned!*

The first requirement is an evaluation

of the status the theatre occupies at the moment in the public mind. The basis for this may be a survey of the community. This may be fairly simple, or as complicated as the desires of management and the prestige of the theatre advise. The queries should be *uniform* for purposes of comparison, and they should cover *representative* areas of the community, since it is not practical to cover every household in your town.

SURVEY QUESTIONNAIRE

Just what is it that you will need to inquire about in such a survey? Each situation will differ in its requirements, but the accompanying questionnaire might form the "backbone" of your poll.

If it is desired that the survey be conducted by mail, it is advisable that everything be covered in a single sheet of paper, otherwise those receiving the questionnaire may consider it too long and throw it in the wastebasket. Furthermore, to encourage completion of the form, it will be helpful if questions are arranged so that answers can be simply checked *yes* or *no* so far as possible.

Return envelopes should be enclosed, with postage paid (ask your postmaster how this is best handled). For the first small batch or so returns, a pair of passes might be sent back as a nice gesture of appreciation for their co-operation, and consideration might well be given to offering a savings bond as cash prize for the best *suggestion* submitted. Any device is worthwhile if it will have the net result of getting full and complete answers back in your hands.

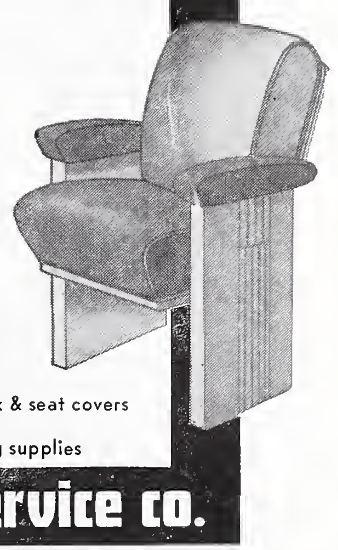
We assume that you have included all the questions which are pertinent to the preparation of an extended Public Relations program (such programs never end, by the way, but are constantly subject to changing times and conditions).

The returns should provide material for many hours of study of things about which you probably have not given the slightest previous thought! If you don't come up with some "dillys," something must be amiss or yours is that "perfect" operation we dream of but rarely encounter in actual practice.

It is most important that careful study be made of the distribution of these inquiries through the mail to get a representative sampling of the different income levels which make up your theatre's patronage. These might well be defined as the *upper income, middle income* and *lower income* brackets. Inquiries should be mailed among people in each bracket about in proportion to their interest in your type of operation; otherwise, the answers might lead to false conclusions in some important respects.

...Pardon Our Crowing

In our years of seating experience, we've "sampled" many (new and old) seating jobs. And like tea or wine tasters, we like to feel that each of our performances was difficult to distinguish from NEW installations. Our seasoned opinion and critical tastes won't pass a job unless it comes up to our high standards. Your show goes on while our work proceeds and our prices never hurt small budgets. Ask us to quote on your needs.



MANUFACTURERS—
Foam rubber & spring cushions, back & seat covers
DISTRIBUTORS—
Upholstery fabrics & general seating supplies

theatre seat service co.

160 Hermitage Avenue • Nashville, Tennessee

Cut Your Labor Cost With "Once Over" Cleaning

"Once Over Does It" with a Super Specialized Theatre Cleaner. You buy the operator's time only once. You don't pay for time spent going over and over the same place to get desired results.

Tests show that the Super does a better cleaning job for less money. In a competitive demonstration with 12 other suction cleaners, the Super proved faster and easier to operate, (specific data on request).

Special Super tools for theatre cleaning make it easy to clean box fronts, orchestra pits, curtains, decorative frescoes, screen, sound equipment, air filters, all types of bare floors and floor coverings, rest rooms, concession areas. See for yourself. Ask your supplies dealer for a demonstration. Write for complete data.

Model JS—Small, light, low-priced Super; with same power, pick-up and performance of larger Super Models. For dry suction cleaning.

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th St. Toledo 2, Ohio
Sales and Service in Principal Cities.
In Canada: Plant Maintenance Equip. Co.
Toronto, Montreal, Vancouver

"Once Over Does It"

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

Super cleaners are approved by Underwriters' Laboratories and Canadian Standards.

One way to keep posted—be a coupon clipper

Be First With The Finest, **POBLOCKI PRODUCTS**

For the Outdoor Theatre
- **HANDY ANDY** mobile debris collector and incinerator
- **SNACK KAR** mobile food vendor
- **TRAFFIC CONTROL SIGNS** mobile traffic director
- **BOX OFFICES**
- **POSTER CASES** Aluminum and Stainless Steel
- **ATTRACTION SIGNS**
- **NAME SIGNS**

For the Indoor Theatre
- **MARQUEES** conventional and inner service
- **NAME SIGNS**
- **BOX OFFICES**
- **FRONTS** Vitrocon or Stainless Steel
- **POSTER CASES** Aluminum and Stainless Steel

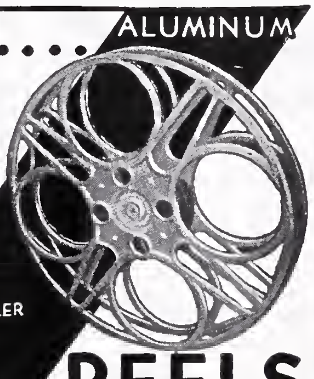
Watch for PERMALUM SCREEN—Permanent screen for 2-D and 3-D which is in the experimental stage

Write today—**POBLOCKI & SONS COMPANY**
2159 S. KINNICKINNIC AVENUE MILWAUKEE, WISCONSIN

sell every show

WITH
wagner
ATTRACTION PANELS
AND
wagner
COLORED PLASTIC LETTERS
Write today for big free catalog on changeable copy display equipment.

Wagner
SIGN SERVICE, INC.
218 S. Hoyne Ave. • Chicago 12, Ill.



GOLDBERG GB

ALUMINUM

Sold thru THEATRE SUPPLY DEALERS Exclusively
ASK YOUR DEALER

REELS
GOLDBERG BROS. Denver, Colo.

Sold thru Theatre Supply Dealers Exclusively

GREATER Durability in GRIGGS CHAIRS

Superior construction gives years of service.

Comfort — the minute they're occupied!

Their Beauty sparkles!

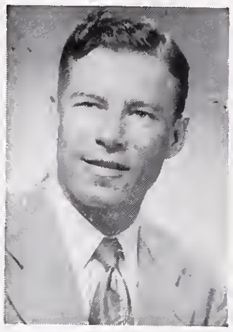
WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

The Critic, Like Spinach, Is Good for Us

says Charlie Jones



. . . owner-manager of the Dawn theatre in Elma, Ia.

Elma, Ia.

ONE OF THE things that help drive the city exhibitor nuts, but that we don't have to contend with in a small town, is The Critic. Not that there aren't critics in a small town. That's the only thing we breed in most of our little communities. But he differs from his urban brother by staying in the amateur ranks of the "gripers" and confines his criticism to the way somebody is digging a hole in the ground or the way somebody else has made more money than he has.

When we think of critics generally, we think of the professional who has the unbelievable job of getting paid for being nasty. There are times when this seems to be the closest thing to "having it made" I know of. What's so hard about being hateful?

Being naturally two faced (and accused of being two headed!), we like to form the habit of looking at things in two ways, *pro* and *con*. Let's turn the tables on the pro critics and see if we can't find as many things to say about them as they do about the things they criticize.

•

On the face of the work he does, the critic could possibly be pictured as a throwback to the guy who was dissatisfied with the way the Garden of Eden was created, who was a spoiled and pampered brat brought up on a diet of sour grapes and bitter herbs. It is more than somewhat paradoxical that an individual of this type should have access to pen and paper where he can foist his opinions on normal people.

The typical critic is liable to description as one who gets out of the wrong side of the bed, puts his shoes on the wrong feet, and comes down stairs with a stop watch in his hand timing the lateness that his wife serves his morning coffee. And undoubtedly it will either be too hot or too cold, too weak or too strong. It's dollars to yesterday morning's soggy doughnuts that the day won't start right for our hero.

And maybe the professional critic shouldn't get sore if folks conjure up that kind of picture of him. He asked for it, didn't he, when he took the job?

We exhibitors, of course, know it is impossible for one person to tell another whether or not he will like a picture. If you know the critic and the critic knows you, then you can probably talk the same language; but these critics are talking, in some cases, to hundreds of thousands of people. How can the critic tell the corn-fed farmer in the corn-fed state of Ioway the same story that he tells a graduate student of Harvard? We all know that too many times the sophisticated critic's raves over a particular picture falls as flat as a pancake when we play it in our theatres in the small towns. We know, and the critic should learn, that he can speak sympathetically to a comparatively small audience—an audience whose slants and attitudes coincide with his own. He is no more an average person than the artist. I doubt, however, that he is as entitled to be *that* different.

•

The main thing that a critic must remember as far as motion pictures are concerned is that the primary purpose of making a picture is to make money. In this way the producer is different from the artist or creator of thoughts. He, of course, wants to make a good picture, wants it to please people and even hopes it may please the critic, but his initial purpose is to make money. He may have the formula, the technical help and the stars to make a whale of a picture. It may, on release, please record numbers of a certain type of people, yet the critic may say it's a "poor" picture!

How can this be? What is the yardstick that measures goodness? Who can face the fellow who comes out of a theatre after laughing sick at Ma & Pa Kettle, and tell him it is not as good as "Ivanhoe" or the like? It so happens this guy didn't like "Ivanhoe," but he liked Ma & Pa. Is he wrong? It looks like it just about boils down to this: whatever pleases a person is good to them.

Now to let my other head get a word in edgewise. *We need critics!* We need them for a number of reasons. But before going into reasons, let's take it in the other arm and have a soberer look at the critic. He is probably a zealous and conscientious person trying his best to be of value to the art or industry he serves, knowing that maybe in a small way his efforts will help to improve the art he loves. He does not necessarily have to know all about how to make pictures in order to criticize them. (I do that, and I don't know nothin'.) He doesn't have to be a former producer-director-screenwriter in order to criticize a movie any more than he has to be a virtuoso to criticize a violinist.

His job is not particularly difficult, since few things are perfect. However, perfection is what we shoot for, and criticism helps to keep up our aim. The act of criticizing is not so tough. The hard part is to take it!

•

But why do we need critics? When the first man built the first house, or painted the first picture, or played the first note, the critic was standing right over his shoulder saying, "That's not so bad, but wouldn't it have been better this way?" They tried it that way and it was better. We had progress. But after a certain amount of accomplishment it is so easy to rest on your laurels. Maybe if it wasn't human nature to criticize we would still be going to the theatre on horseback to hear folk tunes in a five-note scale played on a lute.

•

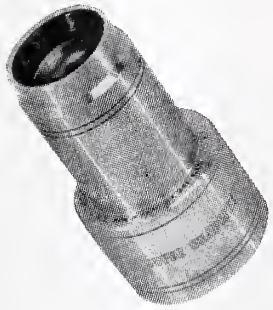
We, as exhibitors, are sometimes supersensitive about the critic's slashes at our product. We hate to have someone knock it before we get it played. We are pleased as punch, though, when some picture comes along and gets praised to high heaven. Then we show our review clippings to all who will stop to read.

We don't lose too many patrons because some critic talks them out of going. We probably gain a lot because the critic is in there writing about the movies. He's keeping 'em picture conscious. He probably stirs up more comment and interest in pictures in one column than most exhibitors do in a month of exploitation. And there is another very good reason why we need him.

The critic, by and large, is one of our best friends. Sometimes his dish may be bitter to take, but without him we might have to do more hustling. Neither man nor an industry makes progress until he is dissatisfied; he isn't dissatisfied until he sees his faults; and he seldom sees his faults until somebody points them out.

Hey, what am I saying? My wife is liable to read this!

Charlie



Features
Western Series
Travelogues
News

BLACK and White
COLOR
and also CINERAMA *

They all look best with
SUPER SNAPLITE
f/1.9 Projection Lenses

True speed of f/1.9 in every focal length up to 7 inches. Ask for bulletin 212.

*CINERAMA uses Kollmorgen Super Snaplite Lenses

YOU GET MORE LIGHT WITH SUPER SNAPLITE

KOLLMORGEN Optical CORPORATION
Plant: Northampton, Massachusetts
New York Office: 30 Church Street, New York 7, N. Y.

ONE? TWO? THREE?

Regardless of the new medium you select for your theatre, all "depth" pictures require near perfection from the projectors. Before converting see your dealer about using LaVezzi projector parts in an overhaul. The unusual precision and long life bring about efficiency, economy, and peace of mind.

LaVezzi
Machine Works
4635 W. LAKE ST., CHICAGO 44, ILL.

USE **RCA** SERVICE
FOR
3-D
AND
STEREOPHONIC
SOUND

Protect the HEART
of your theatre and you
protect your box office.

...The same prompt, efficient,
courteous service that exhibitors
have been depending on for 25 years.

RCA®
RCA Service Company, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

Seventh Edition—
Bluebook of Projection
By F. H. RICHARDSON **$7.25** Postpaid

The Seventh Edition of this standard textbook on motion picture projection brings to all persons concerned with screening 35 mm. film, up-to-minute guidance. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** Send your order to—

QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York, 20

For The Best Signs You'll See . . . In '53
ADLER
CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

AGAIN AVAILABLE!
DeVry No. 2810 (XD) Projectors
for THEATRE and DRIVE-IN

Complete Rebuilt Dual Outfits with 1000W Lamps, Lenses, Amplifier, Speaker	$ 895
With Low Intensity Arcs and Rectifiers	1195
With 1KW Arcs and Rectifiers	1595
DEVRY DRIVE-IN HI Equipments from	1595

ALL AVAILABLE ON TIME

S.O.S. ESTD. 1926
S. O. S. CINEMA SUPPLY CORP.
Dept. A, 602 W. 52 St., N.Y. 19
Cable SOSOUND

THEATRES AND THE NEW TECHNIQUES

(*Continued from page* 45)

with the light problem, as well as eliminate disadvantages of excessive magnification, by employing 65mm instead of 35mm film. It is not contemplated, however, that this system would soon be available for general exhibition.

About ninety per cent of the motion picture theatres throughout the world could increase their picture width by about 50%, or more, of their present size and be within a maximum screen width of 38 feet best suited to a standard film width of 35mm. Wide-angle camera lenses could be effectively used. Heretofore the 25mm lens, having a camera angle of 47 degrees, received little use. This lens, and the 18.5mm lens (62-degree camera angle) now available will add a great number of long shots to films which will give projected images a scope consistent with their increased size.

There is no need for a camera angle much greater than 62 degrees. The average camera angle used until 1953 was about 30 degrees, and the average subtended viewing angle in motion picture theatres is about 21 degrees (not considering "widescreen" installations). This subtended viewing angle will be closer to 33 degrees with the larger screens, and since it is not advisable to have too great a disparity between camera and viewing angles, we already have camera lenses which are consistent with the viewing conditions of the majority of theatres, and with feasible enlargement of the 35mm film structure.

To maintain a feeling of intimacy with the scene when there is a difference between the camera angle and the viewing subtended angle it would be necessary to introduce peripheral obscuration in amounts according to the differences of these angles. This tool, *peripheral modulation,* becomes then a most potent instrument because it introduces a feeling of being close to the image without having to force the use of excessive viewing angles (screens over 38 feet in width) for this purpose. Here we have an important clue to the relationship of the auditorium physically to cinematography.

One of the distinct advantages of the motion picture art is that it was always capable of presenting the foreground, middleground and overhead areas at once, which has been one of the factors making it a story telling device infinitely superior to the stage with its exclusively horizontal aperture. It certainly cannot be advisable to discontinue this flexibility, one of the most potent forces of cinematographic art.

[In the second article of the series, to appear in the October issue of Better Theatres, Mr. Schlanger will discuss how to determine the size and shape of the screen for specific conditions of auditoriums.]

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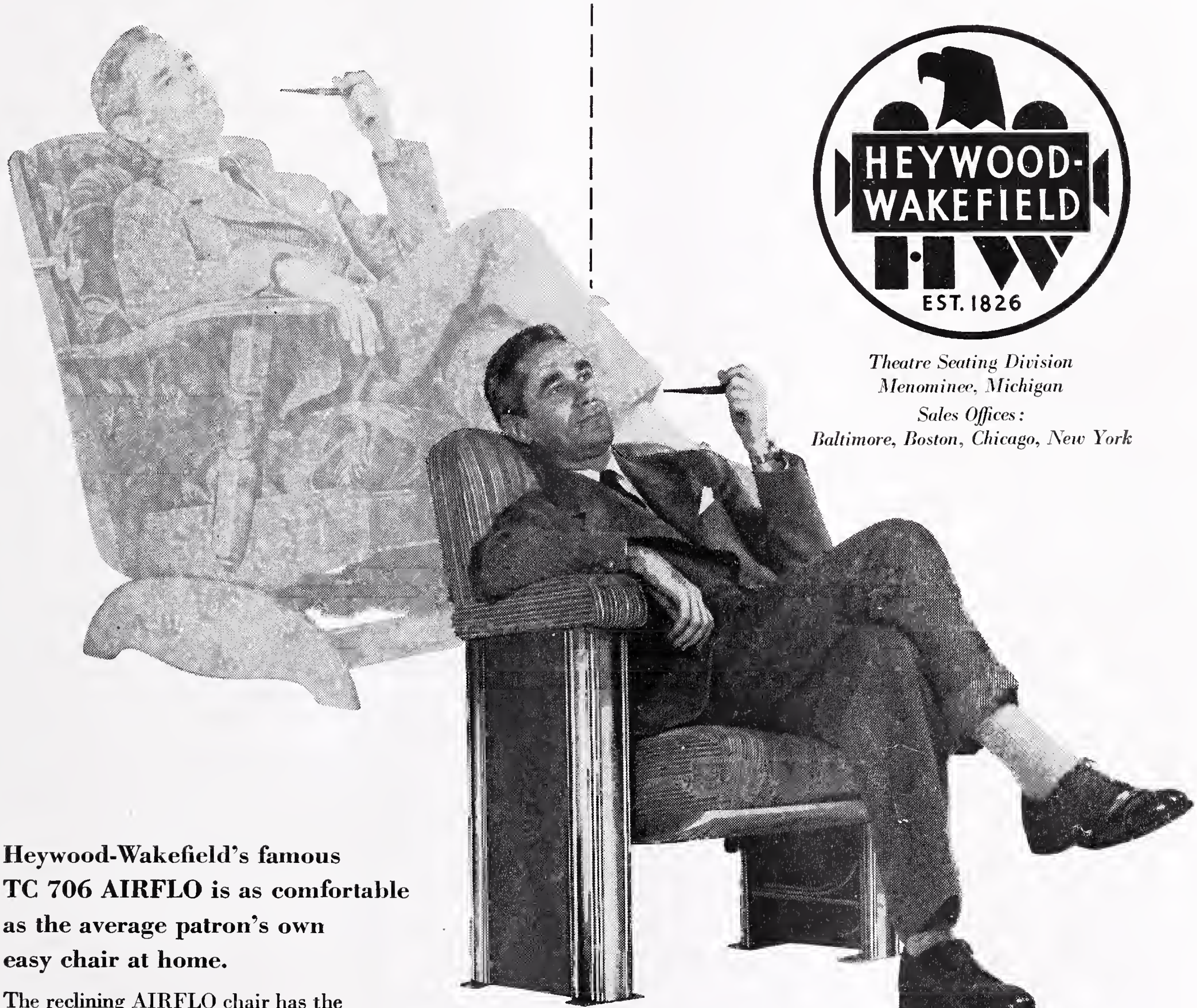

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SEPTEMBER 5, 1953

MOTION PICTURE HERALD

A Challenge to Pessimists

—AN EDITORIAL

REVIEWS (In Product Digest): WINGS OF THE HAWK, DESPERATE MOMENT, RUN FOR THE HILLS, TRAIL OF THE ARROW, PROJECT MOONBASE, BLADES OF THE MUSKETEERS

Better Theatres
for SEPTEMBER

BEGINNING A SERIES BY BEN SCHLANGER ON

Theatres and the New Techniques

•

Theatre & Attraction Promotion

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price: $5.00 a year in the Americas, $10.00 a year Foreign. Single Copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

In Two Sections, Section One

TO THE EXHIBITORS OF AMERICA AND THE WORLD–

Many of the M-G-M Sales Representatives at this week's "SEE FOR YOURSELF" Conference in California have been with this organization since its inception. Throughout our domestic and international operation, length of service to M-G-M is a matter of deep company pride.

Our success has been built upon two vital factors—consistently good product and friendly relations with you, the exhibitor. It is equally a matter of company pride that you, by your long span of business dealings with M-G-M, have made it possible for us to serve you over these many years.

We take this opportunity, when representatives from abroad have joined us here, to express our gratitude to exhibitors everywhere for the loyalty and confidence that have given to the trademark of M-G-M its worldwide popularity and respect.

The promise of our "SEE FOR YOURSELF" conference is being richly fulfilled. We, who are ever cognizant of the past glories of M-G-M can truthfully tell you that we will bring to theatres in consecutive release a wonderful group of BIG attractions, produced in the M-G-M manner and similarly to be exploited. You must "SEE FOR YOURSELF" at the nationwide trade-shows!

One after another they come:—

Oct. 9—**"MOGAMBO"** (*Tech.*) Clark Gable, Ava Gardner

Oct. 23—**"TORCH SONG"** (*Tech.*) Joan Crawford, Michael Wilding

Oct. 30—**"TAKE THE HIGH GROUND!"** (*Ansco*) Richard Widmark, Karl Malden, Elaine Stewart

Nov. 13—**"ALL THE BROTHERS WERE VALIANT"** (*Tech.*) Robert Taylor, Stewart Granger, Ann Blyth

Nov. 26—**"KISS ME KATE"** (*Tech.*) Kathryn Grayson, Howard Keel

Dec. 4—**"ESCAPE FROM FORT BRAVO"** (*Ansco*) William Holden, Eleanor Parker, John Forsythe

Dec. 25—**"EASY TO LOVE"** (*Tech.*) Esther Williams, Van Johnson, Tony Martin

From California we salute you, gentlemen of the theatres! We have the pictures for you. We have the showmanship to back them up. May we all go forward together with renewed vigor, with ever courageous optimism and the fine, cooperative relationship upon which mutual success is based.

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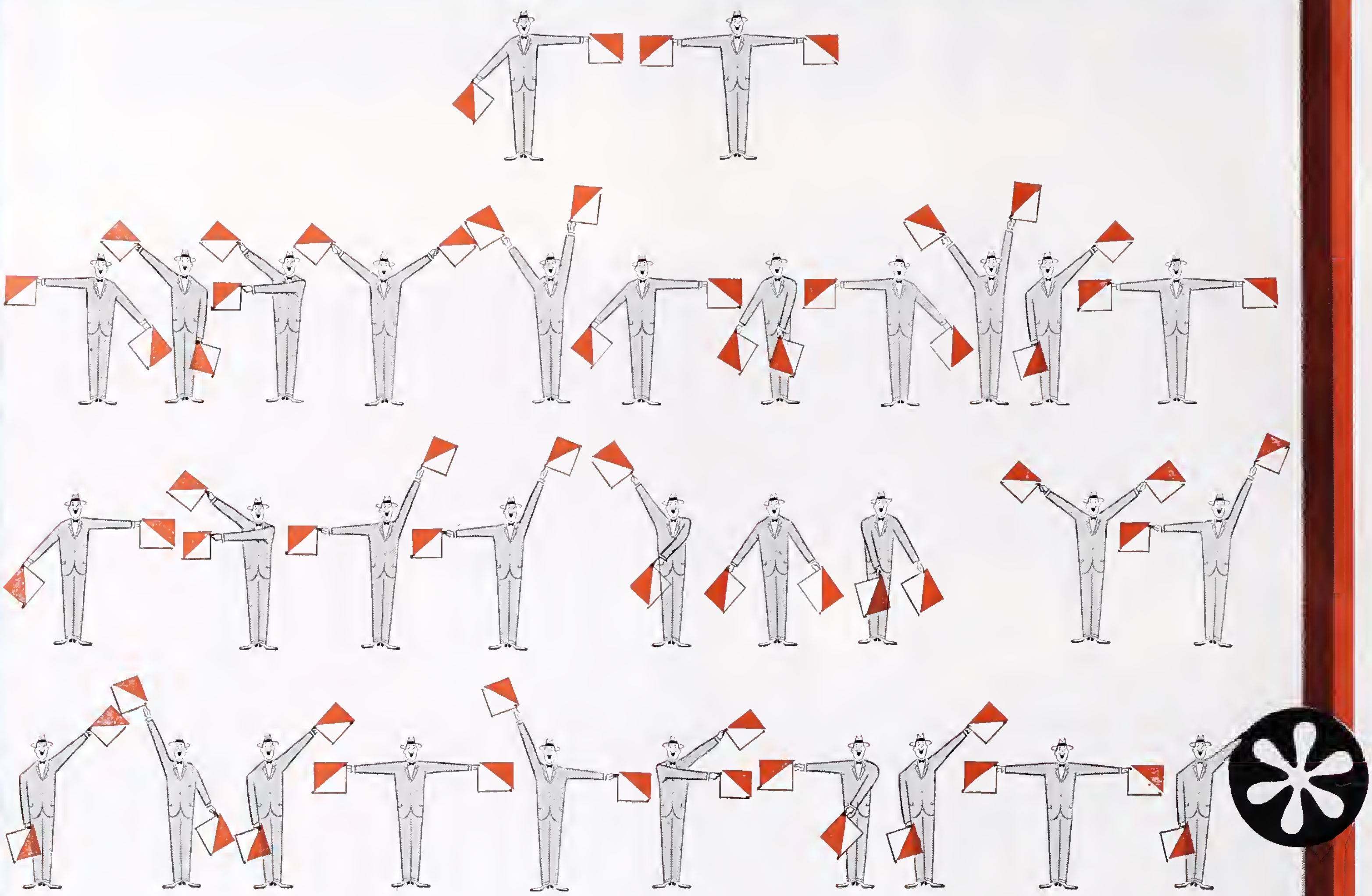

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THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 192, No. 10

September 5, 1953

A Challenge to Pessimists

SURPRISED perhaps at the current vitality and enthusiasm within the industry, certain of the perennial pessimists again are asserting their "down beat" viewpoint. A few years ago these pessimists were "the prophets of doom" who were predicting the extinction of the business. Now these same pessimists are trying to spread defeatism about the new techniques of the screen.

Efforts to belittle or deride the new screen processes will fail eventually but in the meanwhile such activity is mischievous. Those within the industry who can speak well of the new tools to increase the dramatic power—and hence the entertainment quality of motion pictures—should either make a significant contribution themselves or shut up.

Especially vicious and manifestly unfair are adverse criticisms of some of the new wide screen techniques which have yet to be unfolded to the public.

This week one of The HERALD's editorial correspondents in an Eastern exchange city, which shall be nameless, has reported a swelling tide of pessimism with respect to 3-D and wide screen. Similar reports come from other places. It is asserted that the new techniques have been "oversold by the trade press". The accusation will be taken as directed against this publication because The HERALD has been in the forefront of reporting and encouraging development and perfection of all the new methods and processes.

By way of reply to the pessimists, attention is directed to the record:

1. Cinerama, which sparked the screen revolution, has not completed its first year on Broadway, yet it has been seen by approximately 1,200,000 persons, has opened with excellent results in three other cities, and has won the financial backing of such experienced showmen as Si Fabian and Sam Rosen for increased exhibition outlets and a regular flow of product.

2. 3-D pictures have for the past half-year occupied an important place on the monthly list of Box Office Champions compiled by The HERALD. In fact, seven different 3-D features have attained such distinction. That is approximately fifty per cent of the 3-D films in release in the period. (For comparison less than ten per cent of the standard pictures became Box Office Champions and the budgets of the standard Box Office Champion pictures greatly exceed the average 3-D champion budget.)

3. The several pictures recommended for exhibition on wide screens of 1.66 to 1 or 1.85 to 1, and those with stereophonic sound, have as a whole done substantially above normal business.

4. CinemaScope's premiere film, "The Robe," will not have its first engagement until September 16 at the Roxy in New York but already thousands have been thrilled by scenes from the picture. Its success is certain.

That is the record of what the new techniques have done in a short time. It is a story of joyful optimism. Let the pessimists take cover.

At no time has it been suggested by any responsible individual that techniques can take the place of plots or substitute for skilled and popular players. The tremendous press attention to the new techniques—the most extensive, sustained attention the screen has ever enjoyed—reflects the public's interest in what the industry is doing to make fine film entertainment even better. In this year of 1953 the motion picture needed a great new stimulus. It is being provided by the new techniques which require new thinking on the part of every branch of production, distribution and exhibition. Without 3-D and wide screen—including CinemaScope—how would the future look?

Let the pessimists recall the words of President Roosevelt's intransigent first inaugural address, "The only thing we have to fear is fear itself."

■ ■ ■

¶ Now that Labor Day has come and with it reopening of schools, exhibitors throughout the country are thinking of going to "school" a few days themselves. The national conventions of Allied in Boston October 5 to 7 and of TOA (in conjunction with the TESMA equipment show) in Chicago November 1 to 5 properly may be regarded as providing ideal opportunities for showmen to educate themselves in the latest of the new techniques as well as being briefed in current trade practice problems. Every exhibitor who has a chance should attend one of the national exhibitor organization conventions. Theatre owners who are not affiliated are welcomed at the meetings.

■ ■ ■

¶ "From Here to Eternity", Columbia's extremely successful filming of a problem novel, continues to do marvelously well at the box office. Exhibitors—and producers—who thought (and said) repeatedly during the past few years that major productions simply had to be in color must be doing some head scratching.

—*Martin Quigley, Jr.*

Letters to the Herald

Tax Reprisal

To the Editor:

I suggest every exhibitor forced to close a theatre before repeal of the excise tax send a suitably inscribed wreath to President Eisenhower. Two of my three may well be among them and the inscription from one will read, "The Silvertown Theatre, Thomaston, Georgia, born August 5, 1931 in times of great stress, died—1953, during the greatest prosperity ever known, of mortal wounds suffered by a Federal excise tax."

Some time ago I suggested all drive-in operators contact their local dealers with regard to having all future automobiles equipped with electric wipers. All local dealers promised to write the manufacturers. I believe a threat from all drive-ins to run a trailer calling their patrons' attention to this might get results. Something like this, "When you trade cars, be sure the new one has an electric windshield wiper. Then, rain or shine, you'll enjoy the show. The following cars are equipped with electric wipers at the factory: Chrysler, Dodge, Plymouth, etc."

Two weeks ago, with a hard rain, I did $18.75, against $119 the same night the week before and $140 the same night the week after. With electric wipers on all cars I believe I would have done close to normal. Besides the box office loss it killed the concession which took in about half as much as salaries there.—*C. E. BEACH, Ilan Theatre, Fernandina Beach, Florida.*

Vital Question

To the Editor:

President Eisenhower's veto of the movie tax relief law was not entirely unexpected, although we had been led to believe we had more than a fighting chance. The barrage of wires the last few days may have done some good but it is doubtful, as is the truth in most similar cases.

The narrow margin shows must now make a decision as to what is best to be done. Doubtless there will be hundreds of the smaller shows closing their doors, now that there is no chance of tax relief in the near future. Six weeks ago the Booth theatre, in an attempt to increase its business and fight off drive-in competition, went back to thirty-five cents from its former price of forty-five cents. The difference in the number of patrons at the reduced prices was negligible so if we can keep our show open, the old prices will be used September 1.

For the past year we have operated as a Friday to Monday show. Cutting out Tuesday, Wednesday and Thursday has hurt the weekend shows but has at least allowed us to keep strict control over most operating expenses. The film companies as a whole have been cooperative but we still are slipped an occasional stinker if we do not constantly watch them.

The question before us is how to keep the show in operation until we may get new technique of operation or whether the whole thing is a hopeless case. Taking the show out of operation will hurt our other business interests and that is also a factor. Then too who on earth will head all the drives—Polio, Heart, Cancer, Red Cross, Korean Orphans, etc., etc.? Milton Eisenhower's statement says the movies will collect over $2,000,000 for Korean Relief.

May we enter for a candidate for the next drive to help the broken down movie houses who have carried the ball so many times over the years from World War I to date? You will pardon a slight understatement—It's discouraging. — *SHIRLEY BOOTH, Booth Theatre, Rich Hill, Missouri.*

A Good Answer

To Terry Ramsaye:

I was interested and edified by your column in the current issue of The HERALD (About Experting in the Lay Press, August 15). A very good answer.—*ERNEST EMERLING, Director of Advertising and Publicity, Loew's Theatres, New York.*

"NEW SCREEN TECHNIQUES"

In next week's issue of The HERALD Terry Ramsaye will review "New Screen Techniques" which is being published by Quigley Publishing Company September 10. The illustrated 208-page volume edited by Martin Quigley Jr. contains 26 articles on 3-D and wide screen films in production and exhibition. The preface is by Dr. Alfred N. Goldsmith and the contributors include authorities in 3-D, Cinerama, CinemaScope, stereophonic sound and other processes.

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September 5, 1953

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TOA and TESMA prepare plans for joint national convention Page 12

20TH-FOX reports 26-week net profit of $158,309 Page 12

U-I plans to use CinemaScope on several top budget pictures Page 13

SMPTE receives sparse response to questionnaire on new methods Page 13

SKOURAS completes plans for release of "The Robe" in Europe Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 14

STANLEY Warner zone meeting is given a keynote of optimism Page 21

TAX revenue for fiscal year is reported at $310,223,953 Page 21

STATE taxes in 32 states show year yield of $12,831,000 Page 21

METRO holds coast showings, to emphasize fewer, bigger films Page 24

OVERSEAS film program cut down to an appropriation of $3,000,000 Page 24

U-I has a formula which seems to spell success at box office Page 26

UA at convention, indicates it is moving into "third phase" Page 28

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On the Horizon

THE thirteenth annual poll of motion picture exhibitors to determine the Stars of Tomorrow has been completed and will be announced in The HERALD next week. Growing in acceptance and in stature each year since its inception, the Stars of Tomorrow Poll is now the authoritative index to which of the younger favorites of the moment will go on to permanent fame in Hollywood. Together with The HERALD-Fame poll of the Ten Best Money-Making Stars, conducted in November each year, it provides the only completely accurate gauge of the status and marquee value of the names the industry is merchandising.

▶ At a special meeting Wednesday, the executive board of Texas COMPO unanimously decided that that organization would continue operations but with a more comprehensive and accelerated program. The board authorized reinstatement of the press department, effective immediately. All major circuit contributors endorsed the extensive reorganization plan and pledged their financial support, declaring that Texas COMPO was an indispensible service to them.

▶ The Navy has banned the showing at Navy and Marine Corps installations of "From Here to Eternity." The reason given was that the Navy considers the film "derogatory to a sister service," the Army. The Navy finding was made by a group of admirals despite the fact that the Army-Air Force Motion Picture Service has booked the film for showings at Army and Air Force posts in the U. S. and overseas. "Eternity" was the second major Hollywood film to receive some military ban recently. All branches of the armed services have declined to book "The Moon Is Blue."

▶ There is more money around for independent producers, New York industry observers are agreeing; and this is a good sign, they also point out, showing confidence by financial circles in the ability of films to make profits. One banker commented the furor over 3-D and wide screen has subsided to the extent that producers realize they continue to have a market, however their films are made. The Chemical Bank and Trust Company in the past three weeks alone has arranged for eight production loans. Bankers Trust Company, more active in television film financing, also reports many inquiries. One common denominator is reported in the new financing: sharp scrutiny of story, casting, directors, and releasing arrangements.

▶ "From Here to Eternity" is going to be just that. On the heels of astounding grosses in east coast playdates ($625,000 in four weeks at the New York Capitol for instance) it opened in several midwestern cities to just as remarkable a public acceptance. At the Midland in Kansas City the Columbia production grossed $13,000 in two days and it hit about the same figure for the first two days at Loew's in Indianapolis.

▶ Elmer C. Rhoden, president of Aressar Processing Corporation, whose popcorn plant at Burlington Junction, Missouri, was recently destroyed by fire, announced last weekend that the plant will not be rebuilt. Assets of the processing corporation will be merged with the Aressar Ranch, Inc., at Burlington Junction which owns 4,500 acres devoted to the raising of Hereford cattle. Owners of Aressar Ranch, Inc., are Mr. Rhoden, president of Fox Midwest Theatres; Charles P. Skouras, president of National Theatres, Inc., and Frank H. Ricketson, Jr., head of Fox Intermountain Theatres.

▶ Arthur R. Sharby, owner of the Inwood theatre, Forest Hills, L. I., closed the house Sunday night. A sign outside the shuttered theatre reads: "Thank you, Mr. Eisenhower, your 20 per cent tax closed this theatre."

▶ A note on the traveling habits of the species comedian: On Tuesday, Bud Abbott and Lou Costello returned to New York from a European trip. Bud sailed the seas on the liner "United States" while his partner made the trip on the "Queen Elizabeth."

In BETTER THEATRES

In "Theatres and the New Techniques," Ben Schlanger, architect and consultant well known to readers of Better Theatres as a specialist in motion picture theatre design, begins a series of articles on the changes being made in the art, with detailed, illustrated discussion of the problems presented, especially by wide screen, in applying them to existing theatres.

* * *

Application of wide-screen technique receives further attention from Gio Gagliardi in "Setting Up Conditions for Variable Aspect Ratios."

* * *

Continuing his series, "Motion Picture Theatre Management," Curtis Mees adds other methods of advertising to those he discussed last month in the seventh installment, "Attraction and Theatre Promotion."

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brody, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures

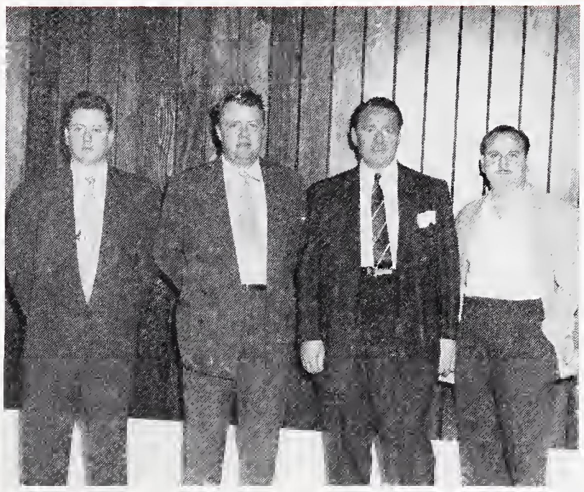
THEY OPENED the new Universal-International exchange at Dallas. At the reception which attended ceremonies there, the men above are, in order: Milton R. Rackmil, president of Universal; Robert J. O'Donnell, vice-president of Interstate Theatres; Ed Rowley, president of Rowley United Theatres; Alfred E. Daff, executive vice-president of Universal; Rip Payne, Rip Payne Theatre Enterprises; Raymond Willie, Interstate Theatres; Charles J. Feldman, Universal general sales manager; and R. W. Wilkinson, branch manager.

SAMUEL GOLDWYN came back to this country last week and at a New York press interview provided copy as usual. He opines European producers are making too many films; and that technical evolution in Hollywood will bring better pictures, but the story still counts. See page 33.

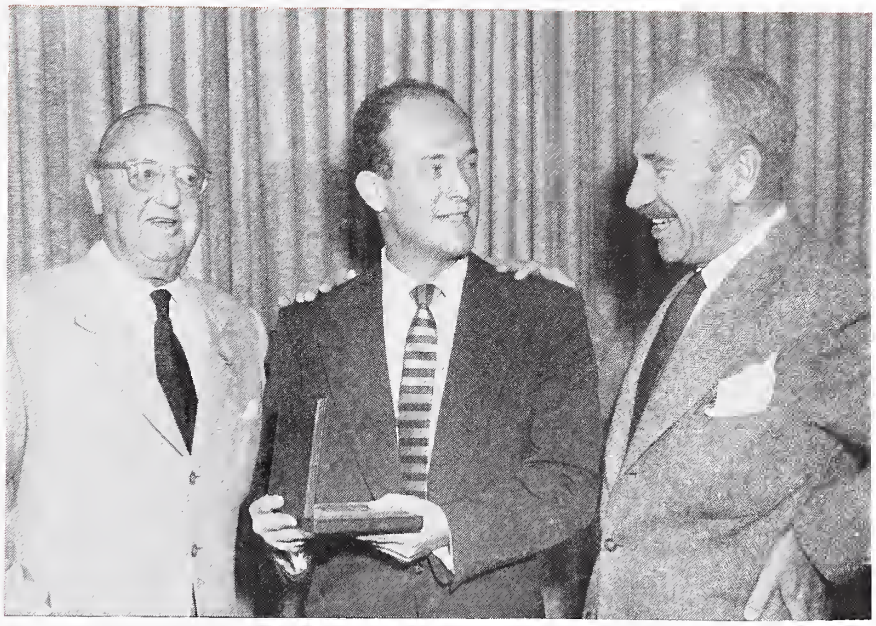
SPEAKER, at the Italian Films Export exhibitor-trade luncheon in New York last week—Bernard Jacon, vice-president in charge of sales. With him are Seymour Schussel, left, eastern division manager, and Bernard Lewis, exploitation manager.

VISIT to the Will Rogers Memorial Hospital, Saranac Lake, New York. Patient Joseph Wiener, IATSE Newark local 244, greets Thomas Green, IATSE New Jersey district secretary, and Richard Walsh, president of the IATSE and a vice-president of the hospital. Watching is Charles E. Lewis, right, hospital executive vice-president.

ALEX HALPERIN, right, has been appointed zone manager of Stanley Warner midwest theatres. He had been film buyer for that zone. He succeeds Al Kvool, resigned.



AT THE OPENING of the remodeled Fitchburg Theatre, Fitchburg, Mass. In array are Joe Tuttle, manager; Frank Boyle, city manager; Benjamin Sack, to whom the house was leased; and Louis Chiarmonte, of Merchandising Displays, Inc., designers and remodelers.



A COLLEGIATE "OSCAR" is awarded to University of Southern California student Herbert Skoble, center, by Screen Producers Guild president Carey Wilson, right, and film producer Jesse Lasky. The award, a gold medal, is for the best student film produced on a campus. It is a result of the Guild's first Intercollegiate Awards. Mr. Skoble was presented the medal before an industry audience at the Academy Awards Theatre, Hollywood. His subject, "Let Me See" is a color commentary about a nursery school for blind children.

AT DISCUSSION in Hollywood, on Dmitri Tiomkin's title song from the score of "Blowing Wild," a United States Picture for Warner release. In the group at the left are, Mr. Tiomkin; Frankie Laine, who sings background music for the film; Milton Sperling, producer; Ray Heindorf, and Paul Francis Webster, who composed the lyrics.

ON THE SET of Paramount's "Casanova's Big Night," left: J. R. Maynard, Francais Theatre, Ottawa; his daughter, Marilyn; Joan Fontaine, who extended studio greetings; and Mrs. Maynard.

APPOINTMENT. Harry Feinstein, left, zone manager for Stanley Warner New England houses, is congratulated by baseball player Ted Williams on his appointment as trustee of the Children's Cancer Research Foundation, Boston. The Jimmy Fund, of the Variety Club, is the Foundation's chief support.

AT THE PREMIERE, left, of the Universal release, "The Cruel Sea," in Boston's Exeter Street Theatre. In order are E. Myer Feltman, branch manager; Norman Hallett, British consul; Violet Berlin, theatre operator; Rear Admiral Charles Monsen; and Jeff Livingston, Universal eastern advertising manager.

MPAA ATTORNEY IN ATTACK ON MARYLAND CENSORSHIP

BALTIMORE: Philip J. O'Brien, Jr., of the legal staff of the Motion Picture Association of America, last week delivered a hard-hitting attack against pre-censorship in Maryland, the sole state in the country which still maintains a censorship board for newsreels.

In a speech prepared for delivery over Radio Station WITH, Mr. O'Brien declared: "I think you'll agree that the time is long overdue to return to the people of Maryland the right—yes, the responsibility—to make the choice of what they may see or hear on their theatre screens."

Mr. O'Brien pointed out that 41 states have no state censorship. He added, "It's about time to bring Maryland law in line with the ruling by the Supreme Court of the United States last year which said that the motion picture—like the press—is included within the free speech guarantee of the first and fourteenth amendments of the U. S. Constitution."

The MPAA attorney also pointed out that the abolition of the motion picture censorship statute will not constitute a complete surrender of state control over the medium, explaining that the same laws which prevent any newspaper or magazine from publishing salacious material operate against the showing of indecent pictures. But the important difference, he added, is that "no one can tell the press in advance what it can print."

Mr. O'Brien also took note of the production Code which he said "is an assurance to the people everywhere of basic standards of morality and decency in motion pictures. Regarding the international implications of government censorship of pictures, Mr. O'Brien said that official censorship at home does "irreparable damage" to America's fight for full freedom and democracy abroad.

TESMA and TOA to Talk New Systems

The new systems will be available for demonstration and extended discussion, along with new theatre equipment, at the annual conventions November 4 in Chicago of the Theatre Owners of America and the Theatre Equipment and Supply Manufacturers Association.

The equipment and systems will be subjects for round table forums at the conventions, which will run four days at the Conrad Hilton Hotel.

The forums are expected to begin immediately after convention luncheons. On the panels will be representatives of every phase of exhibition and equipment. Showmen will be able to ask at length the many questions which have confronted them. Although the conventions will have their share of the usual sessions on trade problems and business practices the forums on the new systems are expected to be convention keynotes. A spokesman for the TOA and TESMA committees which conferred this week in New York, said, "It is anticipated that between 15 and 20 experts will be seated on the question and answer panel so that no phase of the new processes may go unanswered or left hanging in mid-air."

Fox 26-Week Net $158,309

Consolidated net earnings of $158,309 for the first 26 weeks of the year ended June 27, 1953, have been reported by the Twentieth Century-Fox Film Corporation and its subsidiaries. This is comparable to a similar period last year which showed net earnings of $154,404, exclusive of domestic theatres. The net earnings amounted to six cents per share on the 2,769,486 shares of outstanding common stock for both years.

The net earnings for the initial quarter of 1953 were $1,023,965 but the second quarter showed a net loss of $865,656. The second quarter's earnings were adversely affected by the company's transition to CinemaScope productions. Officials of the company have announced a dividend of 25 cents per share of common stock payable September 26 holders of record September 10, 1953.

Vistarama Can Supply Producers with Lenses

Carl Dudley, Vistarama president, declared that the company is now in a position to supply producers with its anamorphic lenses, in a press interview in New York Tuesday. He indicated, however, that Vistarama is not in a position to supply exhibitors with anamorphic lenses, pointing out the retooling necessary for mass production of anamorphic projection lenses and the huge investment required. He added that other sources of supply exist for exhibitors. He was in New York for a demonstration Wednesday of "Aloha Nui," a short in the Vistarama process with a screen aspect ratio of 2.5-to-1. Deals for the process, he said, have been made for Germany, Austria and Switzerland. A deal for Latin America has been made with Milton Gunzburg's Mexican company. He expects to conclude deals for Italy and Spain shortly.

CinemaScope Screening Held at Venice Festival

A special preview demonstration of 20th Century-Fox's CinemaScope was held Friday at the Palace theatre, Venice, as a climax of the Venice Film Festival. The footage used included scenes from "The Robe" and "How to Marry a Millionaire," and other clips shown in previous demonstrations. Production executives from some 16 participating nations attended the screening which followed the prize award ceremonies of the film fair.

Nord System Acquires Dan Elman As Backer

The Nord System, for three dimensional images by use of one film, was bought into last week by Dan Elman, production executive, on the coast. Mr. Elman was expected to demonstrate the system next weekend at the Pickfair theatre for Los Angeles exhibitors. Mr. Elman said some studios, which he didn't name, have been transferring color 3-D images to the single strip to aid the demonstration.

The Name is WarnerScope

HOLLYWOOD: WarnerScope is the new official name for Warner Bros.' wide screen process previously identified as Warner-SuperScope, the studio officially announced Tuesday.

Paramount's Popeye Makes Debut in 3-D Cartoon

3-D cartoons were launched by Paramount this week with the showing of "Popeye, the Ace of Space." At a press showing of the subject in New York, Oscar Morgan, Paramount's short subjects manager, said that Famous Studios, producers of Popeye, had developed "an unusual camera technique for the production of 3-D cartoons which cuts months off what would be the normal production schedule." The process has been named "stereotoon." Three subjects were shown Wednesday: a Betty Boop cartoon, released in 1933, which introduced Popeye; the first Popeye cartoon; the 3-D short.

COMPO Special Meeting To Be Held September 21

At a meeting of the COMPO leadership Wednesday in New York, it was decided to call a special meeting of the COMPO executive committee, board of directors and all elements of the national tax campaign committee in New York September 21-22. It is expected that about 70 people will attend the meeting. The full report on the tax campaign will be made and the board of directors will be asked to decide on future plans for COMPO, for the tax campaign and whatever other policies or projects may be decided upon. Present were Trueman Rembusch, Sam Pinanski, Herman Robbins, William C. Gehring, Robert W. Coyne and Harold Saxe.

U-I USING CINEMASCOPE ON TOP BUDGET FILMS

All Product to Be Made for All Aspect Ratios; Plan No Cut in Total Output

Universal-International this week disclosed plans for the production during the coming season of some of its top-budget features in CinemaScope, the wide screen, anamorphic lens process pioneered and championed by 20th Century-Fox.

The company thus becomes the sixth major Hollywood company to schedule CinemaScope production. Besides 20th-Fox, the other companies are Allied Artists, Columbia, MGM and United Artists. Warner Brothers, of course, will produce in its own anamorphic process, WarnerSuperScope.

Plans Also to Continue Its 3-D Production

The Universal announcement was made in New York Monday by Milton R. Rackmil, president, who also disclosed that all of the company's pictures are now being filmed so that they can be projected in aspect ratios ranging from the standard 1.33 to 1, up to 2 to 1. Universal also plans to continue 3-D production, he said.

Mr. Rackmil emphasized that the policy of gearing the company's product to the needs of all exhibitors, both in this country and abroad, and for theatres of all sizes and types will be maintained. There will be no reduction in the total number of pictures which it has been offering for release in recent years.

The studio is now engaged, he said, in tests of its own employing the CinemaScope lenses, and is considering various of its top properties for a picture in the new medium. A version for standard projection also will be made available of whatever product is filmed in CinemaScope.

New Methods Devised To Extend Aspect Ratio

Mr. Rackmil pointed out that Universal was one of the first companies to produce films in three dimensions and was the first to introduce the wide screen aspect ratio of 1.85 to 1. New methods have been devised to extend the ratio to a maximum of two to one where facilities and theatre screens permit, he added.

These decisions, he said, were reached at executive conferences at the coast studio. In addition to Mr. Rackmil, others participating in the policy sessions were N. J. Blumberg, chairman of the board of directors; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president in charge of production; David A. Lipton, vice-president; Charles J. Feldman, general sales manager; James Pratt, executive manager, and M. R. Davis, business manager at the studio.

$2,000,000 SPENT ON LOEW CONVERSION

The conversion of nearly the entire Loew's circuit for the playing of pictures in the new media is almost completed, it was reported in New York Monday. The estimated cost of equipping approximately 110 out of 130 Loew's theatres with new all-purpose screens and stereophonic sound devices was put at $2,000,000. A Loew's spokesman, explaining the total conversion estimate, said it cost from $15,000 to $20,000 to convert a large house. He said the all-purpose screens are currently being used for pictures which lend themselves to large screen presentations, such as Westerns and spectacles. He said that such presentation had aided the box office value of "Shane" and "White Witch Doctor," among others.

Set Europe "Robe" Date

Spyros Skouras, president of 20th Century-Fox, returned to New York from Europe Tuesday and, stepping off the plane at Idlewild Airport, pronounced the recent CinemaScope demonstrations in Germany "tremendously successful."

Mr. Skouras said the stereophonic sound equipment used at the German showings had been of local manufacture and was every bit as good as the American equipment. In fact, he added, with the exception of the first London showing of "The Robe," all European engagements of the first CinemaScope feature will utilize European-made equipment.

"The Robe" is scheduled to open in either late October or November in England, Germany, France, Italy and Spain, he said, and deals are pending for the manufacture of CinemaScope equipment in England.

The film also will have nine key city premieres in the United States following its world premiere at the Roxy theatre in New York September 16. It will open September 23 in Atlanta, Chicago and Philadelphia; September 24 in Los Angeles, Dallas and Fort Worth, and September 30 in San Francisco, Seattle and San Antonio. One of the principal figures at the various premieres will be Professor Henri Chretien, French inventor of the anamorphic process.

Helping to promote the film is the new edition of the Lloyd C. Douglas novel, on which it is based, issued by Houghton-Mifflin this week. Playing a prominent part in the book displays and ads will be stills from the film. It also was announced this week that five circuits, RKO, Skouras, Randforce, Harry Brandt and Walter Reade Theatres, representing some 200 theatres in New York and New Jersey, are running trailers on the film's New York premiere.

Few Replies To Inquiry By SMPTE

Out of more than 4,000 questionnaires sent out to exhibitors by the Society of Motion Picture Engineers, in a survey on the adaptability of the nation's theatres to various new techniques, only 275 replies have been received, Boyce Nemec, executive secretary, said in New York Monday.

Mr. Nemec's statement was contained in an open letter addressed to all exhibitors, urging that the questionnaires be filled out and returned promptly. The 275 returns, said Mr. Nemec, came from such a limited segment of the industry that "the implied picture size, capabilities or limitations of those theatres represented do not appear to line up with actual conditions . . ."

Another 500 to 1,000 returns, he said, will be needed "before the resulting analysis can become a valid basis for the future engineering of wide screen processes."

Mr. Nemec noted that the original announcement of the projected survey had been greeted with enthusiasm by exhibitors everywhere, but that by August 1, nine weeks after the first mailing, only 250 completed forms had been returned. Only two circuits sent in complete reports on all of their theatres and they accounted for one-third of the replies up to that time. Most of the others were from individual houses. Since then, an additional 3,000 forms have gone out.

The SMPTE official also reminded the exhibitors that anyone who has "measurement difficulties because of particular structural problems, there are generous offers of qualified technical help from the Altec and RCA service companies, from all members of Theatre Equipment Dealers' Association and from all branches of National Theatre Supply Company."

The questionnaire, a four-page form, asks, among other things, whether the exhibitor has or intends to convert to 3-D; whether he intends to install a large screen during the year; focal length of projection lens; projection angle in degrees, and any special conditions in the theatre which might limit adaptability of various new projection techniques.

Questionnaires can be obtained from Henry Kogel, SMPTE, 40 West 40th Street, New York 18.

Terry Ramsaye Says

CASE NOTE ON POLICY

AMID THE clippings on this desk is the amusements page of the "New Canaan Advertiser," a much honored country weekly of Yankeeland. It is dominated by display copy for the Palace theatre of South Norwalk, proclaiming: "We are Proud to Present to this Community the Vitally Important Motion Picture 'Because of Eve.' . . . If you have ever felt in your life the desire to know more—to solve the problems of life—this is your golden opportunity to satisfy that desire . . ." The boldface type then proclaims:

Shocking Beyond Description
BECAUSE OF EVE
You'll gasp—You'll Wince—You'll Shudder
See the actual Miracle of Birth

The copy says for "adults only," but continues "Women only and High School girls 2:00 and 7 P.M. Men Only and High School boys 9 P.M.

There is a lecturer, labelled "famed hygiene commentator."

This most obviously is another of those offerings variously known as "road shows" and as "exploitation pictures."

That of course represents an interesting social contribution of the theatre screen, now and then, to the repute of the medium in its so earnest pursuit of culture, uplift and a high moral attitude. When discussion arises exhibition has only to point to such ambitious achievements as "Because of Eve."

One is to be impressed by such eager, voluntary endeavors to supplement the responsibilities of parents, education and religion.

Curiously, maybe, it is not to be recalled that in this category we have ever seen one entitled "Because of Adam." Meanwhile the Palace advertises: "We are proud to present. . . . You'll gasp—You'll wince—You'll shudder."

* * *

THAT STAR SYSTEM—Out in Hollywood Ronald Reagan, actor, has been interviewed at length by the Associated Press, to "warn that the death of the star system may mean the death of the movie industry."

He is unduly alarmed. The star system isn't dead, it's merely that a lot of them are out of work while the industry is having a fit, in several dimensions.

The agile Mr. Reagan, who says he "loves free-lancing, but it can murder our industry," does not seem to know who runs the industry. It's the customers, even though it does take them rather a while to register their decisions.

The customers, not the industry, originated the star as an institution of the screen and star policies in film purveyance. Stars are made at the box office and while some have been nourished by management, none has been deliberately created.

Just now the producers do not know what their policies and their requirements will be as they adventure through the dimensions in their readjustment to a changed market. So while the factory is running a lessened output they've laid off some of the expensive hired hands. There will always be enough stars to populate the product. Fame on the screen makes stars continuously.

When the dust settles product will consist of story told by talent.

* * *

THEATRE MANNERS—The Theatre Owners of America is coming out in the autumn with training films for theatre employees. The first film, we are told, will be entitled "Courtesy Is Contagious," and that it will cover "the importance and necessity of courtesy to patrons by cashiers, doormen, ushers, candy stand attendants, porters and matrons."

This represents, undoubtedly, a constructive effort. But after all it is a shame and indictment of management that there is a need for canned commonsense and the common decency of merchandising contact. What kind of exhibition management has been had all these years which now calls for manuals on conduct and qualifications which should always have been the concern of employers? It ever has been, among the ablest managements.

"The film," says the release, "will mark the first time that theatre owners will use the screen for the training of their own staffs." In 1914, Samuel L. Rothafel did it, and put a drill picture on the audience screen.

This MOTION PICTURE HERALD, week by week, presents in its Managers' Round Table section, and monthly in its "Better Theatres" a continuous attention to just such considerations of showmanship.

* * *

NOTE TO SECRETARY—Call the MPAA and register the title "From Here to Maternity."

Some Local Tax Burdens Are Eased

Reverberations of the tax battle are not all unpleasant, as the news drifts in from all sectors. Local situations may ease and in some measure counterbalance the effect of the defeat of the admission tax repeal measure.

For instance, the new Pennsylvania sales tax, effective Tuesday, exempts "the renting or leasing of film by an exhibitor," although it does apply to other phases of theatre operation.

In Cleveland, exhibitor circles report council members in suburban communities favorable to an appeal from Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, for repeal of the three per cent admissions tax. Lakewood and Painesville already have repealed it. Some other communities that have done likewise are Cleveland Heights and Shaker Heights.

Meanwhile, Texas COMPO has asked exhibitors, in view of "unfair reporting" to "establish proper press relations." It requests showmen to state on a questionnaire whether the local newspaper is friendly, unfriendly or indifferent.

Lester Neely, Jr., general manager of Neely and Neely, operating houses in Alabama, has sent to state newspapers and legislators his point-by-point analysis and refutation of the President's veto of the Federal tax repeal.

Trudell District Manager In Famous Players Shift

TORONTO: William K. Trudell has been appointed district manager of Famous Players Canadian Corporation's newly created district in Western Ontario, it has been announced by Morris Stein, eastern district manager. Mr. Trudell's former position as manager of the Capitol theatre, London, Ontario, will be filled by Murray Summerville, former assistant manager of the theatre. Under Mr. Trudell's direction will be the circuit's houses in London, Brantford, Woodstock, St. Thomas, Chatham and Sarnia.

Believe Minnesota Trust Case Settlement Near

MINNEAPOLIS: Negotiation currently under way here may lead to an out-of-court settlement of the $145,000 judgment awarded to Martin Lebedoff, local theatre owner, in his anti-trust action against the major film companies. Attorneys for Paramount and Maco and the remaining defendants acknowledged the negotiations but refused to disclose the terms involved. The exhibitor received the judgment more than two years ago but an appeal is pending in the U. S. Circuit Court of Appeals.

U-I's HAPPY FALL HARVEST

of

"PICTURES WITH THAT UNIVERSAL APPEAL!"

Yes...this Fall...just as every season every year **U-I** continues to deliver top product to meet the entertainment needs of all theatres of all sizes everywhere

...and...ALL suitable for WIDE-SCREEN!

Year in, year out...
the most consistent profit pictures
come from Universal-International

...and HERE THEY ARE
FOR THOSE BIG MONTHS OF
SEPTEMBER...OCTOBER...NOVEMBER!

A NEW KIND OF EXCITEMENT IN

AVAILABLE FOR
EARLY SEPTEMBER

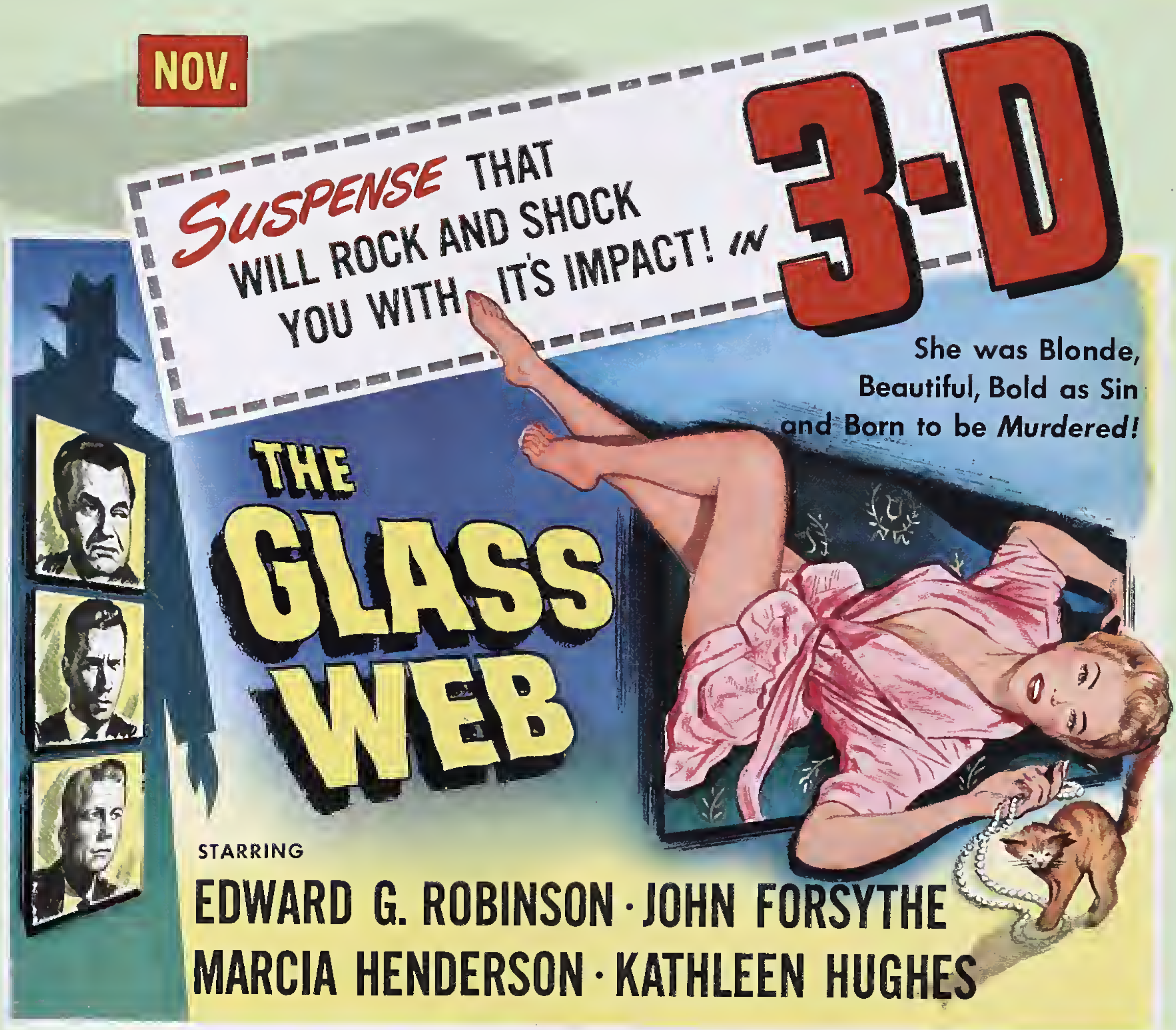
OCT. PRE-RELEASE LAST WEEK IN SEPTEMBER

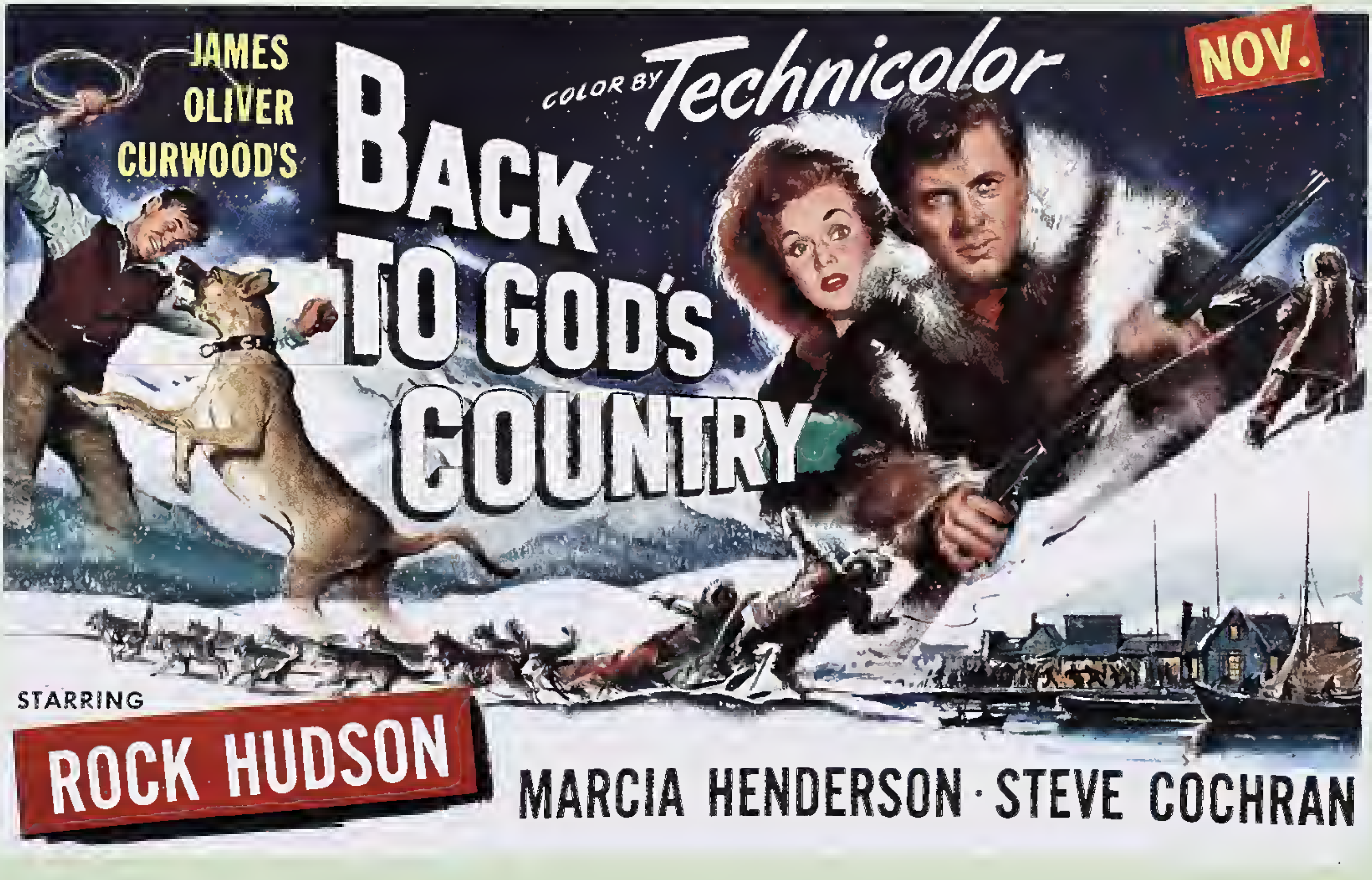
TONY CURTIS

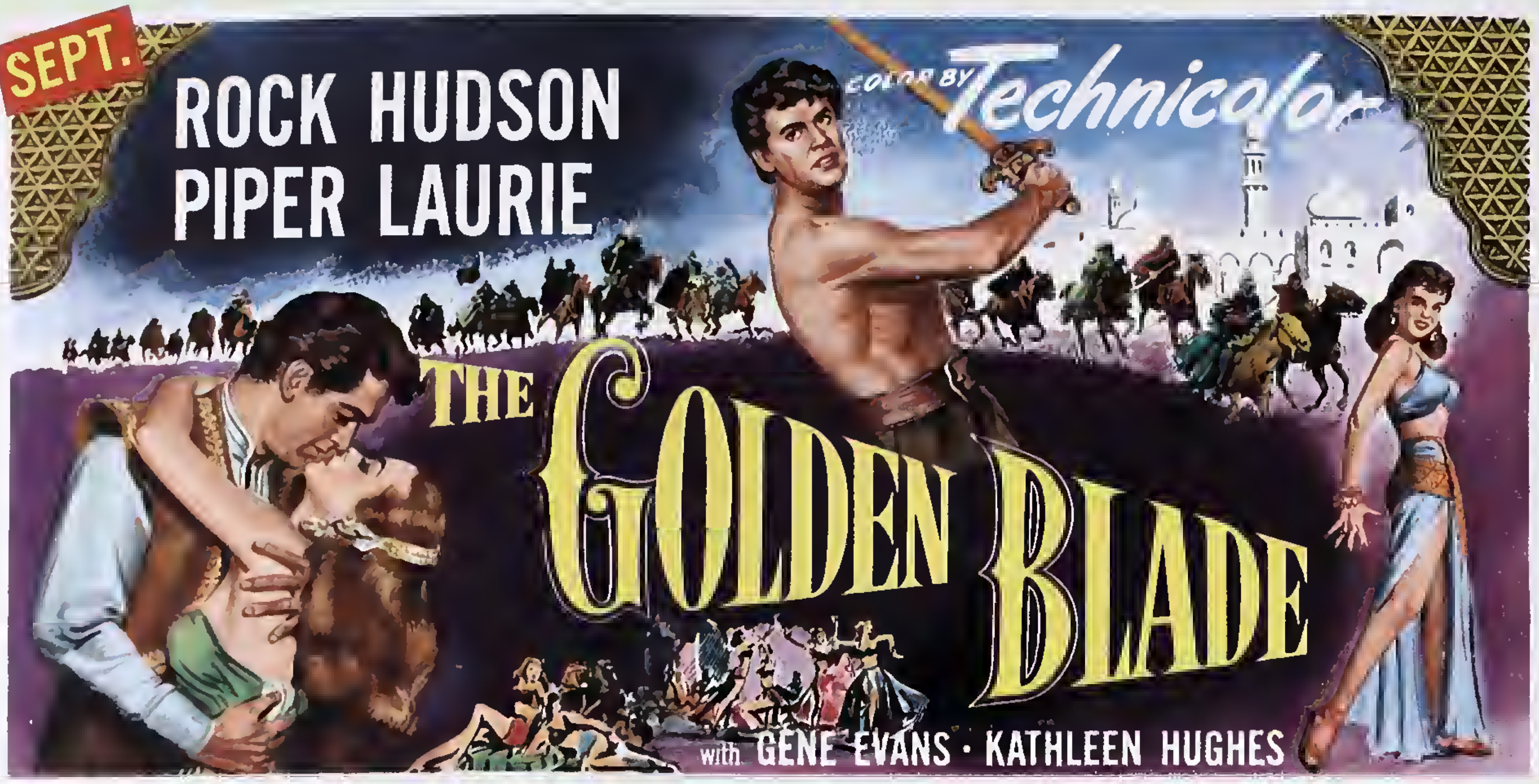
THE ALL AMERICAN

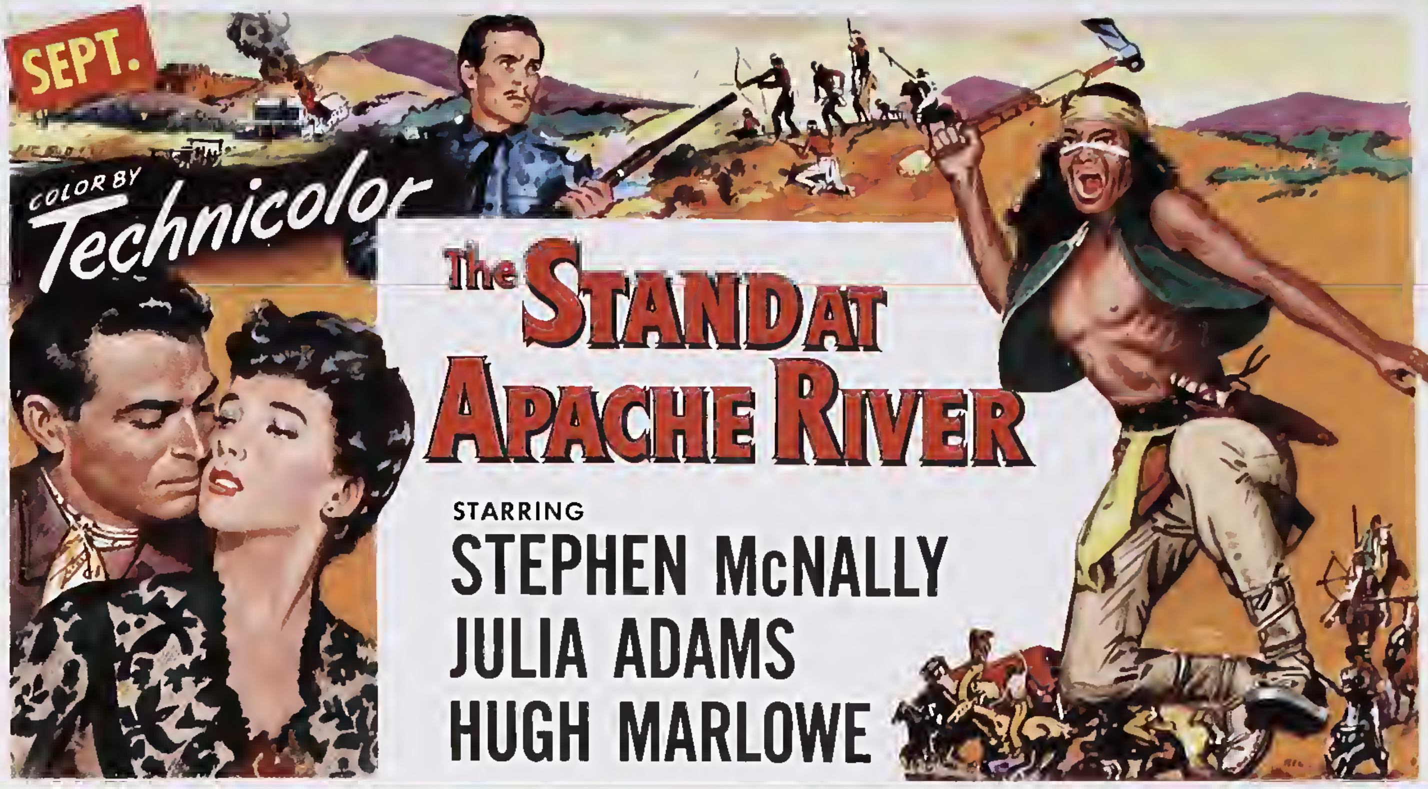
CO-STARRING
LORI NELSON

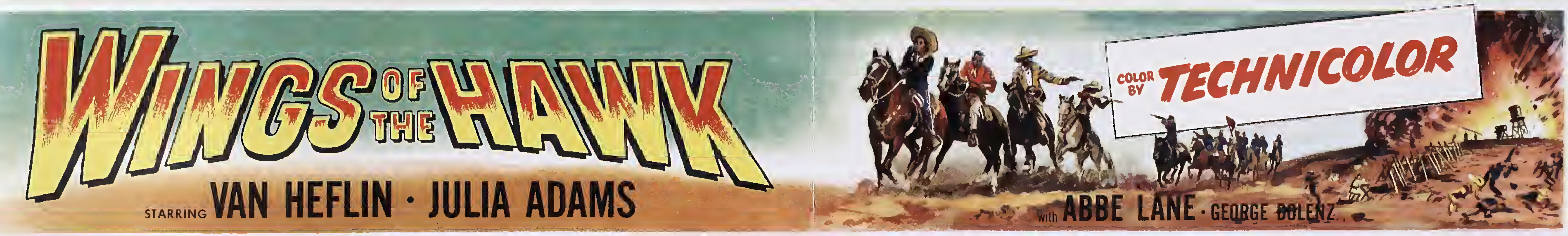
and Introducing
MAMIE VAN DOREN

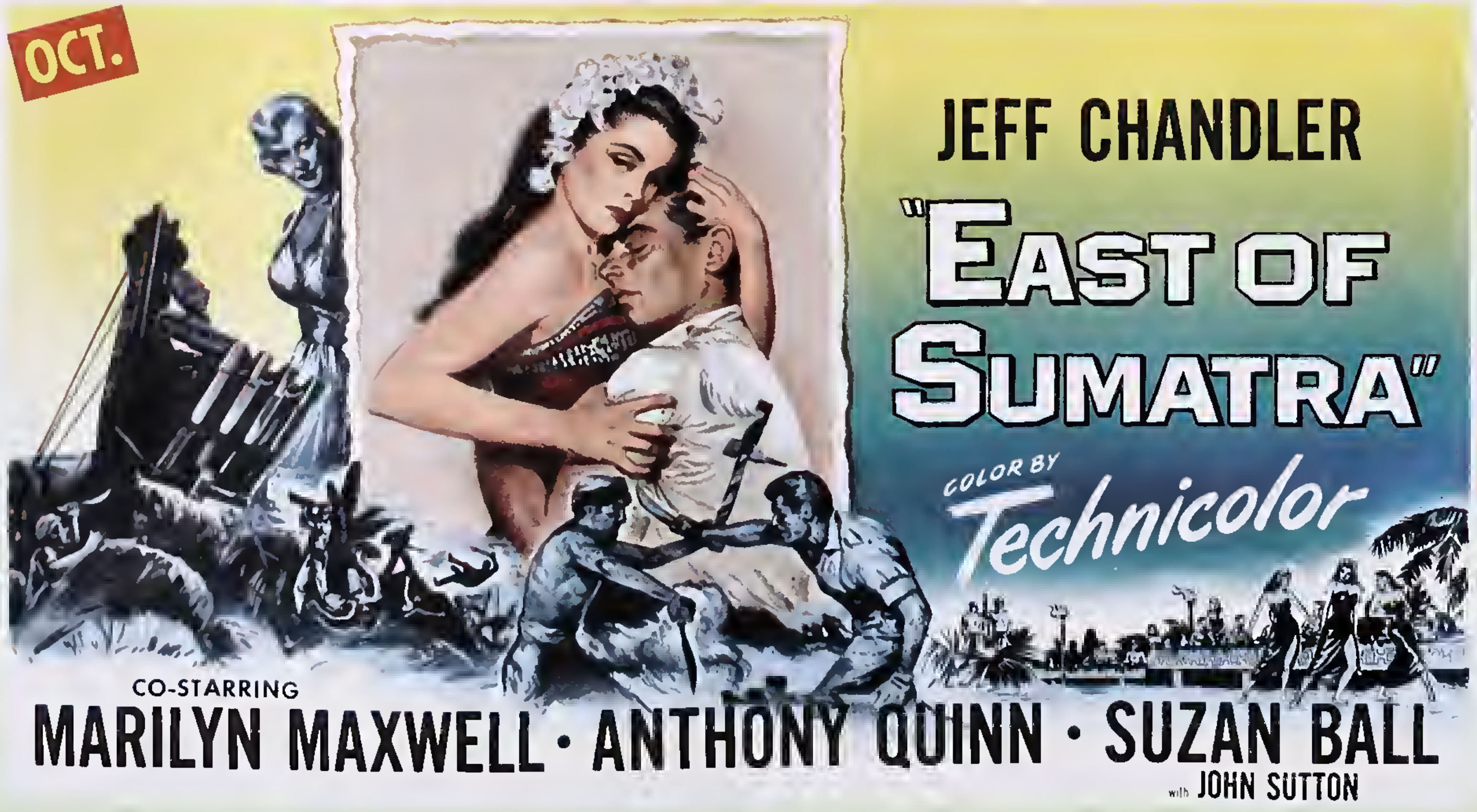

NOV.
SUSPENSE THAT WILL ROCK AND SHOCK YOU WITH IT'S IMPACT! IN 3-D
She was Blonde, Beautiful, Bold as Sin and Born to be *Murdered!*
THE GLASS WEB
STARRING
EDWARD G. ROBINSON · JOHN FORSYTHE
MARCIA HENDERSON · KATHLEEN HUGHES

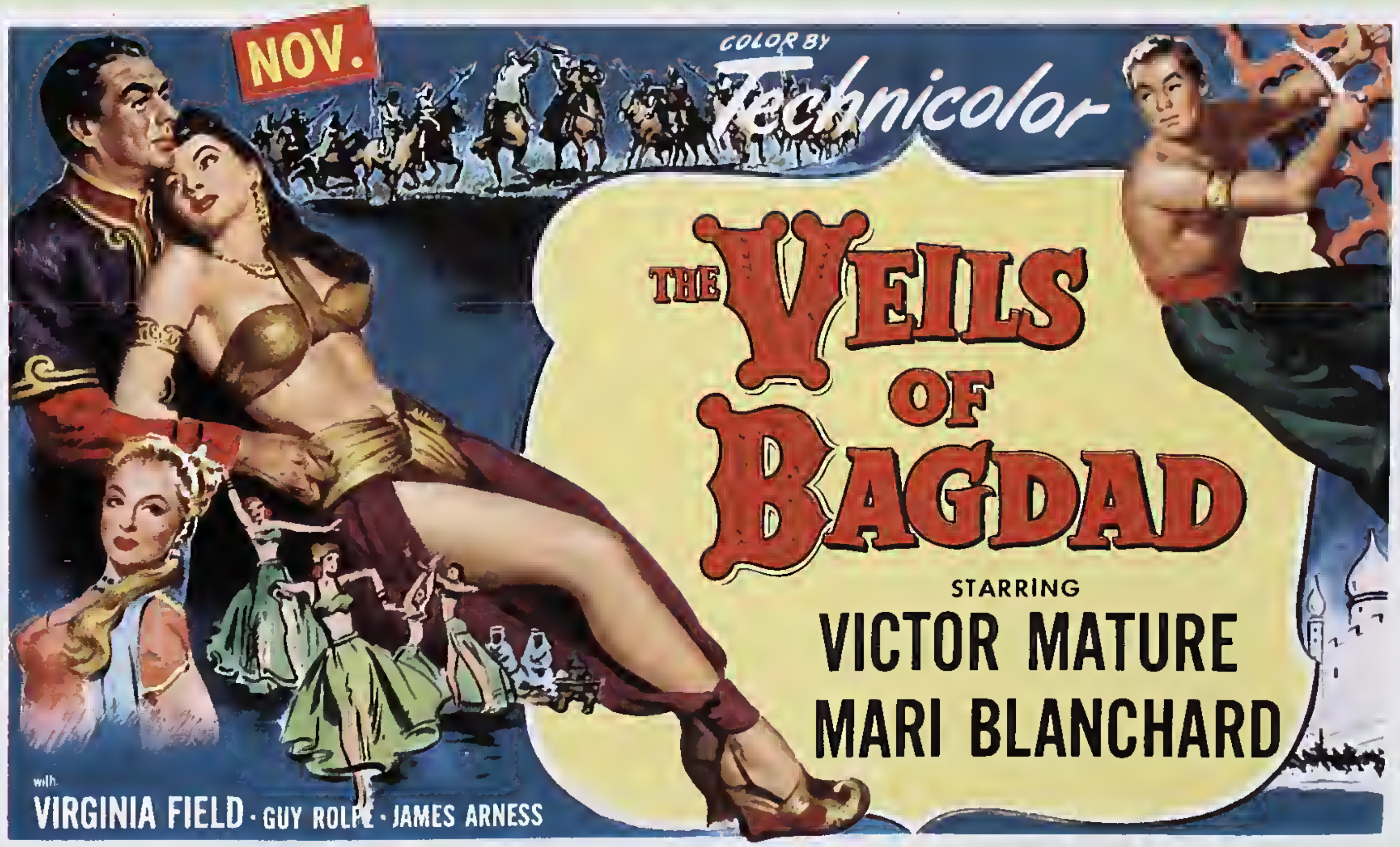

JAMES OLIVER CURWOOD'S
BACK TO GOD'S COUNTRY
COLOR BY Technicolor
NOV.
STARRING
ROCK HUDSON
MARCIA HENDERSON · STEVE COCHRAN

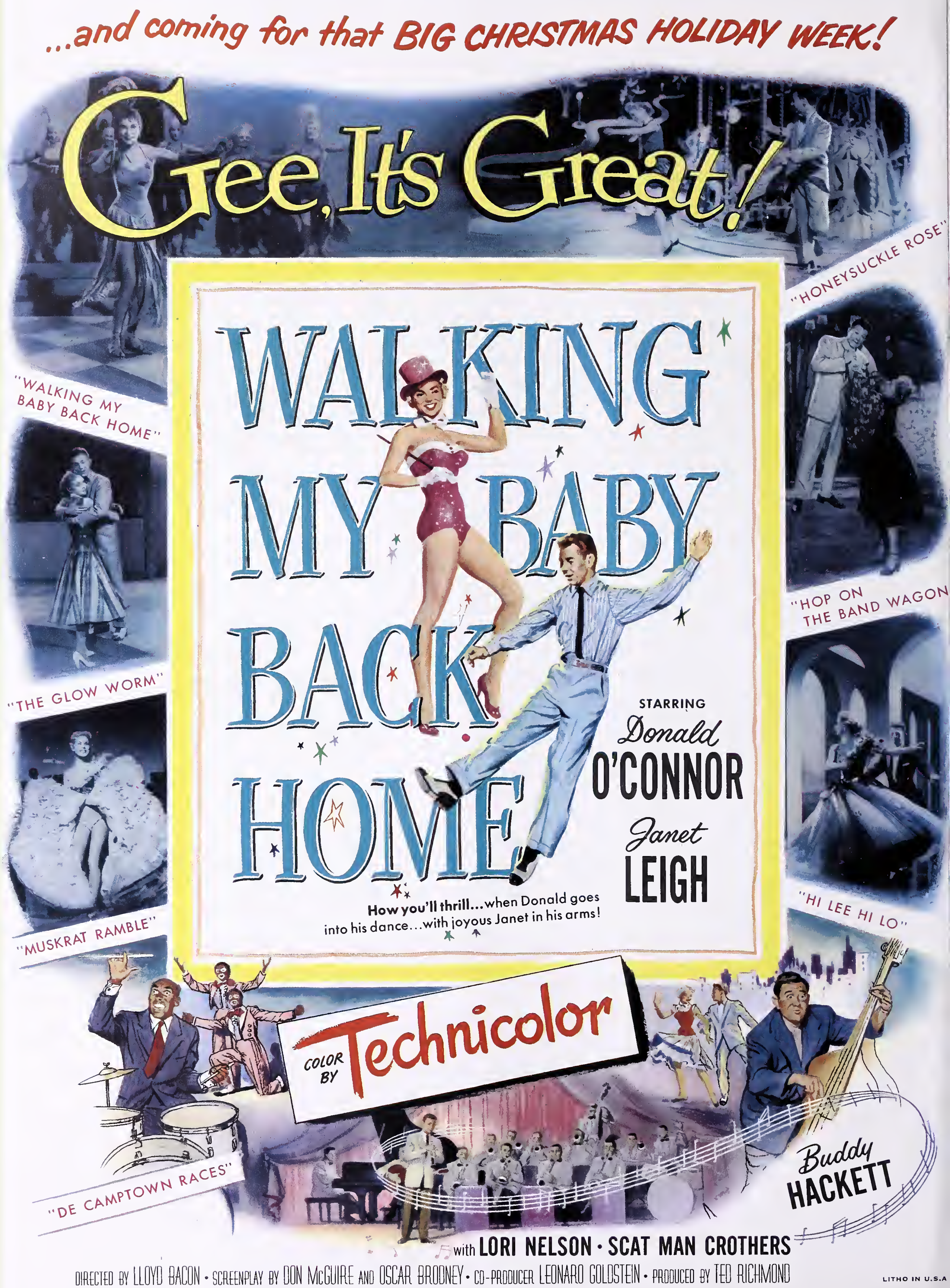

SEPT.
ROCK HUDSON
PIPER LAURIE
COLOR BY Technicolor
THE GOLDEN BLADE
with GENE EVANS · KATHLEEN HUGHES


SEPT.
COLOR BY Technicolor
The STAND AT APACHE RIVER
STARRING
STEPHEN McNALLY
JULIA ADAMS
HUGH MARLOWE


WINGS OF THE HAWK
STARRING VAN HEFLIN · JULIA ADAMS
COLOR BY TECHNICOLOR
with ABBE LANE · GEORGE DOLENZ


OCT.
JEFF CHANDLER
"EAST OF SUMATRA"
COLOR BY Technicolor
CO-STARRING
MARILYN MAXWELL · ANTHONY QUINN · SUZAN BALL
with JOHN SUTTON


NOV.
COLOR BY Technicolor
THE VEILS OF BAGDAD
STARRING
VICTOR MATURE
MARI BLANCHARD
with
VIRGINIA FIELD · GUY ROLFE · JAMES ARNESS



...and coming for that BIG CHRISTMAS HOLIDAY WEEK!

Gee, It's Great!

WALKING MY BABY BACK HOME

"WALKING MY BABY BACK HOME"

"THE GLOW WORM"

"MUSKRAT RAMBLE"

"DE CAMPTOWN RACES"

"HONEYSUCKLE ROSE"

"HOP ON THE BAND WAGON"

"HI LEE HI LO"

How you'll thrill... when Donald goes into his dance...with joyous Janet in his arms!

STARRING

Donald
O'CONNOR

Janet
LEIGH

COLOR BY **Technicolor**

Buddy
HACKETT

with **LORI NELSON · SCAT MAN CROTHERS**

DIRECTED BY LLOYD BACON · SCREENPLAY BY DON McGUIRE AND OSCAR BRODNEY · CO-PRODUCER LEONARD GOLDSTEIN · PRODUCED BY TED RICHMOND

LITHO IN U.S.A.

Year Ticket Tax Revenue $310,223,953

WASHINGTON: General admission tax collections in the 1953 fiscal year, ending last June 30, totaled $310,223,953, almost six per cent below the $328,861,013 collected in the 1952 fiscal year, the Bureau of Internal Revenue reported last week.

At the same time, the Bureau said that collections for the month of June, reflecting May business, were up sharply from collections for June, 1952. It reported June, 1953, collections at $26,269,741, more than $3,000,000 better than in June, 1952.

Collections for the first six months of the current calendar year, January through June, totaled $138,484,051, not too badly under the $140,656,958 collected in the like 1952 period.

General admission taxes include taxes on admissions to sports events, legitimate theatre, concerts and all amusements.

Total admission tax collections in June, including roof garden and cabaret taxes and various overcharges and miscellaneous taxes as well as general admissions taxes, totaled $29,479,041.

The June figures might be the last or the next to the last monthly figures to be reported by the bureau. Starting July 1, excise collections are being reported to the Bureau by theatre owners only quarterly, rather than monthly.

Warner Brothers Begins 17-Week Sales Drive

Warner Brothers started Sunday a 17-week sales drive labeled the "Branch Managers' Drive." The sales drive, which runs from August 30 to December 28, offers $35,000 in cash prizes to winners in various phases of the competition. The competition is open to district managers, branch managers, salesmen, bookers and office managers and covers short subjects in addition to features. Pictures to be released by the company during the drive are "Plunder of the Sun," "Island in the Sky," "The Diamond Queen," "The Moonlighter," "A Lion Is in the Streets," "Blowing Wild," "The Eddie Cantor Story," "Hondo," "Calamity Jane" and "Thunder Over the Plains."

Republic Votes Dividend

The board of directors of Republic Pictures Corporation have voted a dividend of 25 cents per share for preferred stockholders of record September 14. The dividend is payable October 1, 1953.

Texas Theatre Reopens

After being closed for nearly four months, the Superba theatre, Denison, Tex., reopened August 23 with wide screen and three dimensional equipment installed.

OPTIMISIM KEYNOTES MEET OF STANLEY WARNER ZONE

SE YOUR SHOW. .

Show them with showmanship was the motto emphasized at the Stanley Warner Pittsburgh zone meeting last week. They are, above, Harry Goldberg, national advertising director; Harry M. Kalmine, vice-president and general manager; Sam Rosen, vice-president; M. A. Silver, Pittsburgh zone chief; Nat Fellman, national film chief, and Carl Siegel, in charge of concessions.

"Opportunity for success in the motion picture industry is greater than it ever has been." These words, by Sam Rosen, Stanley Warner vice-president, reflected the message emphasized during the one-day meeting last week in Pittsburgh of the Stanley Warner personnel there and executives from the New York home office. The meeting sparked a 13-week "Show Them With Showmanship" campaign, for which $3,000 in prizes is being awarded, and in which some 100 managers will participate.

Mr. Rosen added he and his associates are approaching the coming season with the greatest optimism they've had in the past five years. He mentioned the new techniques and the quality of some of the coming product and remarked that the opportunities "really bewilder the imagination."

Other speakers were from major companies and the circuit's various departments, including: Jerry Pickman, Paramount vice-president in charge of advertising and publicity; William Pine, of the Pine-Thomas producing firm; Dan Terrell, MGM eastern advertising, publicity and exploitation chief; Earl Wingart, of the 20th-Fox merchandising staff; Harry Goldberg, Stanley Warner national advertising director; Harry M. Kalmine, its vice-president and general manager, and M. A. Silver, zone manager.

Mr. Silver, host at the meeting, stressed the same optimism and announced the prize contest. Mr. Kalmine urged the men to keep in the front as the country's leading team of showman-managers. Introduced as leaders of their districts were managers Richard Wright, Ohio; Frank Harpster, West Virginia; Byron Moore, Main Line; Sid Jacobs, Pittsburgh, and Robert Bowman, Erie. They disclosed that thousands of giveaway items have been assembled for the drive period, and that their houses have been remodeled or generally improved.

Each manager received a 30-page brochure on selling, product, service, stunts, children's shows; and they also were given lighters, money clips and other items. Mr. Goldberg announced the manager most outstanding in the drive will be given a trip to New York, with his wife, as guest of the company.

$12,834,000 By 32 States

WASHINGTON: Thirty-two states collected $12,834,000 in state amusement taxes in the year ending June 30, the United States Census Bureau has reported.

In the 1952 fiscal year, the 32 states collected $13,940,000 in amusement taxes, an indication of the drop in amusement business. Census officials said they knew of no rate changes to account for the drop.

While the taxes are levied on many types of amusements in addition to motion picture theatres, film admissions count for the great bulk of the collections, Census Bureau spokesman stated.

The high-water mark in state amusement tax collections came in the 1948 fiscal year, when 33 states took in $17,159,000 from this source.

Largest collections for the 1952 fiscal year were reported by Washington, which took in $3,652,000; Nevada, which took in $2,004,000; New York, which reported $1,918,000, and Kentucky, which reported $1,601,000. Other large collections were reported by Illinois, Maryland, Mississippi, South Carolina, Tennessee and Texas.

THESE BIG ONES
ARE THE INDUSTRY'S
HOTTEST ATTRACTIONS!

Exh
20th

"GENTLEMEN PREFER BLONDES"
Technicolor
Smash Musical of the Year!

"WHITE WITCH DOCTOR"
Technicolor
In the Boxoffice Tradition of "Snows of Kilimanjaro"!

"VICKI"
That "Pickup" Gal, Jean Peters, Picking up where she left off!

AL LICHTMAN
TESTIMONIAL
AUG. 30th – OCT. 3rd

SOON . . . **The Robe** THE FIRST MOTION PIC
TECHNICOLOR

ibitors Prefer Century-Fox!

"MR. SCOUTMASTER"
Mopping up Everywhere!

"THE KID FROM LEFT FIELD"
Getting Big League Grosses!

"PICKUP ON SOUTH STREET"
Picking Up Great Business!

"TITANIC"
One of the Year's Big Ones!

"MAN ON A TIGHTROPE"
Headline-Hot Suspense Thriller!

"THE GLORY BRIGADE"
Packing 'Em In!

"SAILOR OF THE KING"
Another Top Attraction!

"POWDER RIVER"
Technicolor
Boxoffice Dynamite!

"THE GIRL NEXT DOOR"
Technicolor
Top-Money Musical!

"DANGEROUS CROSSING"
You'll Have Smooth Sailing With This One!

"A BLUEPRINT FOR MURDER"
Another Thriller with Jean Peters As You Like Her!

"THE DESERT RATS"
Date it For "Desert Fox" Business!

TURE IN CINEMASCOPE YOU SEE IT WITHOUT GLASSES!

FEWER, BETTER MGM INTENT

Dore Schary Tells Visitors Quality of Story Is Still Most Vital Sales Element

HOLLYWOOD: In an address of welcome to the 125 sales executives gathered at MGM for the International "See For Yourself" convention, Dore Schary, studio head, declared, "While the number of pictures to be produced will not be as great as in the past, every one will be planned big and geared high to provide the public with the highest quality entertainment."

Says Quality Is Primary

Welcoming the assembled guests from all parts of the world, headed by Charles M. Reagan, general sales manager; Arthur M. Loew, president of Loew's International, and Howard Dietz, advertising and publicity vice-president, Mr. Schary emphasized the fact that regardless of new mechanical devices, the future of the industry depends on the quality of the stories that are told.

"It is not my intent to discuss our product, because the name of this convention is 'See for Yourself,'" Mr. Schary said.

"Regardless of what anyone says, but with full respect for anyone else's opinion, I should like to say that I do not believe that the future of the motion picture industry is dependent upon the success or failure of any one film or of any one mechanical devise.

"We at MGM—all of us—believe that the future of the motion picture industry will depend, on the quality of the stories that are told and the use of a variety of presentations best suited to the individual story.

"We believe that our own wide screen proportions, at ratios varying from 1.66 to 1.85, will be particularly suited to many stories on our program.

"We further believe that CinemaScope is a valuable asset and a profitable one in the telling of certain other films.

"We believe that stereophonic sound is a must in connection with films presented on any size screen ratio.

"We believe there will very likely be a continuing market for a few films in 3-D that will be ideally suited to such mediums."

Mr. Reagan introduced the representatives of the MGM organization abroad including Arthur M. Loew, president; Morton A. Spring, vice-president; Samuel N. Burger, sales manager; Charles Pati, assistant to Mr. Spring; Morris Frantz, publicity; Lee Kamern, Italy; Edward F. O'Connor, Japan; Maurice Silverstein, regional director of Latin America; David Lewis, regional director of Europe; and Charles Goldsmith, assistant managing director of England. Mr. Loew reported that 1953 international business was running ahead of 1952, a record year.

"These are changing times," Mr. Reagan said, "and there is little of the past that we can turn to. New words are in our mouths, new innovations in our thinking, and the need to be flexible in our approach, to land on our feet is apparent. Fortunately we are not committed to any one new system.

Ingredients of a Good Picture

"We are convinced we are on solid ground when we make and advertise and distribute good motion pictures, for that's what the public will buy, and if better sound, changed projection and improved illusion will help, and we know it will, that's fine, but all of these things must, we feel, be built on good stories, good stars, good supporting casts, good directors and good producers, which finally means good pictures."

The second day of the five-day sales conference marked the screening of three new productions, "Escape from Ft. Bravo," starring William Holden and Eleanor Parker; special footage on "Knights of the Round Table," with Robert Taylor and Ava Gardner; "Kiss Me Kate," Kathryn Grayson, Howard Keel; and "The Long, Long Trailer," Lucille Ball and Desi Arnaz.

Discuss Campaign Plans

Following the screenings Mr. Dietz, Si Seadler, advertising director, and Emery Austin, exploitation manager, discussed campaign plans for each production.

The third day of the convention included a schedule of two screened pictures and a discussion of promotional plans for each. In the morning "Take the High Ground," with Richard Widmark and Elaine Stewart was shown, while in the afternoon "All the Brothers Were Valiant," with Robert Taylor and Stewart Granger was shown.

Thursday morning and afternoon sessions were to be confined largely to meetings at the Ambassador Hotel, with Mr. Reagan presiding. In the evening there was to be a preview of "Mogambo," with Clark Gable and Ava Gardner.

Friday morning was to be devoted to a general meeting and individual meetings by the six sales managers with their branch managers were scheduled for the afternoon.

S.O.S. Issues Catalog

The S.O.S. Cinema Supply Corporation, New York, is issuing this month, free of charge, a catalog of the company's line of products for motion picture production, lighting, recording, previewing, editing, printing and processing.

U.S. Oversea Films to Get $3,000,000

Only $3,000,000 has been allotted for the Government's overseas film program for its operation in the current year, it has been announced by Theodore C. Streibert, director of the United States Information Agency. This figure, a cut from last year's $7,121,300 allottment, makes the film group the recipient of the largest budget slash of the four major information media of the Government.

This amounts to a cut of 60 per cent for the film group while the press branch was reduced 45 per cent, the radio branch slightly over 25 per cent, and the information centers not quite 25 per cent. Mr. Streibert declared that the cuts were made necessary by Congressional appropriations reductions. About 70 employees in the motion picture service in New York will be discharged, in additions to discharges in Washington and overseas.

According to Mr. Streibert the new film unit budget "permits contracting for only a few new productions in the U. S." Field posts will meet needs with films currently on hand or in production. "It is planned," Mr. Streibert said, "to complete the films now in progress at the most important overseas locations.

"By concentrating efforts in fewer countries more effective programs can be maintained for the groups considered most important for the U. S. to reach." In the future the information programs will be carried out on the basis of a priority list of countries.

Army Backs Premieres of "High Ground" in Texas

The U. S. Army will cooperate with MGM in publicizing the Texas premieres of "Take the High Ground!" set to open later this month. Brigadier General Frank Dorn, deputy chief of information of the U. S. Army, has informed Dore Schary that he has given instructions to public information officers at El Paso, San Antonio, Houston, Dallas and and Fort Worth, as well as all other Army posts near where the film will be exhibited, to offer "full assistance." In his letter to Mr. Schary, the general stated that the picture "pays a high tribute to the U. S. Army soldier and the rugged realistic training which the Army provides for him."

20th-Fox Bookings Total 73,665 in Lichtman Drive

As 20th Century-Fox's Al Lichtman testimonial drive gets under way, the company finds upon examination of its books that it has 73,665 feature bookings, an average of 14,733 per week, for the five weeks through October 3. As of Wednesday, 15,017 theatres had booked product.

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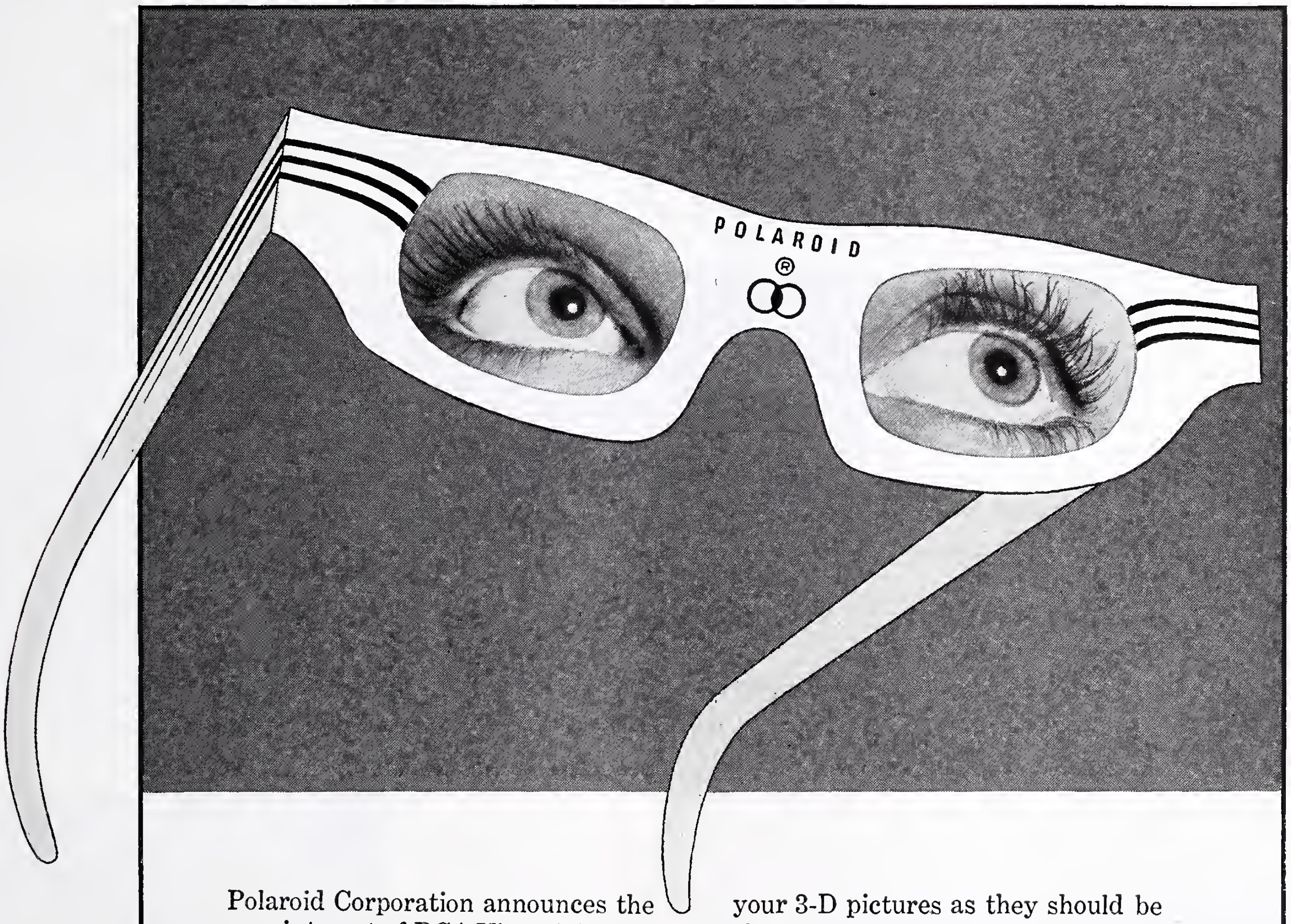

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U-I HAS A FORMULA WHICH SEEMS TO SPELL SUCCESS

IT IS SAID, with good reason, that there is no positive recipe for success, and the motion picture producer who can come up with one, with any degree of consistency, has yet to emerge. But Universal-International seems to have arrived at a happy formula which has all the earmarks of success.

It's downright Entertainment, and apparently meets with the approval of the film-going body politic by and large across the length and breadth of the land.

For the remaining four months of the calendar year 1953 U-I has scheduled 10 features, of which eight will be in color by Technicolor. Theme-wise, says the company, the product planned is diversified, yet adheres to a marked degree to the proved formula of box office success as shown by other pictures at other times.

A quick glance at the program shows the wide variety of pictures to be released in the September-December period. The pictures include a south-sea adventure romance, a big-scale musical, an Alaskan adventure story, two films with Far East locales, a suspense mystery drama, a modern day romance against a college background, and three outdoor adventures.

Two of the pictures are in 3-D. This, plus the announcement that all 10 films are available for wide-screen and that those most suitable are available for stereophonic sound demonstrates emphatically that the company is keeping step with all the technical developments that have proved themselves at the box office.

Plans call for the backing of each of the releases with intensive national selling and promotional campaigns. The grass roots techniques which the company has employed successfully during the past years will be further expanded through the use of television as an advertising as well as a promotional medium wherever such use of television has proved effective in the past.

Personal appearance tours of stars, feature players, studio technicians and special personalities will be extended to cover not only key cities but sub-key situations as well. National magazines, radio and national newspaper advertising will continue to be the backbone of all selling effort.

Heading the September releases is U-I's second film in 3-D, "Wings of the Hawk," in color by Technicolor, with Van Heflin and Julia Adams. Next is "The Golden Blade," Technicolor, with Rock Hudson, Piper Laurie. Last for the month is "The Stand at Apache River," Technicolor, Stephen McNally, Julia Adams.

October will see "The All-American," Tony Curtis, Lori Nelson; "East of Sumatra," Technicolor, Jeff Chandler, Marilyn Maxwell.

***WINGS OF THE HAWK.** A scene from the picture of that name, showing Van Heflin and Julia Adams in a bit of gunplay.*

***"WALKING MY BABY BACK HOME."** It's Donald O'Connor and Janet Leigh up there in a typical terpsichore.*

***"THE GLENN MILLER STORY."** James Stewart, at the right, with June Allyson, plays the late band leader, Glenn Miller. Miss Allyson is cast as Mrs. Miller.*

In November are "The Glass Web," 3-D, Kathleen Hughes, Edward G. Robinson; "Back to God's Country," Technicolor, Rock Hudson, Marcia Henderson; "The Veils of Bagdad," Technicolor, Victor Mature, Mari Blanchard.

December: "Tumbleweed," Technicolor, Audie Murphy, Lori Nelson. "Walking My Baby Back Home," Technicolor, Donald O'Connor and Janet Leigh.

To start off the new year properly, "The Glenn Miller Story," with James Stewart and June Allyson will be released.

"ALL AMERICAN," as one would guess, is about football; and above, Tony Curtis, at right, receives instruction from the famed coach, Herman Hickman.

"STAND AT APACHE RIVER." A highlight scene shows the wounds of Apache leader Edgar Barrier being attended by Hugh Marlowe, Stephen McNally and Julia Adams.

"BACK TO GOD'S COUNTRY." The company fashioned this action melodrama in color by Technicolor from a James Oliver Curwood classic. It stars Rock Hudson, Marcia Henderson, Steve Cochran.

"THE GLASS WEB." This melodrama in 3-D stars Edward G. Robinson, shown above; John Forsythe, Miss Henderson and Kathleen Hughes. It's Robinson's first appearance in 3-D.

"VEILS OF BAGDAD." Two of those who give glamor and excitement to this romantic adventure of the Orient are shown above: Victor Mature and Mari Blanchard.

"TUMBLEWEED." Wagon train guard Audie Murphy draws attention from Madge Meredith and Lori Nelson, in this scene from the Western featuring these performers and Chill Wills.

"THE GOLDEN BLADE." A duel in the streets of Bagdad. Rock Hudson fights the Arab enemies with his magic sword, about which this tale revolves. His co-star is Piper Laurie.

"EAST OF SUMATRA." This tale of adventure and skullduggery in the jungles of Asia finds mining engineer Jeff Chandler, left, and assistant Jay C. Flippen on an important mission.

UA MOVES INTO ITS "PHASE 3"

Krim Tells His Sales Heads Company Has Cream of Independent Product

United Artists this week launched its "Phase Three" program at a three-day national sales meeting in New York. The purpose of the Wednesday-Friday conferences was to gear the entire company to handle a record line-up of top product, comprising all of the various new photographing and projection techniques.

The program takes its name from president Arthur Krim's keynote that the company has entered into the third phase of the present management's operations, "signifying United Artists' emergence as the releasing organization for the film industry's leading artists in the independent field."

First Session in Five Years

The sessions, held at the home office, brought together top UA executives and sales chiefs of every district to map detailed plans for carrying through the company's vastly expanded operations. The first such conference to be held in the home office in almost five years, the meeting was the largest national sales conference since May, 1951, when a national convention was held in Chicago following the installation of the present UA management headed by Mr. Krim and Robert S. Benjamin, board chairman.

Mr. Krim and Mr. Benjamin led the roster of participants at this week's conference. Others included William J. Heineman, vice-president in charge of distribution; Max E. Youngstein, vice-president; B. G. Kranze, general sales manager; Francis M. Winikus, national director of advertising, publicity and exploitation; Milton E. Cohen, eastern division manager; James Velde, western division manager, and Charles S. Chaplin, Canadian division manager. Also attending were all district managers.

Cites Producers and Stars

Keynoting the conference, Mr. Krim declared on Wednesday: "For two and a half years, we have been working together to discharge an obligation. That obligation has been to restore United Artists to the great tradition of its founders by creating an organization that would attract the leading artists in our industry, working in the independent field. We pledged to ourselves and to the industry, as a whole, that United Artists would become the releasing agency in which all independents could have confidence.

"Now, look at a few of the names on our list: Mankiewicz, Huston, Kazan, Litvak, Rossen, Bogart, Peck, Cooper, Lancaster, Flynn, Kirk Douglas, Jennifer Jones. It is a list which compares with the greatest United Artists names of the past.

"That is the proof that we have now moved into the third phase of our operations: we have received a vote of confidence from the independents. In turn, we can offer to independents, among other things, a new program of assistance in obtaining financing for their films, as well as our active participation and help in arranging production packages. On the other hand, we can assure every exhibitor that United Artists can be counted on to supply, uninterruptedly, films that are the handiwork of the outstanding artists in the independent production field."

Mr. Youngstein told the conference: "To bring the company's record program of top releases to the public, we have put together the strongest pre-selling set-up United Artists ever has had. In the first place, we have expanded our advertising-publicity staff to three times its 1951 size. We are able to give every picture the selling campaign each deserves.

New Publicity Offices

"We are now moving out beyond that. We are setting up an office in Hollywood, which will put a top United Artists publicity executive into the production scene there and, simultaneously, we have dispatched one of the industry's foremost advertising-publicity experts to the European production front. This will enable us, for the first time, to launch our promotion effors months and months ahead of the release dates, beginning in the pre-production period and carrying the campaign for a picture consistently through its release."

Winding up the three-day meeting on Friday, the UA sales chiefs agreed to carry through the "Phase Three" program with utmost speed, to bring the forthcoming record line-up of releases to exhibitors and the public within the shortest time and to put the entire personnel into "Phase Three" activity.

Florida Exhibitors Will Meet at Jacksonville

The Motion Picture Exhibitors of Florida will meet at the Roosevelt Hotel, Jacksonville, Fla., November 15-17, its president, William P. Cumbaa, announced this week. Arrangements are being made by Horace Denning, Duval County, and Robert Anderson, Jacksonville. Mr. Denning is a first vice-president. Mr. Cumbaa this week had a comment about the tax situation. He declared his organization will begin again in January fighting for complete tax repeal. One important phase now, he said, is to flood friendly Congressmen with letters and even visit them.

Independent Group Forms Export Unit

ATLANTA: The Independent Motion Picture Export Association, Inc., the new export organization of the Society of Independent Motion Picture Producers, has been incorporated in Delaware as a Webb-Pomerene Act export trade association, Ellis Arnall, SIMPP president, announced here Monday.

Under by-laws of the new association, officers will be elected at the first meeting of the board of directors, which will be held at an early date in California.

Charles Mayer, formerly of the Motion Picture Export Association, will go to the coast in the near future to catalogue available independent product for the foreign market, Mr. Arnall announced. However, so far as could be learned, no formal action has been taken on the earlier reported possibility of Mr. Mayer's being placed in charge of the new independent export organization.

The first board of directors of the IMPEA, Mr. Arnall said, comprises the officers and executive committee of SIMPP. It was also announced that Mr. Arnall and other officers of the two independent organizations will participate in the September 22 negotiations in Washington on a new film agreement with Great Britain. James A. Mulvey, president of Samuel Goldwyn Productions, and head of the distribution committee of the SIMPP, probably will be among the other independent participants, as he was in former years.

The principal office of the IMPEA is at Dover, Delaware, but provision is made for other offices to be located at such other places as the board may determine.

The nature of the business to be transacted, promoted and carried on by the IMPEA is to export from the United States to any and all foreign countries, as principal or agent, motion pictures of every kind and nature as well as related items and merchandise, and to deal in and with motion pictures and related items for exportation from the United States to foreign markets, and to do a general foreign exporting business, Mr. Arnall said.

Six-Month Divestiture Extension Given AB-PT

WASHINGTON: American Broadcasting-Paramount Theatres has been granted a six-month divestiture extension, until March 3, 1954, by the Justice Department to complete the sale of its major theatre interests ordered by a previous decree. Officials of the Government agency said the corporation still has about 55 to 58 properties to dispose of before the deadline. Since the consent decree was made effective March 3, 1949, AB-PT has dissolved or sold its interest in about 700 theatres.

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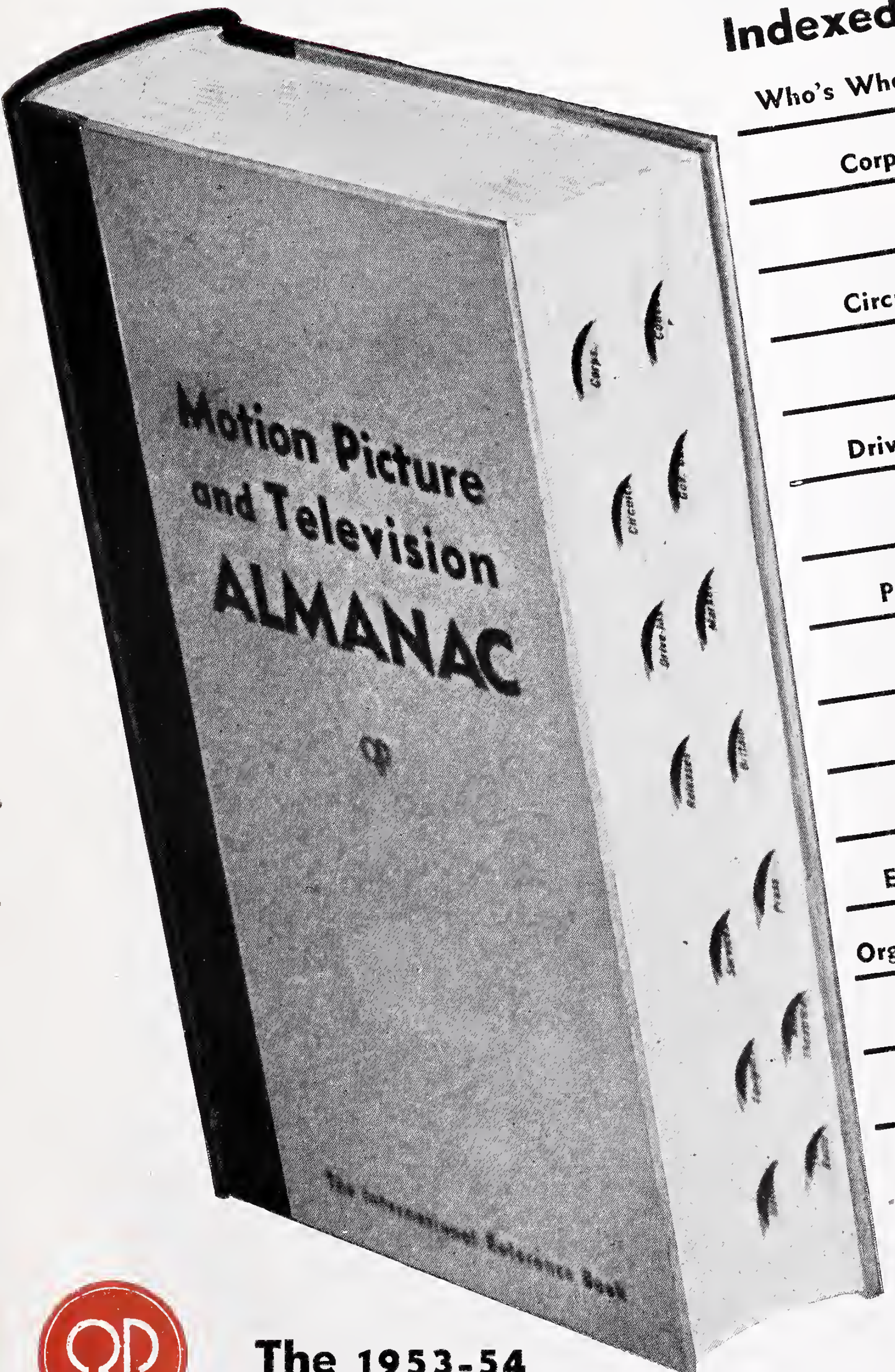
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DEFENDS NEED FOR 3-D STUDY

British CEA Adviser Says Efforts to Halt Inquiry Would Be Poor Policy

by PETER BURNUP

LONDON: Leslie Knopp, technical adviser of the Cinematograph Exhibitors Association and chairman of the British Kinematograph Society's committee set up to investigate standards in new screen techniques, issued a prompt, acid retort to producers who wish the Knopp advisory committee would stay their hands.

To those among them who refused to endorse the society request for a £5,500 research grant from the Eady Fund, scientist Knopp said: "If each section of the industry engages in experiment and development, each in his own watertight compartment, there must necessarily be considerable duplication of work and effort."

Cites U. S. Procedure

Dr. Knopp pointed out that for many years past the industry in the United States has maintained its own research council which has amply justified its existence. There is no reason for the British industry always to trail behind, he commented. He pointed out that his investigations did not aim necessarily at the enforcement of rigid and detailed standards. But some sort of standardization is essential, he claimed.

"Whatever you are selling, whether it's silk or calico, the yard still must be 36 inches," was one of the comments made by Dr. Knopp.

Mr. Knopp derides the present absence of an agreed or easy method of determining the characteristics of recorded and reproduced sound.

One thing his committee wants to do is to prepare test films for recording and reproduction, especially in the field of magnetic recording, which would act as guides particularly to technicians working on stereophonic sound.

Would Provide Tools

"They would provide tools and gauges in the hands of the sound recordist, sound engineer and equipment manufacturer. No such test films exist in this country at the present time," says Dr. Knopp.

His counter blast to reluctant producers concludes as follows: "Technicians have set an example. They are willing to devote their time and service without fee or charge. They have asked the industry only to pay for the materials which they require in order to carry out their research work. When compared with the value of developments to the industry, the amount asked for is insignificant."

Twentieth Century-Fox made formal announcement here last week—although the fact had been common knowledge for a number of weeks—of its decision to suspend production in Britain until the CinemaScope situation is clarified.

A company spokesman said: "We are suspending production in Britain as we are making no more full-length flat feature films. All films in future will be in CinemaScope and we have no one with the know-how. Freddie Fox, managing director of production in Britain, is going to Hollywood to learn the technique."

See 12-Month Suspension

Twentieth-Fox has been making pictures here for more than 20 years. The period of suspension now is likely to be for at least 12 months.

The spokesman pointed out that the policy of the company had been to rent studio space in Britain and employ technicians already there. The suspending decision, he claimed, meant accordingly that only about a dozen people were directly affected. The alternative would be to have American technicians sent over here, but, he said, the Treasury and the trade unions would object to that. All the necessary equipment moreover, including lenses, would be made in Britain.

Making the claim also that "CinemaScope in its way is as revolutionary as sound"—although it is fair to report that the claim is not conceded by the general run of theatre men here—the 20th-Fox official advanced the theory that new screen techniques will inevitably lead to a revolution in booking practices. New type films will not be produced as frequently as the ordinary films had been and his company would be driven to insist that CinemaScope features would not be shown for one week only "but for as long as public demand contiuued," he said.

Further Plans Abandoned

The last British production by 20th-Fox was C. S. Forester's "Single-Handed" which went into release two weeks ago. Plans for another flat film have been abandoned.

The company for a number of years has owned a small studio in the London suburb of Wembley with one floor of 8,800 square feet and equipped with Visatone sound. It has been used lately in newsreel and "short" production with the cutting-room facilities leased to the makers of secret air-training films for the Admiralty. It will remain in production. The company spokesman hinted it may be possible to go ahead with plans for its extension, which have been in abeyance for several years. That, however, is unlikely in the extreme, in the view of responsible observers, owing to the Government's rigorous restrictions on non-priority building.

Held up by the recent minor epidemic of strikes-without-warning among studio extras, negotiations between the Producers' Association and the Film Artistes' Association have resulted in a new working agreement for film extras. Extra people get 10s.0d. per day on their present basic rate of £2 2s.0d.

Concessions Are Granted

Concessions are granted them also for "special circumstances." For what is called "ultra smart" clothes, for example, crowd people will draw an extra £1. For "exceptional dress"—meaning top-hats, Ascot clothes and the like—they are entitled to 10s.0d. If clothing provided out of the studio wardrobe demands "special carriage and deportment" the extra will be paid an additional 10s.0d.; although who will be called upon to define the special deportment is not disclosed.

During the strike agitation, extras demanded an all-round increase of 30s.0d. a day. As stated, they have now settled for an extra 10s.0d.

▽

Associated British-Pathe announces a new long term deal with Monogram for the distribution here of the latter's product. Period of the agreement is not disclosed, but it is understood to be scheduled to run for a minimum of eight years.

A.B.—Pathe has held the Monogram British franchise for 16 years. Announcing the new deal, W. A. Fielder, the company's general manager, commented that it had been the happiest possible arrangement, ensuring as it did continuity of product for the British company. It was the more satisfying, Mr. Fielder added, in view of the fact that A.B.-Pathe's sales force had had a record year for Monogram product in 1952-53.

Schedule "Everest" Film

The Queen and the Duke of Edinburgh, it is announced, will attend the first performance of "The Conquest of Everest" at the Warner theatre, Leicester Square, October 21. This is the film shot in colour by Tom Stobart who reached the height of 26,000 feet with the expedition.

The picture was wholly financed by the National Film Finance Corporation and will be distributed here by British Lion. Apart from the fashion in which the achievement touched the heart of Britons in their astonishing Coronation year, the picture is likely to have a build-up of another kind.

Sir Edmund Hillary, who reached the mountain summit and his leader, Sir John Hunt, are setting out on a lecture tour. By the time they have finished the tour they will have told the story in at least 10 countries. London is down for 13 lectures, one of which the Queen will attend. Then comes the turn of the provinces, following which the two knights go off to France, Belgium and Switzerland. They take the account of their conquest to Canada and the U. S. early next year. Negotiations are now in progress for lecturing visits to Japan, Australia, South America and South Africa.

16 Theatres To Telecast Boxing Bout

Sixteen theatres of large circuits were tentatively lined up at the beginning of the week for the theatre telecast of the Marciano-LaStarza heavyweight championship bout September 24.

Seven of the 16 include TV-equipped houses of Stanley Warner, while five are affiliated with American Broadcasting-Paramount Theatres, one is a Loew's situation and another a Walter Reade house.

The lineup includes the following: Stanley, Pittsburgh; Stanley, Baltimore; Warner, Erie; Warner, Milwaukee; Huntington Park, Huntington Park, Cal.; Allen, Cleveland; Stanley, Philadelphia; Stanley, Camden; Stanley, Chester; Paramount, San Francisco; Paramount, Los Angeles; Loew's, St. Louis; Uptown, Marbro and Tivoli, Chicago; St. James, Asbury Park, New Jersey.

Negotiations are still under way for AB-PT affiliate theatres in Detroit, Minneapolis and Omaha. As of early this week, there was no indication of the sentiment of RKO Theatres on booking the event. Although the Stanley Warner lineup has been set, the contract with Theatre Network Television had yet to be signed.

Last week the first application by an outdoor arena for the booking of a theatre television event was received by Theatre Network Television in connection with the fight.

The application came from the Stadium Television Network, headed by Ed Dorfman, for Cincinnati's Crosley Field, it was stated. TNT by midweek had not reached any decision on the bid, it was understood.

The plan, as outlined by Mr. Dorfman, calls for the temporary installation of a number of large screen television sets, originally destined for drive-in theatres under the leasing arrangement worked out among TNT, Radio Corporation of America and General Precision Laboratories.

Name Majors, Circuits In $1,000,000 Suit

BOSTON: Beacon Hill Theatres, Inc., operated by Benjamin Sack, has filed an anti-trust action in United States District Court here against RKO Theatres, Inc., Keith Massachusetts Theatres, New England Theatres, Inc., American Theatres Corp., Pilgrim Theatre Corp., the eight majors, Columbia, Republic and Monogram. The complaint charges that since March, 1949, when Mr. Sack signed a long term lease, the defendants have been engaged in a conspiracy to restrain and monopolize interstate trade by a system of runs, clearances and admission prices, as a result of which, the plaintiff was denied the right to bid for and secure first run films. Damages of $1,000,000 is being sought. Attorney for plaintiff is George S. Ryan of Boston.

Box Office Champions For August, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE BAND WAGON

(Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Vincente Minnelli. Written by Betty Comden and Adolph Green. Technicolor. Cast: Fred Astaire, Cyd Charisse, Oscar Levant, Nanette Fabray, Jack Bachanan.

THE CHARGE AT FEATHER RIVER

(Warner Bros.) (3-D)

Produced by David Weisbart. Directed by Gordon Douglas. Written by James R. Webb. WarnerColor. Cast: Guy Madison, Frank Lovejoy, Helen Westcott, Vera Miles, Dick Wesson. (*Champion for second month.*)

GENTLEMEN PREFER BLONDES

(Twentieth Century-Fox)

Produced by Sol S. Siegel. Directed by Howard Hawks. Written by Charles Lederer. Technicolor. Cast: Jane Russell, Marilyn Monroe, Charles Coburn.

SECOND CHANCE

(RKO) (3-D)

Executive producer: Edmund Grainger. Produced by Samuel Wiesenthal. Directed by Rudy Mate. Written by Oscar Millard and Sydney Boehm. Technicolor. Cast: Robert Mitchum, Linda Darnell, Jack Palance. (*Champion for second month.*)

SHANE

(Paramount)

Produced and directed by George Stevens. Written by A. B. Guthrie, Jr. Technicolor. Cast: Alan Ladd, Jean Arthur, Van Heflin, Brandon de Wilde, Jack Palance. (*Champion for third month.*)

STALAG 17

(Paramount)

Produced and directed by Billy Wilder. Written by Billy Wilder and Edwin Blum. Cast: William Holden, Don Taylor, Otto Preminger, Robert Strauss.

Allied Board Meets Prior To Conclave

BOSTON: In view of the increasing volume of topics for discussion the board of directors of National Allied will meet for three days prior to the opening of the annual convention at the Sheraton-Plaza Hotel here October 5. It had been planned for the board to confer on Saturday and Sunday before the opening on Monday of the convention, but directors are now expected to open meetings Friday.

Two of the important items on the board's agenda are reported to be arbitration and some distributors' alleged demand for extra playing time on top pictures.

A program for the three-day convention has been released by Norman Glassman, general chairman, which he emphasizes is subject to change.

Registration will begin the morning of October 5, to be followed by the opening session in the afternoon and an official welcome by Wilbur Snaper, National Allied president. A 3-D demonstration will follow as well as the opening of the trade show.

On October 6 there will be film clinics as well as meetings of the large circuits, circuit buyers, drive-ins, etc. These will be followed by a tour of New England's historic places. In the afternoon there will be forums and discussions followed by a reception.

October 7 will see more committee meetings, discussions and forums, culminated by the banquet in the evening. During the day there will be a screening of 20th Century-Fox's "The Robe," for the ladies.

Releasing what some industry members believe to be a broad hint of what may be required to put Allied States Association's stamp of approval on new arbitration negotions, Abram F. Myers, Allied board chairman and general counsel, in a current bulletin, calls upon distributors to modify their present "selling policies and practices" in advance of the board meeting.

"That," says Mr. Myers, "would reduce the fever of the participants in that meeting and pave the way for the kind of wholehearted, two-way cooperation that should be the goal of every right-minded person in the motion picture industry."

Hold Cast Conferences For "Oklahoma" Film

Arthur Hornblow, Jr., producer, and Fred Zinnemann, director, are holding casting and production conferences in New York for their production of "Oklahoma." While in New York, they will screen several reels of films of stars photographed in the Todd-AO process for Richard Rodgers and Oscar Hammerstein. The producer and the director will also audition players lined up John Fearnley of the Rodgers and Hammerstein office.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

MILTON SPERLING says this industry is in for more changes than you can shake a stick at and they'll be taking place before you can say Jack Robinson. All of the changes will turn out in the long run to have been for the best, he says, but some of them will bring hardship, even disaster, to some sections of the industry and to some of the industry personnel. The business will survive, and thrive as never before, he says, but some of its people will not—*can* not!

His Career Started As a Shipping Clerk

Mr. Sperling, president, organizer of United States Pictures in 1945, is a studious and aggressive young man whose experience in the business of which he speaks with insight as well as certainty embraces most phases of it. Now 41, he has behind him a career that he started as a shipping-clerk for Paramount News, pursued through a messenger boy's tenure at the Paramount studio on Long Island, a script clerk's berth at the United Artists studio, and production posts of various kinds with Darryl F. Zanuck, Hal B. Wallis, Winfield Sheehan and Edward Small, then as a writer, a soldier in World War II, and finally as a producer.

His upcoming "Blowing Wild," a Gary Cooper vehicle which Warner Brothers will distribute, is being talked about around here just now as the greatest Sperling contribution to the entertainment screen to date.

He does not attribute any of the great changes the industry is about to undergo to the extra-dimensional upheaval. On the contrary, and of course this could be classified as a change, too, he expects extra-dimensionalism to have a brief day and drop away. One of the most prized of his presently held properties is a gangster story, the definitive one, he believes, that will be filmed, when the right people become available, in the standard dimensions for exhibition on standard screens via standard projectors.

Says Television Cause Of Need for "Bigness"

It will be, nevertheless, a big picture in the true and exact sense of the term "big," which is to say big in subject, in impact, in business potential and, for that matter, in namepower of its cast.

It is the Sperling contention that television, rather than any of the newsier forces now loose on the entertainment scene, has brought about the need for the swing toward bigness—of concept, of effort, of all and every sort—that the industry must make if it is to progress in step with its public. He says it's totally clear now that no pictures but the top ones have a future, and that it's up to him, as it is to all other producers, to make none but the good ones.

He points out that this means the expenditure of large sums of money, great creative pains, long waits for the availability of the right players, writers, directors, cinematographers, and he told that the independent producer, if well enough financed, is better equipped to meet this exacting need than anybody else is.

The over-all number of pictures will be smaller, he thinks, but they will be bigger and better pictures, and they will run longer, probably at higher prices.

◆

FIVE PICTURES were started during the week, and two others were completed, bringing the shooting total to 29.

More interesting statistics than these would be the unobtainable figures showing how many producers are delaying the start of how many pictures per each until the public has had a chance to render a pay-as-you-go verdict on CinemaScope.

The finding out of the facts about the public's evaluation of CinemaScope figures to be followed by a production splurge in Hollywood, irrespective of the nature of that finding.

Everybody in the business of making pictures realizes that the market was never brighter, maybe never so bright, for a genuinely *wanted* picture, as it is today. If, therefore, the public plumps unanimously for CinemaScope on sight, the rush to get aboard the anamorphic band wagon is sure to be pell-mell. Ditto, of course, vice versa. In any event, the statistics of production appear to be in for improvement in the reasonably near future, and the nearer—anybody in Hollywood can tell you—the better.

The outstanding undertaking among the five new ones is the John Houseman production of "Executive Suite" for MGM, which is going, like all MGM product, in the standard and the wide-screen proportion (this studio likes 1.75:1, but allows for its being stretched) and in the standard and the stereophonic sound. Robert Wise is directing the more than moderately collossal cast that includes, up to press time and with leave to expand, such marquee personalities as William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger and Nina Foch.

Universal-International launched "Fort Laramie" in Technicolor, with Ted Richmond producing. John Payne, Mari Blanchard, Dan Duryea, Joyce MacKenzie and Lee Van Cleef are in the cast directed by Jesse Hibbs.

THIS WEEK IN PRODUCTION:

STARTED (5)

INDEPENDENT
River Beat (Abtcon Picts., Inc., London)
Duel in the Jungle (Moulin-Assoc. Brit. Corp., Technicolor, W.S., Johannesburg, S.A.)

MGM
Executive Suite (Wide Screen, Stereophonic Sound)

REPUBLIC
Red River Shore

UNIV.-INT'L
Fort Laramie (Technicolor)

COMPLETED (2)

COLUMBIA
The Caine Mutiny (Kramer Co., Technicolor)

PARAMOUNT
Knock on Wood (Technicolor, Wide Screen)

SHOOTING (24)

ALLIED ARTISTS
House in the Sea (3-D, W.S.)
Riot in Cell Block 11
Dragonfly Squadron (3-D)

COLUMBIA
Battle of Rogue River (Esskay Pic. Co., Technicolor)

INDEPENDENT
Man in the Attic (Panoramic Prod., Fox release)
Three Young Texans (Panoramic Prod., Fox release, Technicolor)
Americano (Moulin Prod., U.A. release, Brazil)

MGM
Miss Baker's Dozen (Ansco Color)
Rose Marie (Eastman Color, CinemaScope)
Knights of the Round Table (Technicolor, CinemaScope, London)

PARAMOUNT
Casanova's Big Night (Technicolor, Wide Screen)

REPUBLIC
Jubilee Trail (Trucolor)
Hell's Half Acre (Honolulu)

RKO RADIO
Rangers of the North (3-D, Technicolor)

20TH CENTURY-FOX
Night People (CinemaScope, Technicolor, Munich)
We Believe in Love (Technicolor, CinemaScope, Rome)
River of No Return (CinemaScope, Technicolor, Canada)
King of the Khyber Rifles (CinemaScope, Technicolor)
Prince Valiant (Technicolor, CinemaScope)

UNIV.-INT'L
The Far Country (Technicolor, W. S., Canada)
Yankee Pasha (Technicolor)
Saskatchewan (Technicolor, Canada)

WARNER BROS.
Dial M for Murder (3-D, All-Media, WarnerColor)
Rear Guard (3-D, WarnerColor, All-Media)

"Duel in the Jungle," with color by Technicolor, was started by Moulin-Associated British Corporation in Johannesburg, South Africa, with a cast headed by Dana Andrews, Jeanne Crain and David Farrar, and directed by the distinguished George Marshall. Marcel Hellman and Tony Owen are co-producers.

Republic producer Rudy Ralston went to work on "Red River Shore," a Rex Allen Western, directed by Harry Keller.

Work started in London on "River Beat," with Phyllis Kirk and Donald Houston, of which Herman Cohen is producer and Guy Green director.

End Strike Of Mexican Workers

by LUIS BECERRA CELIS

MEXICO CITY: The strike of the manual and technical workers' locals of the picture production workers Union (STPC) against 19 Mexican producers ended last week in circumstances that were tumultuous, to say the least.

Representatives of the strikers and producers agreed to end the conflict at a meeting of the producers' Association which became so heated that Association president, Cesar Santos Galindo, tendered his resignation because, he shouted, he was disgusted with labor conditions in the trade. His resignation was refused and he was pursuaded to serve out his year term.

The producers agreed to allow the strikers shorter working time—the reduction to be decided later, a 20 per cent wage increase and a paid holiday after each four weeks of steady work. The strikers also had demanded originally a 40-hour week and a four per cent donation to their savings fund. The strike was to end formally when a peace pact was signed, expected this week.

Many local producers say that the work stoppage, which began July 1 and held up completion of 44 pictures, may very well result in the loss of Cuba and Venezuela as markets for Mexican pictures. Unable to obtain Mexican pictures, the Cuban and Venezuelan exhibitors were said to have turned to more American, Argentine and Spanish product for the next six months, and this, the Mexicans fear, may be the beginning of the loss of those two markets to local producers.

"Cruel Sea" Wins Award At Scotland Festival

"The Cruel Sea," the J. Arthur Rank film released in the United States by Universal-International, has been chosen as the winner of the David O. Selznick Golden Laurel Award for 1953 as the best cinematic contribution to mutual understanding and good will among the peoples of the free world. The Hon. Winthrop W. Aldrich, American Ambassador to the Court of St. Jame's, made the presentation of the award Sunday at the International Film Festival, Edinburgh, Scotland.

UA Gets Documentary

"Song of the Land," a feature-length color documentary produced by naturalists Ed Harrison and Frances Roberst, will be distributed by United Artists, it has been announced by William J. Heineman, vice-president in charge of distribution for the company.

Film Glut in Europe Seen By Goldwyn

Samuel Goldwyn, arriving here last week from a four-month stay in Europe, declared that the European industry is making too many pictures and will suffer the same "fate" as Hollywood did if it continues.

The producer indicated that he feared the flooding of the market with inferior product. Expressing increased faith in the industry, he said there was an "evolution" going on in Hollywood, meaning that the studios were evolving new technical improvements to attract the public.

The experimentation that is going on, Mr. Goldwyn continued, will result in better dimensional quality, but in the long run, it's the story that counts. Mr. Goldwyn said that President Eisenhower did the only thing he could in vetoing the Mason Bill which would have eliminated the 20 per cent Federal admission tax. The President could not have singled out one industry for relief and ignore the others, he said.

Mr. Goldwyn visited every capital in Europe during his overseas trip. He was given a "royal" welcome in Copenhagen because of the popularity of his "Hans Christian Andersen."

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

GLENN FORD · GLORIA GRAHAME
JOCELYN BRANDO
in THE BIG HEAT
with
Alexander Scourby • Lee Marvin • Jeanette Nolan
Screen Play by SYDNEY BOEHM
Based upon the SATURDAY EVENING POST serial by William P. McGivern
Produced by ROBERT ARTHUR • Directed by FRITZ LANG
General Release: October

GUN FURY 3D
Color by TECHNICOLOR
starring
ROCK HUDSON · DONNA REED
PHIL CAREY · ROBERTA HAYNES
Screen Play by IRVING WALLACE and ROY HUGGINS
Based upon the novel, "Ten Against Caesar" by K. R. G. Granger
Produced by LEWIS J. RACHMIL • Directed by RAOUL WALSH
General Release: October

SLAVES OF BABYLON
Color by TECHNICOLOR
starring
RICHARD CONTE · LINDA CHRISTIAN
with MAURICE SCHWARTZ
Story and Screen Play by DeVALLON SCOTT
Produced by SAM KATZMAN • Directed by WILLIAM CASTLE
General Release: October

COMBAT SQUAD
starring
JOHN IRELAND · LON McCALLISTER
with HAL MARCH • GEORGE E. STONE
Story and Screen Play by WYOTT ORDUNG
Produced by JERRY THOMAS • Directed by CY ROTH
General Release: October

The National Spotlight

ALBANY

The downbeat note on 3-D and wide-screen distinctly heard in certain area exhibitor circles surprises many observers. Claims that the former is "a gimmick" with strong but passing customer appeal and allegations that the latter has "only limited application" are made more frequently than would be expected. By spring, the critical within the business hereabouts say, the situation will revert to its previous status with the quality of a picture as the sole test. . . . George Lourinia, Mohawk drive-in manager, has a potential theatreman in the family—a son born to his wife in Brady Hospital, Aug. 2. They have two other children. . . . Ed Fabian, roving zone manager, and Bernie Brooks, chief buyer-booker for the circuit, helped to handle the record throngs drawn by Martin & Lewis stage show for a day in the 3,650-seat Palace. Comedians, who plugged "The Caddy" opening at the theatre a week later, entertained almost four capacity audiences, including 3,000 children. . . . The Ray Smith All Media Drive is being conducted by Warner exchange, with exhibitor cooperation, to honor its manager. . . . Leo Greenfield, Universal-International manager, has a new car.

ATLANTA

Doug Johnson, booker Republic Pictures, has resigned to go with the Lockheed Aircraft Corp. in Marietta, Ga. . . . Joe Dumas, office manager, same company, is back at his desk after a fishing trip to Florida. . . . James F. Jerrell, theatre owner in Commerce, Gas., has leased a 55-acre site there for the construction of a 500-car drive-in with an opening set for next spring. . . . J. N. Sullivan has leased the Bay View theatre in Biloxi, Miss., for a ten-year period with option to buy. . . . Frank Callaway, owner of the York Clover drive-in, near Gastonia, N. C., has been dismissed from the hospital there after an auto accident. . . . T. Rogers, former owner of the Rogers theatre, Montgomery, Ala., has returned to this theatre.

BALTIMORE

Mrs. Howard Wagonheim, wife of vice-president of the Schwaber Circuit, presented her husband with a second son recently. . . . Gilbert Kanour, Evening Sun drama critic, is on vacation. . . . Bill Brizendine, Schwaber circuit on vacation in Florida. . . . Ed Ritter is new at Loew's Century. . . . Stanley Stern, Town theatre manager, back from vacation. . . Dorothy Roberts, Hippodrome, spending a few days in Atlantic City. . . . Bernie Seamon, Beacon manager, has returned from a year's honeymoon on the continent. . . . The Cameo theatre operated by Herman Gimbel has closed. . . . The Monroe theatre also has closed its doors. . . . Irwin Cohen, now booking and buying for the Victory, Patapsco, Hollywood and Brooklyn, replacing Syd Marcus, resigned. . . . Jim Gladfelter, Linden manager, was on vacation. . . . Barry Goldman has reopened the former Diane theatre, now the Carver Playhouse, as an art film theatre for colored patronage. . . . Joe Liberto, Stanley assistant manager, has returned from vacation. . . . Dr. Huntington Williams, Health Commissioner for the City of Baltimore, has issued the statement that it's unsafe and unhygienic for theatres to re-issue 3-D glasses that have been used.

BOSTON

With the announcement of the promotion of branch manager John Moore of Paramount to the newly created post of assistant division manager, comes the announcements of promotions within the Boston branch. Jack Brown, for 25 years with the company has been upped to branch manager from salesman and Jack Gubbins has been elevated to sales manager. John Kane is handling the circuit and city accounts. . . . Three theatres have changed hands within the past week. The Wilmington, Wilmington has been taken over by Morris Mintz who will start a new policy of five days a week, closing Mondays and Tuesdays; Edward Sokolowski and his brother-in-law Henry Gasks have signed a new lease on the Royal, Lowell which they will reopen for Labor Day and Lloyd Patriquin of Whitman has taken a long term lease on the Warren theatre, Whitman, which he will operate on a show-and-a-half basis starting at 6:30 P.M.

BUFFALO

Ed DeBerry, who is captain of the eastern and southern divisions for the Adolph Zukor Golden Jubilee and Paramount Pictures drive, will preside at a number of pep meetings in September and October. . . . Gary L. Cohen, vice-president of Buffalo's new UHF station, WBUF-TV, formerly managed the Allendale theatre, a Buffalo community house and the Sheridan and Van Buren drive-in, the latter near Dunkirk. . . . The Transit drive-in, Transit Road near Lockport, celebrated its first anniversary the other evening with a big fireworks display and a special birthday film program, topped by two Technicolor features. . . . Charlie Baron, veteran exploiteer, is back with his first love, UA, working out of the local office. Baron has been assisting Bill Brereton, Basil circuit ad-pub chief, in promotion on "I, the Jury.". . . Vincent R. McFaul, Shea circuit general manager, is back from a week's vacation at Skytop in the Poconos. . . . William P. Rosenow, Skyway Drive-In Theatres, Inc., visited the Canadian National Exhibition in Toronto this week with his family. . . . Menno Dykstra has re-opened hs Glen theatre in Williamsville and raised his children's price. . . . Robert Davis, former city manager for Dipson Theatres in Kittananny, Pa., has been appointed manager of the Plaza in Erie, Pa. He succeeds Charles Bick, who is entering new fields.

WHEN AND WHERE

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

CHICAGO

Ed Trinz was in town from California on business. . . . The Argmore theatre building has been sold and the theatre will be converted to a supermarket. . . . Sylvan Goldfinger of the Telenews circuit has scheduled a trip to Colorado and Arizona. . . . Manny Gottlieb, Universal Pictures division manager in this territory, will enter the hospital October 1 for surgery. . . . Sam Kaplan of Dezel Roadshows spent his vacation in California. . . . Warren Slee, whose retirement from MGM as local studio representative here becomes effective Sept. 19, will arrive in Hawaii early in October with his family to set up a public relations office there. . . .A special sign being designed for the run of "The Robe" at the State Lake will cost over $5,000. . . . Chicago is due for a strong line-up of pictures during September, with "The Robe," "From Here To Eternity," "Bandwagon," "Martin Luther," "Second Chance" and "Roman Holiday" scheduled to join "This Is Cinerama" in the downtown area. . . . Phil Klein is returning to the McVickers from the Telenews in Milwaukee.

CINCINNATI

For the first time locally, as far as is known, a first run picture is playing day and date at a downtown house and drive-in theatre. The picture, 20th Century-Fox "Mr. Scoutmaster," is being shown at Rube Shor's Keith's, downtown, and his Twin drive-in. . . . Ben Bien, of National Screen Service, who recently was a surgical patient at a

(Continued on opposite page)

(*Continued from opposite page*)

local hospital, has been discharged, and is recuperating at his home. . . . William C. Dodd, manager of the Northio Paramount, in nearby Hamilton, Ohio is back at his desk following a vacation. . . . The Plaza theatre, in Glasgow, Ky., is celebrating its 19th anniversary. It was opened by Bruce Apsley, who is still operating the house. . . . Because of objection lodged by the residents in the vicinity of a proposed new drive-in theatre, near Middlesboro, Ky., the project has been abandoned. . . . George W. Lidsay has opened his new Sky-Line drive-in, near Leitchfield, Ky. . . . John Hewitt, who operates a theatre, at Bethel, Ohio, has purchased the Happy Hour theatre, in Cincinnati, from the former owner, Jerome Jackson, Jr. . . . The Jur circuit has disposed of its Boone theatre, in Whitesville, W. Va., the new owners being Stasia Halkais, who also operates the Liberty theatre, in Whitesville.

CLEVELAND

Indoor theatres in this area are reporting an increasing lack of public interest in 3-D pictures while outdoor theatres report pictures in this medium are doing exceptional business. Latest outdoor theatre to install 3-D equipment is the Park Auto theatre, Alliance, owned by Sam and Maurice Barck, Complete installation was made by the Akron Theatre Supply Co. Wide screen apparently appeals more strongly to indoor theatre patrons. . . . David Rosenthal, United Artist branch manager who underwent surgery last week is now convalescing at home and expects to be back at his desk next week. . . . Milton E. Cohen, U.A. eastern division sales manager came here from New York to join with Harry Goldman, who came from Chicago, to meet the local branch personnel in his new capacity as district manager. . . . Among theatres re-opening on Labor Day after summer closings are the Dixie, Toledo; Grove, Columbus Grove, Kansman, Kinsman, and the Shreve, Shreve. . . . James Kalafat, circuit owner, welcomed his fifth child and second son this past week.

COLUMBUS

The Livingston, operated by Fred Rowlands, and the Lane, of the Academy circuit, are the latest neighborhoods to install 3-D equipment. . . . Mayor Robert T. Oestreicher proclaimed "Scoutmaster Week" coincident with the showing of Clifton Webb's "Mr. Scoutmaster" at RKO Palace. A group of Boy Scouts camped overnight on the City Hall lawn and then went to see the Palace feature. . . . Winners in the Ohio State Journal Typical Family Contest were guests of Harry Schreiber to see "Mr. Scoutmaster" at the Palace. . . . Thomas C. McAllister, 71, noted for his portrayal of Simon Legree in Uncle Tom tent shows, died at University Hospital. He was born at Williamsport, Ohio. . . . "Martin Luther" went into a second week at $1.19 top at RKO Grand. . . . Riverside and CCC Auto drive-ins have been playing triple features.

DENVER

Sam Cramer, formerly a Columbia salesman, and C. E. Stern, have taken on the franchise for "Movie Sweepstakes" for the western portion of the U. S. The game is an attendance booster, tied in with merchants who pay the cost. . . . Henry Friedel, Metro branch manager, went to Los Angeles to attend the world-wide sales meeting. . . . Mrs. Louise Ferguson, National Theatre Supply office manager, vacationing and entertaining two grandchildren and their parents. . . . J. C. West will this month open his new 300-car drive-in at Grants, N. M., with Simplex equipment. . . . "The Robe" will open at the Denver and Esquire around Oct. 7. . . . B. J. McCarthy, branch manager for Realart, was hospitalized while on a visit to Salt Lake City. He was in for a week. . . . Fall activities have resumed at Variety Tent 37, with Monday luncheons, ladies' luncheons once a month, and regular Thursday screenings in the little theatre, as well as at any other time that is arranged for. . . . Tom Bailey, Lippert Pictures franchise owner, to Salt Lake City to install Arthur Proctor as booker, succeeding Louise Imai, who went to United Artists as secretary. . . . C. J. Duer, Allied Artists branch manager, attended the sales meeting in Chicago.

COUNTER TO OFFICE FOR MARY BOWEN

Mary A. Bowen

BUFFALO: From candy counter girl to assistant manager of a big downtown first run theatre. That is the jump made over a period of years by Mary A. Bowen, who recently was named assistant manager of the Paramount theatre in Buffalo, succeeding William D. Edler, resigned. Mary started in the theatre business at the old Great Lakes, now the Paramount, under the George Mason management regime and the Shea operation. She started as a refreshment booth girl. When United Paramount took over the Great Lakes and renamed it the Paramount, Miss Bowen was appointed a cashier. Later shee was named secretary in the office and later, treasurer. She has held the latter position for a year under the Edward Miller management. Mary is a graduate of St. Nicholas Academy in Buffalo. Leonard Marchal, a former assistant manager at the Century theatre, Buffalo, has been appointed treasurer at the Paramount, succeeding Miss Bowen.

DETROIT

The Coronet, featuring art and foreign pictures has been closed during the summer. Re-opening September 10, it will start new routine for this part of the country. Doors will open at 7:30 and coffee will be served in the lobby. Chimes at 8:30 announce the beginning of the feature. . . . Called "Curtain at 8:30" the new policy will offer only one complete show each evening. . . . Manager Albert Dezel isn't sure if this plant will limit the program to one feataure. . . . Michigan theatre's search for decendents of Ananias McMillan, last Detroiter scalped by Indians, turned up Mrs. Archibald McMillan, wife of the victim's great-grandson. Now living in Bay City, Mrs. McMillan proffered her information for exploitation of "The Charge at Feather River." . . . M. F. Gowthorpe, president of W. S. Butterfield Theatres just returned from a New York trip optimistic about prospects for the winter picture crop. . . . Detroiter Pfc. Harold Witowski pulling Army duty in Mainz, Germany, is playing a bit in "No Way Back," now shooting there. . . . E. Clyde Adler was re-elected business rep. of the Stagehands Local 38 and Studio Mechanics Local 812.

HARTFORD

Morris Keppner, Burnside Theatre Corp., and Louis Lipman, Hartford auto dealer, have started construction of a 700-car drive-in theatre at Mansfield, Conn., 26 miles east of Hartford. The project will open in the Spring of 1954. . . . New panoramic screens have been installed at Loew's Poli theatres in Hartford and Norwich. . . . Ted Harris, managing director, State theatre, Hartford, and Mrs. Harris have returned from a vacation visit to Louisville. . . . Peter LeRoy of the Blue Hills Drive-In Theatre Corp., Bloomfield, Conn., and Mrs. LeRoy are notin gtheir 33rd wedding anniversary. . . . John R. Patno, Jr., manager of the Empress theatre, South Norwalk, Conn., has returned from a Westerly R. I. vacation trip. . . . Mrs. Herman Miller, daughter of Peter Perakos, Sr., head of Perakos Theatres, New Britain, Conn., is leaving with her Navy Commander husband in October for a two-year stay in Formosa. . . . John McGrail, U-I exploitation man in the New England territory, is back from a Caribbean vacation trip.

JACKSONVILLE

Henry Goldberg, Paramount home office auditor from New York, was at the local branch for several days. . . . Tommy Harper, Metro exploiteer, was back from an Atlanta district meeting. . . . Henry Harrell, assistant to Paul Wilson, Fox division manager, Atlanta, was conferring with T. P. Tidwell, Fox branch manager, who had just returned from New York. . . . Carroll Ogburn, Warner branch manager, was in Miami when Warner employees opened an All Media Drive, which runs to December 26 and is named in Mr. Ogburn's honor. . . . Harry Botwick, general manager, Florida State Theatres confection sales department, returned from the national vending machine convention (NAMA) in Chicago. . . . The Florida premiere of "From Here to Eternity" was held at the Tampa theatre, Tampa. . . . R. J. Ingram, Columbia district manager, Atlanta, won a trip to Europe in the company's recent sales drive. . . . Mrs. Phil Eckert, Columbia secretary, left on a fall vacation. . . . Some North Florida outdoor theatre operators have reported that the record-breaking, almost nightly rains of the past few weeks have partially dried up their business. But indoor theatres have had increased patronage. . . . James Taylor, Fox office, resigned to become an Army enlistee.

KANSAS CITY

"Martin Luther" is being held over at Fox Midwest's downtown Esquire. "Stalag 17" is being held over at the Paramount. . . . "Devil's Canyon" is being held over at the RKO Missouri; where "Night Without

(*Continued on following page*)

(*Continued from preceding page*)

Stars" is the second feature. . . . Kansas City's baseball team is coming from behind to make a bid for the pennant; and crowds up to 9,000 are attending games. . . . The Kansas City Star gave "Lili" an amusement section front page notice at the start of its 15th week at the Kimo. The picture is now in its sixteenth week. . . . The Vogue is concluding the run of "The Importance of Being Earnest" with its fifth week; to be followed by "The Cruel Sea.." . . . Leonard Wood, formerly at the RKO Iowa, Cedar Rapids, Iowa, is at the RKO Missouri during the vacation of Lawrence Lehman, manager, working with Charles Van Horn, assistant manager of the theatre. He may stay on for awhile after Mr. Lehman's return. . . . Harvey Weiss, division manager, RKO Theatres, was in Kansas City to supervise installation of the new wide screen at the RKO Missouri.

LOS ANGELES

The long darkened Larchmont theatre, formerly operated by the Fox West Coast circuit, is being prepared for an early reopening by Dave Rector, well known local exhibitor. . . . The Plaza, Hawthorne, has been shuttered by owner Ned Calvi. . . . Mr. and Mrs. Judy Poynter returned from a vacation in Pebble Beach and Monterey. . . . Sol Hiller, nephew of Al Galston, who operates the Hawaii, Hollywood, with partner Jay Sutton, opened an orange juice stand in the Gore Building on Film Row. . . . Murray Gerson, UI salesman from San Francisco, and formerly with the Los Angeles office, was in town to visit his mother, who resides here. . . . Issy Berman, Berman Theatres, is back from vacationing in Canada. . . . Jules Needleman, who was recently discharged as an air-force lieutenant after seeing action in Korea, is back at his salesman's desk at Columbia. . . . Berger Electric has completed the wiring job of the new wide-screen and 3-D equipment for the U.A. Washington theatre in Pasadena. . . . Back from a business trek to Arizona was Bill Wasserman, United Artists salesman. . . . Jack Jacobs, National Screen Service, has undergone a second eye operation in the Midway Hospital. . . . Bob Bernhard, son of Joseph Bernhard, independent producer, has been named successor to Harold Goldstein, booker, who passed away recently.

MEMPHIS

"The Moon Is Blue," banned in Memphis by the Board of Censors two weeks ago, is now showing at Holly Springs, Miss., in the Holly theatre, owned by Leon Roundtree. Holly Springs is less than an hour's drive from Memphis and many Memphians are seeing the banned film there. . . . Two new drive-ins have opened in the Memphis territory. Zebra drive-in, Pine Bluff, Ark., owned by United Theatres Corp., and Warren drive-in, Warren, Ark., owned by R. G. Varner, got off to the late summer start with good business. . . . R. C. Settoon, branch manager, Universal is on vacation. J. V. Frew, Dallas, district manager, is in charge of the Memphis exchange during Settoon's absence. . . . Whyte Bedford, Marion, Hamilton, Ala.; W. F. Ruffin, Ruffin Amusements Co., Covington, Tenn.; Orris Collins, Capitol, Paragould, Ark., and J. M. Mounger, Mart, Calhoun City, Miss., were in Memphis on business. . . . Ed Williamson, district manager, Warner Bros., was a visitor to the Memphis exchange where he was formerly branch manager. . . . Mrs. Gertrude Thomas this week completed 23 years with Universal at Memphis where she is head inspectress.

MIAMI

Don Tilzer, head publicist of Claughton's circuit, reports enthusiastic reception for the new wide screen at the Royal where the SRO sign is out for the showing of "Shane." . . . Florida State Theatres has stilled wide screens at their Paramount, Beach and the Florida in Fort Lauderdale according to Al Weiss, divisional supervisor. . . . The son of Mark Chartrand, Wometco's public relations man, was hospitalized recently. . . . Wayne Rogers, manager of the Normandy, returned after a holiday spent at home. . . . George Baldwin, manager of the Florida in West Palm Beach, was in Chattanooga, Tenn., for a late summer vacation. . . . Beginning September 7, all Claughton theatres will admit servicemen in uniform at reduced prices. . . . Bill Dock, of the Miami publicity staff of Florida State Theatres, was in New York on a brief business trip. . . . Paul Mize, formerly manager of the Delray, has resigned to become manager of the Delray drive-in, Delray, Florida. . . . After having had his appendix out recently, Tom McConnell is back at the old stand as manager of the Warner in Fort Lauderdale, Fla.

MILWAUKEE

The newly formed Showman's Guild, Inc., here has steadily been receiving members and signers of the Showman's Guild Pledge. To be eligible members must be a theatre manager, salesman, owner of a theatre, or affiliated with allied theatre businesses designated in the Milwaukee exchange area. Any employee whose employer has signed the Showman's Guild pledge automatically becomes a member—subject to the rules and by-laws of the Showman's Guild. . . . A baby girl has been born to the wife of Truman Schroeder, booker for the S & M Theatres. . . . Ben Marcus, S & M Theatres, national director for Wisconsin Allied, and treasurer for National Allied, moved into new home here just completed. . . . Frank Ebert sold his See-More theatre at Seymour, Wis., to Otto Settele. Mr. Settele took over September 1. Frank Ebert plans on taking a well earned rest for awhile.

MINNEAPOLIS

The date for the regional North Central Allied meeting in Duluth, originally set for Sept. 14, has been changed to Sept. 23 at the Hotel Duluth. Regional NCA meetings held in Fargo and Minot, N. D., and Marshall, Minn., have been termed "highly successful" by Stanley D. Kane, NCA executive counsel, and Ben Berger, NCA president. . . . Minnesota Amusement will inaugurate its "Super Cinema Season" in September throughout the territory. There will be an extra drive on big product, according to Don Alexander, assistant advertising manager of MACO. . . . Variety Club of the Northwest is planning a reopening party in September to celebrate the remodelling and renovation of its clubrooms in the Nicollet hotel, according to Lowell Kaplan, buyer-booker for Berger Amusement Co. . . . Grant Hatling, who operated theatres at Belgrade and New London, Minn., until he sold them recently, plans to move to the west coast to make his home there. . . . Arden Davidson has opened the new Twilite drive-in near Montrose, S. D. . . . Clem Jaunich, former exhibitor in southern Minnesota, and George Turner, MGM salesman, are on a motor trip through the Canadian Rockies and down the west coast to the studios. . . . Bill Mussman, Paramount sales manager, is still hospitalized with a heart condition.

NEW ORLEANS

A 7 lb. 11 ounce "bundle from heaven" arrived at the Wm. Hirstius home August 19. The little one will answer to the name of Patti Lynn. Pops is Warner Bros. head shipper. . . . C. J. "Jimmy" Briant, M.G.M. exchange manager attended the company's "See For Yourself" trade showings in Hollywood. . . . Cy Bridges, MGM sales representative, is eagerly looking forward to that early date when he will become a great-grand papa. . . . R. E. Allmand, Sabine, Merryville, La., was in shopping around for new equipment. . . . Mr. & Mrs. Cy Bridges are reading for their vacation in Ponchatoula, La., starting Sept. 7. . . . Milton Guidry, southwest Louisiana theatre owner, is keeping close to home in Lafayette, La., anticipating the arrival of a newcomer. It will be Betty and Milton's third. . . . Among the exhibitors seen around who rarely visit were Bill Tucker, Wisner, La.; Carey Fairbanks, Island, Sicily Island, La.; Wilbur Jolet, Smyles, Weeks Island; Alex Gournares, Mobile, Ala.; George Conrad, Dixie, Thibodaux, La., and R. A. Conrad, Bruce, Jennings, La.

OKLAHOMA CITY

"Gentlemen Prefer Blondes" now in its third week here, has been moved to the Tower theatre. . . . During the showing of "The Moon Is Blue" at the Center theatre, starting Friday, August 28, Blue Moon Hosiery will be given to the first 15 ladies at the Center box office each matinee. . . . A preview was held at the Skyline drive-in theatre at Tulsa, August 28 and 29. . . . The Majestic theatre, Oklahoma City, had a big free "Back-to-School" show August 26 and 27, when children under 12 years were admitted free by presenting a coupon found in last week's *Advertiser*.

OMAHA

Ruby Quinn, a slim brunette, was the winner in the Golden Spike beauty contest which drew 15 entrants at the Golden Spike drive-in. Manager Ted Rice said the patron response was gratifying. Second was Berneta Nelson, who won the state title in the Miss Universe competition. . . . R. D. Goldberg, head of Goldberg Theatres, is visiting in Denver. . . . Alfred Stern, managing director of the Centennial Exposition scheduled in Omaha next summer, is arranging for an art director to come here from a Hollywood movie studio to spend full time on a series of productions that will be given five nights a week. They will be presented on the Theme Center stage to be built in Turner Park. There also will be a staff of script writers, choreographers and technical workers. Columbia may hold the premiere for "The Nebraskan" as a centennial feature. . . . A pre-centennial program was given by the Altrusa Club at the Country Club, with 20th-Fox office manager Regina Molseed and FEPCO's Esther M. Green taking

(*Continued on opposite page*)

(Continued from opposite page)

an active part. . . . Lynn Pitts, salesman named president of the Paramount Pep Club, is cooking up big plans for the annual picnic at Peony Park September 14.

PHILADELPHIA

"Mickey" Greenwald, formerly of the Stanley Warner shorts department, is the new booker at Republic. . . . John Bergin, United Artists salesman, has recovered sufficiently from an illness to resume coverage of his upstate Pennsylvania territory. . . . Jack Greenberg closed his Star, Camden, N. J., indefinitely. . . . J. Lester Stallman, manager of the Astor, Reading, Pa., announced the installation of a new wide screen. Also, the discontinuance of Saturday morning children's shows. . . . Benny Harris, who heads the independent American Films exchange, claims to have run up a record of 157 bookings in one day on the new Jam Handy cartoon, "Gentle Touch," which he is handling for John Golder. . . . The Cameo, neighborhood house, is now a weekend operation. . . . Dr. Harry J. Schad, who is vice-president of the Reading Fair, will have the fair's annual beauty contest conducted and staged at his Astor and Strand in Reading, Pa. . . . Max Kayser purchased the Karlton, Quakertown, Pa., from the Allen K. Smith estate with present operations continued by the Quakertown Amusement Company. . . . Comerford circuit purchased the Little Art, Scranton, Pa., which it had been operating on a lease since 1950 from Dr. Frank Colizzo as a foreign film house.

PITTSBURGH

The annual fall Showmanship Meeting of the Stanley Warner Corporation convened in Pittsburgh this week. Nearly 200 motion picture exhibitors, distributors and producers, representing more than 20 companies were in attendance. M. A. Silver, Stanley Warner zone head was the host and special guests included Harry M. Kalmine, Stanley Warner vice president and general manager; Earl Wingert, of 20th Century-Fox; Dan Terrell of Loew's, and Stanley Warner national advertising director Harry Goldberg. . . . "Gentlemen Prefer Blondes" is giving the Fulton theatre its best August in the history of the theatre. . . . The screen rights to the life story of Connie Mack have been acquired by Bert M. Stearn, long time film executive and the head of Cooperative Bookings here. He is planning an early trip to Hollywood to complete plans for the project and get it set for a major studio release. . . . One thousand area ministers as well as an equal number of laymen sneak-previewed "Martin Luther" at the Warner. . . . Dick Cvetic is leaving the Strand theatre to manage a theater in Sioux Falls, S. D. and will be succeeded by Jack Keiffer.

PORTLAND

Business is booming at all first run theatres proving good pictures will draw. Most are single billed or at raised prices. . . . "Lili" drawing big day and date at four neighborhood houses. . . . Evergreen's Oregon district manager, Russ Brown, off to Seattle on business. . . . Mrs. J. J. Parker is working on the opening of her United Artists theatre. . . . Dick Edge, Astoria city manager for the Parker circuit, here for a couple of days. . . . Tom Walsh off to Pendleton for a couple of days to look over the Parker houses there. . . . Frank Price, assistant to president of the ABC Candy Co., was conferring with Mrs. Parker for a new bar for the Broadway. . . . Bob Warner replaced Al Utigard as NW division manager for NW Automatic Candy Co. . . . 108 golfers competed in the 10th annual film men's golf tourney at Tualitan this week. . . . Pat Patterson won the Al Forman low gross trophy and Jerry Owens won the Charles Skouras Cup. Mrs. Dick Lange is the new women's champ.

PROVIDENCE

Local theatermen were shocked to hear of the death of Sgt. Russell E. Woodward, Jr., who was reportedly a prisoner in a North Korean prison camp. According to a letter received by his father, Russ died in April or May, 1951 in a Red camp near Pyoktong, North Korea. He worked as student manager at the Majestic theatre and later was appointed assistant manager at the Avon Cinema. He left the latter post in 1949 to enlist in the Army. . . . Manager Dave Levin of the RKO Albee thrilled the first 100 women purchasing tickets on opening day of "The Sword and the Rose" by presenting them with gorgeous Tudor roses, supplied by the R. I. Florists Association. . . . "Shane" has apparently taken this section by storm.

SAN FRANCISCO

General Theatrical has taken over the Vista, Rio Vista, from H. E. Brown. . . . Robert Clark Agency is handling the Popkin Package, formerly distributed by United Artists. . . . Teddy Gelber, former manager, Studio drive-in, San Mateo, is now with the Petri Wine people. . . . Jerry Zigmond, western division manager, United-Paramount Theatres, was here from Los Angeles for three-day conference with district manager Earl Long and the local staff. . . . Frank Harris, manager, United Artists exchange, was in Los Angeles meeting with Western Division Manager James Velde. . . . Barbara Taylor, former secretary to MGM office manager Lila Goodin, now working at MGM studios in Hollywood, will be hostess to the local branch telephone operator Florence Myers, over Labor Day holidays. . . . The Film Colony Club Girls, headed by president Helene Shearer (assistant to office manager Sally Martin of Blumenfeld Theatres), is planning a fashion show and preview party to benefit Variety Club's Blind Babies Fund. The show will be held at Gerald Hardy's Presidio theatre, Sept. 26.

TORONTO

National Film Board's interests were described in a speech before the fifth annual institute on films and community affairs by W. A. Trueman in his first talk since he became National Film Commissioner. . . . Stan Helleur takes over the new post of chief of information and promotion of the National Film Board in Ottawa. Helleur has been director of advertising and publicity for WB in Canada. He is being succeeded in this post by Irving Herman, who formerly held that post with United Artists in Canada. . . . A Variety Night is being staged by the Exhibition Stock Car Racing Club Sept. 22. Proceeds will be used for Variety Village. . . . Children 16 years old and under were banned from attending theatres and swimming pools in Alberta due to a polio outbreak, by order of the deputy minister of health. . . . Theatres in the city suffered considerably when hot weather struck the area. Also affecting business is the opening of the Canadian National Exhibition. . . . Jean Paul Pageau, 35, has been appointed Quebec sales manager for Warner Bros.' new 16 mm. division. Pageau will work from Warners' branch in Montreal, his native city. . . . Arch Jolley, in charge of arrangements for the meetings of the Motion Picture Theaters Association of Ontario, the Motion Picture Industry Council of Canada, is urging early reservations.

WASHINGTON

Announcements have gone to the members of the Variety Club, on the forthcoming Golf Tournament and Dinner Dance at the Woodmont Country Club on October 2. . . . Irene Summers, known to many people on film row, died on August 26. Her husband, Stanley, was for many years head shipper at 20th Century Fox. . . . Harry Cohen, former MGM salesman, and now retired, has moved to Freeport, New York. . . . Edward Talbert, Talbert Ticket Agency, is getting around after breaking his ankle. . . . Friends of Danny Rosenthal, former 20th Century Fox salesman, and now United Artists branch manager in Cleveland, were sorry to learn that he was hospitalized recently, at Glenville Hospital, Euclid, Ohio. . . . Sidney Lust opened his 11th theatre, with the grand opening of the Hillside drive-in at 6200 Marlboro Pike, a mile from the District line. . . . The Loew's Capitol theatre disccontinues its stage-show policy October 1. . . . Harry Coonin, Variety Club associate member, was given a 50th birthday party at the Willard Hotel.

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People in The News

Harry Cohn, president of Columbia Pictures, was in New York this week to attend a meeting of the board of directors.

Samuel Pinanski, president of American Theatres Corporation and chairman of the board of Lowell Technological Institute, was honored this week by the school for his service in advancing the institution's development. Martin J. Lydon, president of the institute, presented Mr. Pinanski with a gavel inscribed with his name and a summary of his work for the college.

Paul Jones, producer, and Norman Taurog, director, have flown back to Hollywood after attending conferences in New York on the film version of "Hazel Flagg."

Manny Reiner, foreign sales manager of Samuel Goldwyn Productions, has returned to New York after an intensive three-month tour of the continent in connection with the launching of "Hans Christian Andersen." Mr. Reiner visited every capital city in Europe while on his tour.

John F. Glubbins has been promoted from Paramount salesman in Boston to sales manager of the city, it has been announced by Hugh Owen, eastern-southern division manager.

Edward Dooley, of Zirkle and Breden, accountants, has joined the Jamestown Amusement Company, buying and booking office for M. A. Shea Theatrical Enterprises.

Nat Rudich, program manager of radio station WLIB, New York, has joined the publicity department of United Artists to handle radio and television, it has been announced by Francis M. Winikus, national director of advertising, publicity and exploitation.

E. O. Wilschke, operating manager of Altec Service Corporation, was honored with a party given by the firm's New Orleans branch, in celebration of his 25 years of service with the company.

Maurice A. Bergman, Universal Pictures Company executive, will be national director of publicity for the Motion Picture Pioneers and the Foundation of the Motion Picture Pioneers, it was announced Tuesday by Jack Cohn, president. David A. Bader who has been handling publicity for both organizations, will function under Mr. Bergman as associate.

Harold J. Salemson has been appointed as assistant to E. R. Zorgniotti, executive vice-president of Italian Films Export. The company also appointed Ben Kornzweig as publicity manager replacing Fred Goldberg, who has resigned to join the public relations firm of Norton and Condon as vice-president in charge of operations.

Lawrence Weingarten, MGM producer, is in London to do a special survey for "The True and the Brave."

Murray Silverstone, president of 20th Century-Fox International Corporation, returned Tuesday from a trip to Europe.

James F. McCarthy, manager of the Strand theatre, Hartford, has been named Stanley Warner district manager in Connecticut.

Midwest Hit By Vandalism

Teen-age vandalism in the midwest area has reached such heights that city and county law officials met in Chicago late last week to discuss ways of curbing it, even to the extent of prosecuting parents.

Local papers have been giving publicity to the problem. One, the "Chicago American," interviewed Mrs. Isaac Brotman, of the Avalone theatre, eliciting the claim her theatre was forced to close because of youthful depredations. Mrs. Brotman cited gangs which brought noise, drunkenness and then violence, such as screen slashing.

Another episode of headline attention was the explosion at the 1,400-seat Oakley, which killed a shoe store owner next door, blew off the roof, badly damaged eight cars, and was followed by a serious fire. The blast was unexplained. The Vogue theatre made news as the scene of a teen-age brawl which police found difficult to subdue.

Action by Drive-in Asks No Damages

James M. and Rocco Castrignano, owners of the Midway Drive-in, near Wilkes Barre, last week filed in Philadelphia Federal Court a suit against Comerford Theatres and six major distributors, alleging conspiracy to deprive their outlet of opportunity to license product on a reasonable run. No financial damages are sought at this time, Norman Shigon, their attorney, said. The Midway does ask that it be licensed on fixed availability, no later than 21 days after Wilkes Barre, and that it be given opportunity to bid against the Parsons Theatre, Parsons, Pa., three miles from it. Loew's and Columbia are not named in the complaint.

IA Pledges Saranac Aid To Hospital

Following a visit this past week by 150 members of the International Alliance of Theatrical Stage Employees to the Will Rogers Memorial Hospital, Saranac Lake, N. Y., Richard F. Walsh, president of the union, promised increased promotion of the charity by I.A.T.S.E. locals. Mr. Walsh, also a vice-president of the institution, presided at a luncheon meeting at the hospital, at which financing problems were discussed.

Charles E. Lewis, executive vice-president, reported that 35 members of the union have been taken in and cured, at no cost to themselves, during the past four years. Over an extended period, he reported, the average cost to the hospital was $60 per week.

According to Mr. Lewis, one-fifth of the current patients at the hospital are from the union, making it the largest single group benefiting from its services. Abe Montague, president of the hospital, cited Mr. Walsh as "one of the incentives of the group that has done most of the work" in increasing the efficiency of the institution. The head of the hospital emphasized that there are no endowments, and the institution is operating "on a hand-to-mouth basis every year" in requesting that the union members join the sales force.

Following the luncheon, the room in which Thomas J. Shea, assistant president of the union, died last January was dedicated to his memory. A replica of the plate on the door was presented to Mr. Walsh by Fred Schwartz, chairman of the hospital's finance committee.

Japanese Government Officials Visit Studios

HOLLYWOOD: The Association of Motion Picture Producers' International Committee played host Tuesday to mayors of 10 principal cities of Japan and 25 Japanese Government and industry officials. The officials were given a luncheon and taken on a tour of six major film studios. Divided into six groups the officials were the guests of Disney, MGM, Republic, 20th Century-Fox, Universal and Warner Brothers. The Japanese visitors, here for a convention of mayors held in Seattle, will visit New York and Washington before returning to Japan.

Edward J. Weber Dies

Edward J. Weber, 62, assistant manager and engineer at the Zenith theatre, Milwaukee, for the past 25 years, died August 27 of a heart attack at his home. Mr. Weber also was secretary-treasurer of the Northwest Amusement Corporation and a member of the Hopkins Street Businessmen's Association, Milwaukee. Surviving are his wife, three daughters, four brothers and three sisters.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Selling Approach Calls For Special Angles

OLD showmen often use the expression, "What's the pitch?"—and that's pure show-talk, from outdoors and the carnival. Good showmen know that each and every attraction requires a different "pitch"—and thus we are slow in realizing that it applies to the "little art theatres" and our Hollywood film product. The impression has gained ground that the "art" films were imports and that the "art" audiences demanded something foreign to our tastes.

The HERALD, last week, had a byline story by Mandel Herbstman under the title "Majors Turn to Art House for Specials"—which we urge Round Table members to read carefully. If you missed it, turn back to it now, and learn of the degree of success with which the majors have used our own "specials" in "art" houses, because they needed a special selling approach.

It's unreasonable, on the face of it, to suppose that all films can survive the same treatment on the same premises, year in and year out. Perhaps part of our doldrums are the result of trying to make every picture conform to a pattern that has always been a distributor's dream. Naturally, he wants to sell his picture to as many customers as possible, but they're learning it's more profitable to be specific.

Metro's "Lili" is a sample, now in its 26th week at the 540-seat Trans-Lux theatre at 52nd and Lexington Avenue. It has grossed over a quarter of a million dollars here, and that's substantial business in any language. Howard Dietz is quoted as saying, "It's just a question of whether it is most desirable to give a picture a long run in a small house or a short run in a theatre of large capacity."

Jeff Livingston, eastern advertising manager for Universal-International, was recently quoted with reference to the opening of "The Cruel Sea" at the 468-seat Fine Arts theatre in New York, where it broke all records with $16,200 in the opening week. From now on, all U-I films of this kind and quality will get two treatments, one for "art" theatres and one for regular runs.

Jeff says there's another angle: Our U. S. newspapers and magazines are a great help in putting over imports "since practically all of the critics are more or less openly on our side"—meaning, in favor of "art" films and imports. Disarm this favoritism by putting films of special quality in small theatres.

"LET THEM EAT CAKE"

A famous queen said it, and she lost her head. Perhaps, we indicate the same theory by suggesting that the public will pay more for movies—"the world's best entertainment" in the lowest price bracket. Do we suggest that if they can't afford bread, then let them eat cake?

The League of New York Theatres, opposing the reduction in excise taxes for movie theatres, implied that they would reduce their prices from $7.20 to a flat six dollars per ticket. But do they mean that? Have they suggested that Gay White Way prices would go down, as much as a dime, if they won tax reduction? We hardly think they have that intention.

Maybe it is strategy to boost our prices by 20 percent, to prove that we need an increase in gross income, to stay in business. It may work, in varying degree. Charlie Jones writes from the Dawn theatre, Elma, Iowa, that he is going to raise prices for adults from 45c to 50c—which speaks volumes. It has always been hard to get half a dollar.

We predict that the visible effect of raising prices will be about fifty-fifty between success and failure. Success will mean a little increase in "take home money" for theatre managers; failure will clinch the apparent into an obvious loss of patronage.

Another exhibitor leader says he will raise children's prices from 10c to a quarter. It will come harder, with this group who are already seeing their favorite cowboy stars and other thrillers, at home—without fee and without tax.

¶ Two women in Richmond, Virginia, saw the stirring United Artists' film, "Cry, My Beloved Country" in Canada and wished to have it shown in Richmond. They approached the local theatre manager, only to be told that such films (religious, with racial issues) had never proved successful. They got together twenty-five people who underwrote the showing for two days at cost of $600, with all profits after expenses to go to World Missions. The theatre was swamped, and showed a two-day profit of $750. So, the same people underwrote a continuance for three more days, and reaped an additional profit of $1,204.34. Then the theatre itself continued the showing for several more days. All together more than 14,000 citizens of Richmond saw the great Alan Paton film. (*From the Saturday Review of Literature.*)

* * *

¶ Salute to Oscar Morgan, general sales manager in charge of short subjects for Paramount Pictures. This week we witnessed a screening of the first three-dimensional "Popeye, Ace of Space"—and, in contrast, the very first Popeye cartoon, "I Yam What I Yam"—release exactly twenty years ago. And then we had cocktails with Oscar and friends, to celebrate the anniversary.

Actually, it was more than twenty years ago that we first knew Oscar Morgan. He was Paramount's field man in the Philadelphia office when we called on him for exploitation help, back in 1916. And he is still the same Oscar—the best in the business that calls "quality" by that name. He has the same genial personality, the same service with a smile—in fact, the same smile. A little mellower, a little grayer, maybe a little rounder, but the same grand guy.

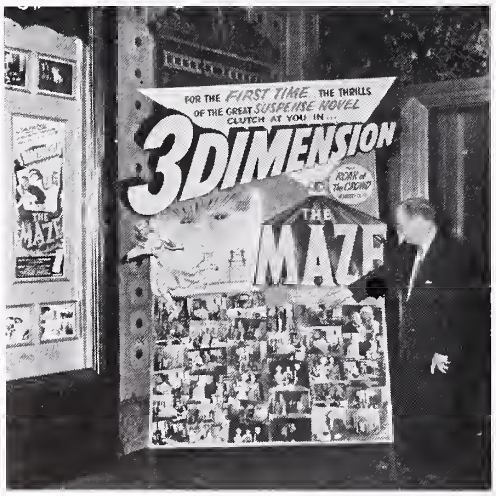
Paramount has designated October 25-31 as "Oscar Morgan Week" in honor of the company's veteran short subject and newsreel sales manager. That's not enough—we would prefer an "Oscar Morgan Year" or a decade, if he doesn't mind.—*Walter Brooks*

Stop, Look And Listen

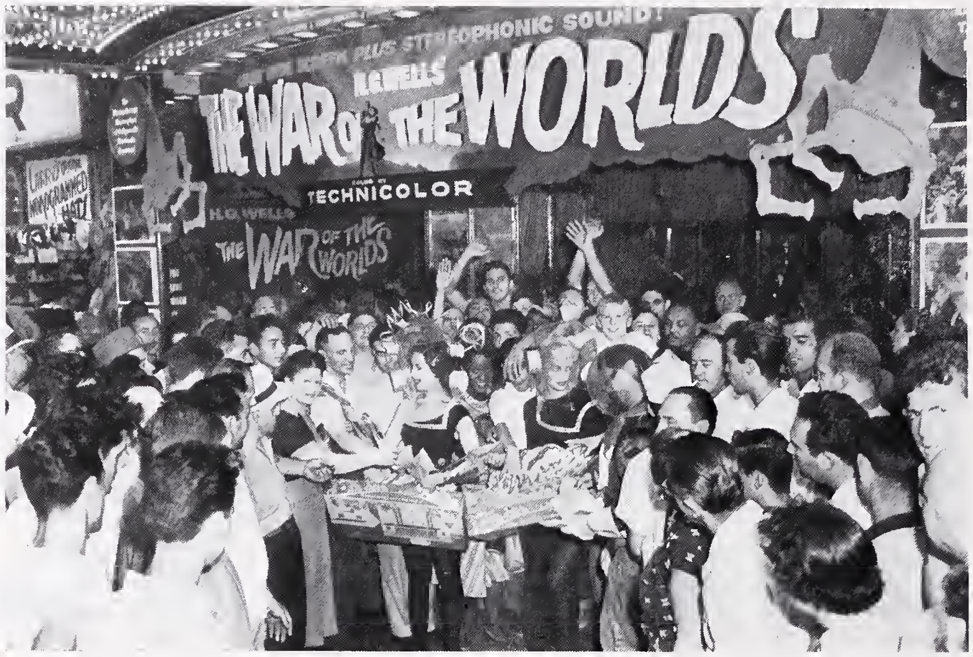
STALAG 17
DIMENSION

Catholic Community Little Theatre Players recast "Stalag 17" to create a special lobby display for the Paramount picture, at the Circle theatre, Indianapolis.

Tall showmanship for Wineland theatres, in Washington, D. C., where this cowboy on stilts roamed the range as ballyhoo for "Shane"—arousing a lot of interest.


FOR THE FIRST TIME THE THRILLS OF THE GREAT SUSPENSE NOVEL CLUTCH AT YOU IN...
3DIMENSION
THE MAZE
THE MAZE

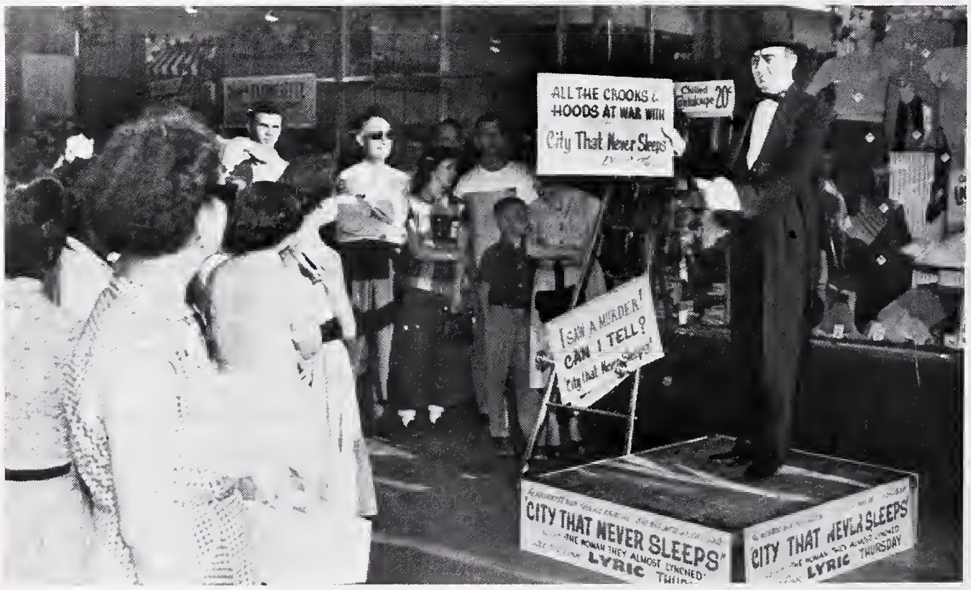
Leon Kelmer, managing director of Keith's Albee theatre in Brooklyn, admires an all-out display for "The Maze" which stopped 'em and sold tickets.


STEREOPHONIC SOUND!
H.G. WELLS
THE WAR OF THE WORLDS
TECHNICOLOR
H.G. WELLS
THE WAR OF THE WORLDS

"Speed" Kroman, manager of the Mayfair theatre, on Broadway, in cooperation with Paramount, arranged this crowd-stopping exploitation stunt for "War of the Worlds"—with space girls, safely sealed in cellophone containers, against attack.

KTTS-TV
KTTS BAND WAGON
THE BAND WAGON

Just to show you that personal appearances on tour, these days, result on animated trailers for upcoming pictures on home television screens—above, in Springfield, Mo. where Julie Dorsey was guest artist for the local run of "The Band Wagon."


ALL THE CROOKS & HOODS AT WAR WITH City That Never Sleeps
I SAW A MURDER! CAN I TELL? City that Never Sleeps
CITY THAT NEVER SLEEPS
LYRIC
CITY THAT NEVER SLEEPS
LYRIC THURSDAY

Deane Brown, manager of the Lyric theatre, Indianapolis, created this excitement with a "mechanical man" display for Republic's "City That Never Sleeps" and had folks guessing if he was mechanical or human, or what, to get attention.

An Assistant Brings In The Wagon

George Peters, manager of Loew's theatre, Richmond, Va., submits a fine campaign on "The Band Wagon" in the name of his assistant, Bob Westerman, and we salute the occasion, in honor of other assistant managers who have been carrying on during the summer, while their managers were on vacation. It is sometimes difficult to establish these temporary replacements in a week or so, which would upset the permanent reisdence value of managers who are well known to Round Table readers. By the time we could report such occurances, the status would be changed again.

So, we thank George Peters, and praise Bob Westerman in this review of a great campaign on a great picture, well done, and as thorough and complete as any that ever reach this desk. We know that someday, resident manger in another situation, and those members attending this weekly meeting will recall where he had his training as a showman. In the next quarter, for the Quigley Awards, he is a contender, on the basis of this splendid exhibit of good showmanship.

Bob had a personal appearance in Richmond of Peggy Gordon, to start the ball rolling. She had a full day and evening of interviews with the press, a luncheon, six radio programs, a dinner, television and appearance on stage at the theatre. A radio "Band Wagon" contest had a long line of winners of sponsored prizes. Newspaper advertising was augumented by cooperative ads from local merchants. Music and restaurants tieups were hot, with lots of advertising display materials in use. Special tack cards, made locally, and good use of window and other displays is evident. Samples of presbook materials used in lobby display are included. We've seldom seen a better flash for a big picture.

Action in Showmen

Those Schine managers who have sold their "Back to School" shows so successfully in advance, are now at work selling sponsored Thanksgiving Shows for children's matinees!

▼

Adam G. Goelz, writing from the Paramount theatre, Steubenville, Ohio, encloses terrific newspaper breaks for the installation of their 52-foot Panoramic Screen, with "Shane" as the first attraction to have this benefit.

▼

Alfred Lowenthal, manager of Skouras' David Marcus theatre in the Bronx, had a continuous tieup with the Army and Airforce Recruiting Service for "It Came From Outer Space"—in advance and during the run of the picture.

SHOWMEN IN ACTION

J. Boyle and M. Pysyk, that indefatigable combination at Loew's Poli theatre, Norwich, Conn., did their double darndest with "The Band Wagon"—and we'd like to see them, in action, some day. Must come calling in New England.

▼

Sal Adorno, Jr., assistant general manager for M. & D. Theatres, Middletown, Conn., had two authentic veterans of "Stalag 17" on stage at the Paramount theatre, for the opening night performance.

▼

AB-UP's Paramount theatre, San Francisco, enjoyed a three-way tieup with Hale Brothers' stores for the promotion of "Houdini"—covering the Bay area and all phases of the picture.

▼

Lou Cohen documents his campaign on "Gentlemen Prefer Blondes" at Loew's Poli, Hartford, with photos to show street ballyhoo (blonde, brunette and redhead)and a long list of newspaper breaks and tearsheets.

▼

Charles B. Moss, executive director of the Criterion theatre on Broadway, had an exciting twin contest as promotion for United Artists' 3-D thriller, "I, the Jury," with resulting newspictures.

▼

Riverside theatre in Milwaukee obtained a full-page cooperative ad for those two little girls from Little Rock as approval from 12 advertisers in the Milwaukee Journal for the holdover of "Gentlemen Prefer Blondes."

▼

Len Bishop, manager of Shea's theatre, Toronto, working on the theory that diamonds are a girl's best friend, landed a $15,000 co-op contest with Morse Credit Jewelers for "Gentlemen Prefer Blondes."

Charles M. Pincus, district manager for Blumenfeld Theatres at Stockton, Calif., writes, "Now that I have a camera, I'll be sending you photos of our exploitation

▼

Bob Carney built himself a little band wagon as a trailer to run around Waterbury streets, as ballyhood for "The Band Wagon" at Loew's Poli theatre, following pressbook ideas.

▼

Vic Morelli, manager of the Empress theatre, Danbury, Conn., had a great goodwill booster in his tieup with newspaper delivery boys, who paraded to the theatre to enjoy "Hans Christian Andersen."

▼

Charles Gordon, manager of the Olympic theatre, Utica, N. Y., made a tieup with the Quaker Oats Company for the promotion of "The Stranger Wore a Gun" and more than 10,000 sample packages of cereal were distributed with the theatre's advertising.

▼

Sol Sorkin, manager of RKO Keith's theatre, Syracuse, had to deny that a radio quiz program was giving out passes to see "The Maze" because it just wasn't so—but he turned the headache into good publicity.

▼

Bob Cox sends tear sheets to show what a deal he got with local IGA stores in cooperative advertising for "All I Desire" at the Ben Ali theatre, Lexington, Ky., and all for a few passes!

▼

Merl F. Hallford, city manager for Martin theatres in Thompson, Ga., says he wishes he had a photographer to show us the 36-foot banner he put up for "Pickup on South Street"—which could be seen from one end of Main Street to the other!

Two guys we like, Tom Baldridge, at left, MGM field man, and Jack Foxe, right, of Loew's Theatres in Washington, at the National Airport to meet Elaine Stewart, on the steps, who is MGM's bold answer to Marilyn Monroe, and a strong contender in the contest as to what gentlemen prefer, arriving with her escort for the opening of her new picture, "Take the High Ground."

"We've Been Using Our Giant Miracle Screen For 25 Years."

—*Says Monty Salmon*

When the all-Disney program was advertised in the New York papers, as you see in the copy reproduced below, we felt it was about time to call attention to the fact that Montague Salmon, managing director of the Rivoli, had been using a "Giant Miracle Screen" all through his eleven years tenure in this Broadway house, and he says, the screen has been installed and in use at the Rivoli for a quarter of a century.

Monty, with his usual modesty, takes no credit for the fact that the big screen is there, and in use today, right at the time when the big screen makes news. He says that when the Rivoli was built, with its 2,100 seats, it was a new, fine theatre, surrounded by bigger theatres, and the new Music Hall was merely the last of a long line of "competition" that had twice as many seats, and twice as much bigness to offer.

First in a Long Line of Firsts

So, the Rivoli provided a larger screen, and thus established one of a long line of "firsts" for this first-run, top-bracket theatre. Monty has had it available at all times—but he has used it with discretion. Big producers in film industry have dropped in to beg him to put scenes from their new pictures on the Giant Miracle screen—for instance, David O. Selznick experimented here on this enlarged surface.

And this produced another "first" for the Rivoli—"sound placement" as Monty calls it, or "stereophonic sound" as we know it, today. In "Portrait of Jenny" the sound and fury of the storm surrounded the audience, just as it does today in the multiplication of speakers and sound tracks. This was another memorable presentation that made motion picture history.

Producers Try Out New Dimensions

Many big pictures have enjoyed this benefit, which an astute managing director has used judiciously to augment just the right things. Most recently, just prior to the current Disney program, the giant screen provided the climactic scenes in the long-run sensation, "Salome"—when Rita stepped up, front and center, to do her dance of the seven veils. The effect of this expansive treatment really hit the audience!

Monty can use the Giant Screen as and when he likes, turning it on and off, changing to it as a climax, all on short notice. That's why Hollywood producers, in town with their test prints, persuade Monty to screen their big scenes privately in the early morning, so they can see the new scope, and conjure the results applied to standard photography at the studio.

Talk about aspect ratio! Here's Monty Salmon, in proper perspective, standing alongside his "Giant Miracle Screen" on the Rivoli Theatre stage.

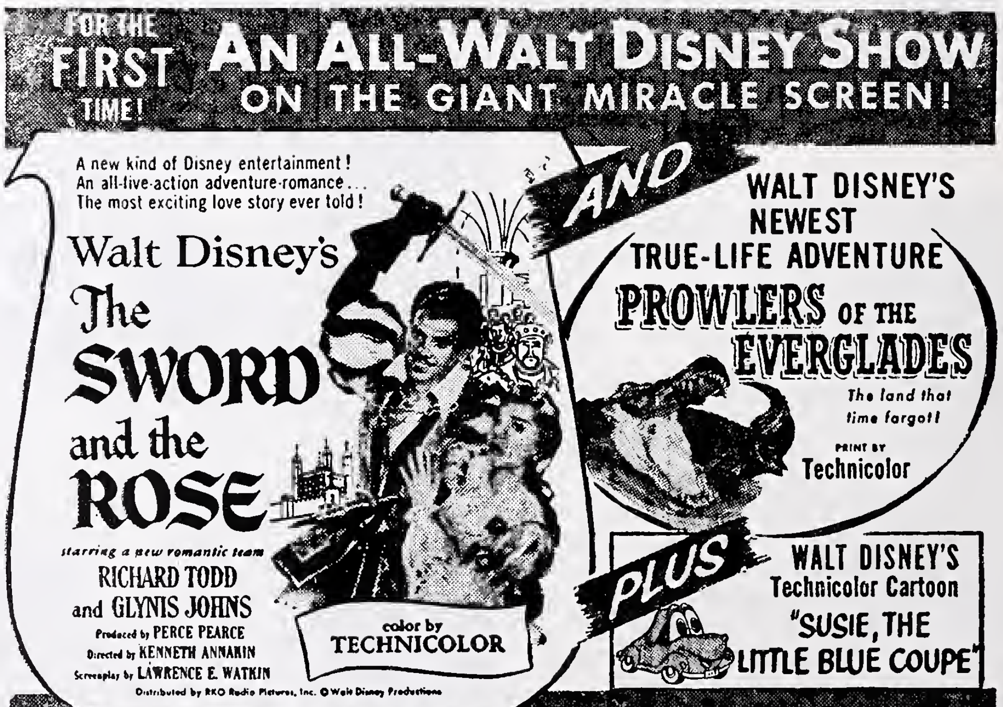
It's not strange that Monty Salmon is known as a showman's showman. He has always been so far out in front that it comes natural for him to lead in progress forward. That he has been eleven years in a theatre so well placed as the Rivoli on Broadway is a fortunate thing—a theatre that is neither too large or too small, that is independent, but with strong affiliations, open to every producer for test runs, and for the establishment of long runs for special pictures, away from the "little art theatre" class and yet not removed from Broadway. —*W. B.*

Harrison's Great Show

J. P. Harrison, the grand old showman from Denton, Texas, really put on "The Greatest Show On Earth" in his college town of 12,000 population. His campaign book on it, as an entry in the Quigley Awards, is proof that he used his usual community pressure, along merchandising, personalizing lines. Attached is a note from "I.M.A. Nut" which only introduces the theme, and a bag of peanuts, similar to those distributed at a Kiwanis club luncheon, which provided circus atmosphere. J. P. is chairman of Kiwanis program committee, and he certainly put on a show.

For outside display, he had a remarkable realistic dummy, complete with everything, but so far up on the high wire that folks couldn't quite believe she wasn't real. Youngsters were encouraged to wear circus costumes and win prizes at the first matinee. The concession counter went all out to be just as much part of the circus atmosphere. Newspaper ad in circus style and the policy of "mechanizing, humanizing and merchandising" the picture resulted in the second largest gross ever accorded a picture in Denton, with the attraction holding over ten days, another record breaking example of Texas showmanship.

Paramount has a deal with Archer Plastic Toys, Inc., to populate whole neighborhoods with miniature Martians, fighting The War of the Worlds—with a 37-set of toy soldiers.



FOR THE FIRST TIME!

AN ALL-WALT DISNEY SHOW ON THE GIANT MIRACLE SCREEN!

A new kind of Disney entertainment!
An all-live-action adventure-romance...
The most exciting love story ever told!

Walt Disney's The SWORD and the ROSE

starring a new romantic team
RICHARD TODD
and GLYNIS JOHNS
Produced by PERCE PEARCE
Directed by KENNETH ANNAKIN
Screenplay by LAWRENCE E. WATKIN
Distributed by RKO Radio Pictures, Inc. © Walt Disney Productions

color by TECHNICOLOR

AND

WALT DISNEY'S NEWEST TRUE-LIFE ADVENTURE
PROWLERS OF THE EVERGLADES
The land that time forgot!
PRINT BY Technicolor

PLUS

WALT DISNEY'S Technicolor Cartoon
"SUSIE, THE LITTLE BLUE COUPE"

STARTS WEDNESDAY 9:30 A.M.

EXPERTLY AIR-CONDITIONED
RIVOLI
B'WAY AT 49th ST. • CI-7-1633

And you will note that this is a "first" in newspaper advertising, also—showing that there are always new uses for old devices, and new twists to showmanship.

Godfroy Has All It Takes

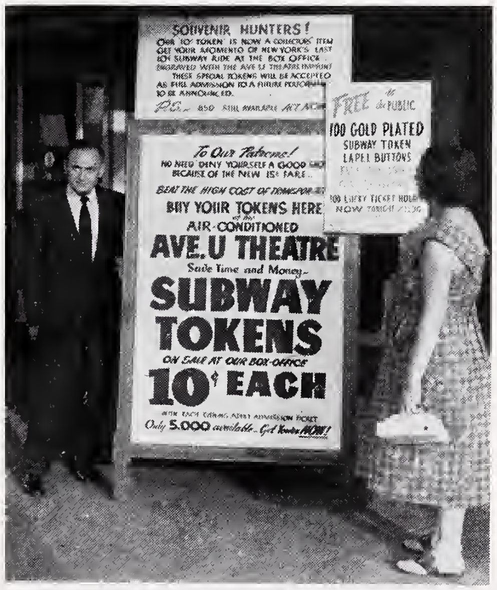
John W. Godfroy, manager of the Paramount theatre, Ashland, Ky., is rapidly qualifying across this desk as a manager who has what it takes to get results. His campaign on "Charge At Feather River" included all the newspaper breaks you could possibly add up in a town of 30,000 population, with good use of publicity mats, which usually get free space when brought to the proper attention of editors by managers who are live-wires. His town is so close to the corner of three states, Kentucky, Ohio, and West Virginia, that he has tear sheets from across the borders, both daily and Sunday newspapers represented.

Also at hand from Ashland is an exhibit of material on "Arena" with the same fine showing of free space in daily and Sunday newspapers. A coloring contest on this picture had further additional coverage, with accent on 3-D, now that color comics are all the rage in three dimensions. He plasters the papers with space-getting promotions, and apparently, from looking over these pages, it's not at the expense of increased paid space. Radio, too, lines up with still more free advertising.

Sid Kleper starting late with the first New Haven showing of "Story of Three Loves" at Loew's College theatre, but nevertheless getting the full spread of a first-run campaign—with Farley Granger playing in a summer theatre nearby.

▼

John G. Corbett, city manager for Schine theatres at the Glove theatre, Gloversville, reminding us that it's the coal and not the stove that gives the heat (in this hot weather, he uses such illustrations!) and advertising is the coal in the theatre's stove.



Al Greene, manager of the Avenue U theatre, Brooklyn, is the man who confused and confounded the N. Y. Traffic Commission by offering new subway tokens at the theatre, days before they went on sale. However he did it, it made news on the front pages!

Selling Approach

GENTLEMEN PREFER BLONDES — 20th Century-Fox. In Color by Technicolor. With Marilyn Monroe and Jane Russell. The greatest gals—the greatest musical-comedy feature of them all. What more can you say, after you've seen these two, in action? The M-M marvels of the age! They don't make 'em any better. What this country needs are more "message" pictures—like this one! 24-sheet and all posters have those two in proper costume to catch the eye—and sell tickets at the box office. Use the giant cut-outs in every possible way. The herald keys the campaign, and this picture deserves additional accessories. Newspaper ad mats are big and beautiful, with many views of the deciding factors, whether gentlemen do or don't. A set of teasers will serve in any situation, and the complete campaign mat, at 35c is the biggest bargain in town for small theatres, with six ad mats and three publicity mats. Editors will go for publicity mats on this one, to settle an academic question. Keep your lobby merry with music from the picture—the trade-marked songs will be recognized and there are many tieups possible with record and music shops. Lots of albums on sale, and disc jockeys have a special "teaser" record to conform to your playdates. There's power in the Technicolor trailer, and pep in the pictorial advertising style. Picture has been extravagantly pre-sold. Use the billboards, newspapers, television, everything you've got to sell these tall, top-hatted terrific gals.

•

LILI—MGM. In color by Technicolor. What happens to "Lili" is the happiest thing that ever happened on the screen! Leslie Caron, the girl "An American In Paris" fell for, captivates anew, in a musical of youth, love and enchantment! You'll fall in love with "Lili"—you'll fall in love with love! 24-sheet and other posters feature Lili herself in color art, to make cut-outs for lobby and marquee display. No herald in the pressbook, and few accessories that show Leslie Caron as she appeared in the Tran-Lux advertising in New York. (See the Round Table of August 22nd) Leslie Caron has a distinctive, pertinent personality which these special ads caught, but she doesn't look like herself in some of the ads and materials shown in the pressbook. And she needs this special handling! There are several novelty accessories, with good showmanship style, but they only approximate the "Lili" of the Trans-Lux ads. Newspaper ad mats generally suffer from this treatment, but we like No. 306 or 206 best for style. The big economy mat, which originated with MGM, has all of the ad mats and slugs necessary for small theatres, nine for the price of one, with two publicity mats and some linotype border thrown in for good measure. You never had it so good as you have it in the 35c bargain campaign mats. If you try for that portrait of "Lili"—you can copy and use that cartoon—drawing easier and to better advantage than you can build or buy "Lili" figures that have less resemblance to the character. Put a girl in "Lili" make up on the street, with her little suitcase lettered for playdates. Let the teen-age set try to look like "Lili" and we mean the gamin of the ads.

•

THE BAND WAGON — MGM's great Technicolor musical. Breaking all records, from coast to coast, in the early runs. Fred Astaire and a fine cast, with songs to dance to, songs to make love by, songs to laugh with, and songs to thrill you. This is entertainment! Get aboard "The Band Wagon." 24-sheet and other posters, too crowded with credits to offer best opportunities for picturial display, but each has possible "band wagon" cut-outs for your lobby and marquee. The 6-sheet has most everything, with less space devoted to multiple credits. You can't print a book on a poster, and have any poster-quality left. Lawyers have libraries and others can buy the book. The herald keys the campaign, and there are two typical MGM novelties — "teaser" posters in two sizes, and a 2-color "teaser" one-sheet, extra for display. A new MGM service supplies nine color stills to sell color with color as a special lobby display. A set of two-sided paper pennants at $2 will give you inside lobby flash as low cost. Cut-out hangers at 25c each will add to this display. These are 13x42 inches, double-sided, in four colors, direct from MGM. A giant cut-out display, 8-feet high, in 5 colors, sells for $11.50 but you might be able to assemble it with 24-sheet poster cut-outs. Pages of exploitation and ballyhoo suggestions in the pressbook, which every showman must inspect for himself to see if he can make these ideas work locally. Radio, television and music tieups are automatic, and you can always do well to contact your local Fred Astaire dance studio for cooperation. Showmen with time and a little loose cash on their hands are buying Fred Astaire local franchises for many valuable tieups that are beneficial to all concerned.

ALWAYS BEST....
ALWAYS ON TIME...
FILMACK
SPECIAL
TRAILERS
CHICAGO:
1327 S. WABASH
NEW YORK:
630 NINTH AVE.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SAVE 70% ON MARQUEE LETTERS! TEMpered Masonite: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50 any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GET WIDE SCREEN & 3D EQUIPMENT AT S.O.S. Silver screens 90c sq. ft. (above 32′ wide, $1.35). Minimum delay on Short Focus Lenses—order now. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

HOLMES EDUCATOR EQUIPMENTS—LOWEST prices ever! Dual 35mm projection-sound complete, excellent condition, $495. Buy on time! S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GREATER VALUES THAN EVER IN OUR OWN 3-story building! E-7 mechanisms, 6 months' guarantee, $475 pair; 3 unit late Automaticket register, excellent, $135; Super Simplex mechanisms, rebuilt, $750 pair; Aluminum Reels, $1.25; Hertner 65-/130 generator, like new, $675; 3D equipment at lowest prices. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

FOR SALE: SIMPLEX SOUND COMPLETE, like new, used very little. Two Simplex projectors recently overhauled. Lamps, rectifiers, and booth equipment. Two Holmes portables, baby Strong lamps, rectifiers, mazda lamps. Make an offer. J. L. Thayer, Epping, N. H.

SEATING

OUR BEST CHAIR BUY! 1,000 FULLY UPHOLstered back, spring seat, metal lined, good condition, only $4.95. Many more—send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

FOR SALE: NORWAY THEATRE, 5½ YEARS old, 423 seats, very fine equipment. Located in DeForest, Wisconsin. Asking $55,000, $30,000 will handle. A. A. STROMER, BROKER, 513 South Orchard St., Madison, Wis.

FOR SALE: OUTSTANDING DRIVE-IN THEatre located in Southern Illinois rich industrial city. High class. Profitable. One-third down, balance monthly. Investigation invited. BOX 2737, MOTION PICTURE HERALD.

HELP WANTED

ASSISTANT THEATRE MANAGER: SINGLE, young, ex-G.I. with some theatre experience preferred. One willing to learn all phases theatre operation and who is interested in making the new and coming show-business his career. $50 week to start. Group and hospital insurance. Write in confidence. BOX 2734, MOTION PICTURE HERALD.

POSITIONS WANTED

CITY MANAGER, 15 YEARS' EXPERIENCE, INcluding drive-ins. Small town or large city. Minimum salary $125. BOX 2736, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

DEVRYS AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from $1,595. Time deals arranged. Incar speakers w/4″ cones $15.50 pair w/junction box; underground cable $65M. S. O S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

TURN ADVERSITY INTO ADVANTAGE—SHOOT local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS. HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Legion Approves Seven New Films Reviewed

The National Legion of Decency this week reviewed seven films, placing four in Class A, Section I, morally unobjectionable for general patronage; and three in Class A, Section II, morally unobjectionable for adults. In Section I are "The All American," "Mister Scoutmaster" "Northern Patrol" and "Trail of the Arrow." In Section II are "The Actress," "Clipped Wings" and "Plunder of the Sun."

Club Tourney Drawing To Aid Epilepsy Fund

The Variety Club of New York, Tent 35, plans its annual golf tournament at the Westchester Country Club, Rye, N.Y., Thursday, October 1. In connection with the tournament a drawing will be held for two Cadillac "62" Sedans, for which tickets are $10 each. It is planned to offer only 2,500 of these tickets for sale, the proceeds to be devoted to the Foundation to Combat Epilepsy, Inc., which is the New York club's Heart Project.

William J. German, Foundation president, and Edward Lachman, chief barker, have announced that the tickets may be purchased at Variety Club Foundation headquarters, 140 West 58th Street, or at club headquarters, the Penthouse, Hotel Piccadilly, 227 West 45th Street.

It was explained to members by Mr. Lachman that the clinic soon will lose the support it has received from the Association for the Aid of Crippled Children and that $15,000 is needed by October 15.

Frank Rosenberg Forms Production Company

A new production company appeared on the scene last week. It is Colony Pictures, Inc., and its principal is Frank Rosenberg. Mr. Rosenberg currently is completing "King of the Khyber Rifles" in CinemaScope for 20th-Fox. He said he believed that "the future of our business lies in the careful production of custom-made quality pictures" and added he would make no more than three per year, that all would have top stars and contain stories with a "definite point of view."

The first is to be Robert Buckner's original story "Royal Flush," which will have as backgrounds Texas and New Orleans, and for which he has been seeking Gary Cooper as a star. It will have color and be made for wide screen. Mr. Rosenberg also is seeking a feminine star for this picture. Stars, writers, directors and performers will share in profits, Mr. Rosenberg announced.

Westrex Announces New "Button-On" Sound Head

Westrex Corporation, New York, has announced the availability of a "pent-house" or "button-on" type magnetic reproducer.

Called the "R9 Stereophonic Reproducer," it was developed in the Westrex Hollywood laboratories. It employs two impedance drums, resulting in a tight loop; the well-known Davis drive and flutter suppressor; an idler which can be adjusted to the length of the film path of different makes of projectors; and a large 32-tooth sprocket which controls the film on both sides of the magnetic head and which is locked when either of the associated rollers is in the open position to facilitate speedy and accurate threading.

The announcement states that the flutter content is below .10 per cent as compared with the Academy standard of .15 per cent.

Set "Boy Lost" Premiere

The entire proceeds of the premiere of Paramount's "Little Boy Lost," set for September 21 at the Rivoli theatre, New York, will go to the Memorial Press Center Fund of the Overseas Press Club of America. The club is using the fund to honor the memory of the heroes of the press who died in World War II and in Korea.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This reports cover 125 attractions, 5,305 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	10	33	30	3
All Ashore (Col.)	1	10	27	21	3
All I Desire (Univ.)	–	1	14	11	1
Ambush at Tomahawk Gap (Col.)	–	3	7	9	–
Arena (3-D) (MGM)	–	4	2	13	2
†Band Wagon, The (MGM)	1	3	3	–	–
Battle Circus (MGM)	–	13	65	28	11
Beast from 20,000 Fathoms, The (WB)	6	24	14	8	5
Blue Gardenia, The (WB)	–	5	8	23	5
Bwana Devil (3-D) (UA)	18	16	4	5	1
By the Light of the Silvery Moon (WB)	3	32	53	17	4
Call Me Madam (20th-Fox)	3	24	36	42	24
Charge at Feather River (3-D) (WB)	8	4	5	8	–
City of Bad Men (20th-Fox)	–	3	25	3	–
City Beneath the Sea (Univ.)	2	1	17	21	9
Code Two (MGM)	–	5	10	–	1
Column South (Univ.)	–	4	11	17	1
*Come Back, Little Sheba (Para.)	13	42	24	9	1
Confidentially Connie (MGM)	–	2	19	24	12
Count the Hours (RKO)	–	–	4	1	7
Cow Country (AA)	–	2	5	3	1
†Cruisin' Down the River (Col.)	1	1	4	5	–
Cry of the Hunted (MGM)	–	–	9	6	–
Dangerous When Wet (MGM)	4	35	34	–	–
Desert Legion (Univ.)	–	7	23	35	1
Desert Rats, The (20th-Fox)	–	5	13	23	2
Desert Song, The (WB)	–	1	33	20	1
Destination Gobi (20th-Fox)	–	5	31	42	6
Down Among the Sheltering Palms (20th-Fox)	–	1	27	22	6
Dream Wife (MGM)	–	6	13	13	3
Fair Wind to Java (Rep.)	–	1	9	13	7
Farmer Takes a Wife (20th-Fox)	–	17	13	5	–
Fast Company (MGM)	–	–	8	7	2
Fort Ti (3-D) (Col.)	12	14	7	3	–
Fort Vengeance (AA)	–	–	2	7	4
†49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	3	30	7	3	–
Gentlemen Prefer Blondes (20th-Fox)	21	3	–	–	–
Girl Next Door, The (20th-Fox)	4	6	17	8	–
Girl Who Had Everything (MGM)	–	6	19	13	1
Girls of Pleasure Island (Para.)	2	11	29	13	1
Glass Wall, The (Col.)	–	2	1	3	2
Glory Brigade, The (20th-Fox)	–	1	4	5	1
Great Sioux Uprising, The (Univ.)	1	3	12	8	–
Gunsmoke (Univ.)	2	21	31	24	1
Hans Christian Andersen (RKO)	22	28	6	1	2
Hitch-Hiker, The (RKO)	–	7	10	5	–
Houdini (Para.)	1	15	4	–	–
House of Wax (3-D) (WB)	52	22	4	3	2
I Love Melvin (MGM)	–	7	44	42	14
Invaders from Mars (20th-Fox)	–	9	9	16	8
It Came from Outer Space (3-D) (Univ.)	2	4	9	5	3
It Happens Every Thursday (Univ.)	–	2	13	18	3
Jack McCall, Desperado (Col.)	–	–	17	10	5
*Jalopy (AA)	2	8	8	–	4
Jamaica Run (Para.)	–	2	11	14	3
*Jeopardy (MGM)	10	23	17	20	8
†Juggler, The (Col.)	1	–	1	2	2
†Kid from Left Field, The (20th-Fox)	–	–	7	4	–
Lady Wants Mink (Rep.)	–	–	3	6	7
Law and Order (Univ.)	–	6	24	28	–
Let's Do It Again (Col.)	–	4	9	8	–
Lili (MGM)	4	6	3	1	1
Lone Hand (Univ.)	–	12	33	15	–
Ma and Pa Kettle on Vacation (Univ.)	48	33	28	20	–
Main Street to Broadway (MGM)	–	1	–	4	6
Man from the Alamo (Univ.)	–	4	4	1	–
Man in the Dark (3-D) (Col.)	4	15	7	5	2
Man on a Tightrope (20th-Fox)	–	–	5	15	4
Maze, The (3-D) (AA)	1	2	2	9	1
Member of the Wedding (Col.)	3	1	6	2	4
†Moon Is Blue, The (UA)	7	2	–	–	–
Moulin Rouge (UA)	15	31	12	18	4
Never Let Me Go (MGM)	–	5	40	41	3
Off Limits (Para.)	2	17	39	23	–
Peter Pan (RKO)	42	21	3	2	–
Pickup on South Street (20th-Fox)	10	40	15	5	4
Plunder of the Sun (WB)	–	–	–	5	–
Pony Express (Para.)	–	26	26	10	1
Powder River (20th-Fox)	–	7	21	24	–
President's Lady, The (20th-Fox)	11	20	45	20	13
Prince of Pirates (Col.)	–	–	4	6	–
Queen Is Crowned, A (Univ.)	3	8	1	4	4
Raiders of the Seven Seas (UA)	–	1	1	10	2
Remains to Be Seen (MGM)	–	10	26	8	1
Ride Vaquero (MGM)	1	6	19	5	–
Roar of the Crowd (AA)	–	3	2	–	–
Salome (Col.)	9	35	11	4	1
*San Antone (Rep.)	–	–	7	5	4
Sangaree (3-D) (Para.)	3	8	2	1	2
Savage Mutiny (Col.)	–	–	3	5	–
Scandal at Scourie (MGM)	–	6	10	13	5
Scared Stiff (Para.)	21	34	5	3	–
Second Chance (3-D) (RKO)	2	2	3	5	–
Seminole (Univ.)	–	22	27	17	3
Serpent of the Nile (Col.)	–	–	3	11	3
Shane (Para.)	7	2	–	1	–
She's Back on Broadway (WB)	1	11	31	40	10
*Silver Whip (20th-Fox)	–	1	26	16	5
Siren of Bagdad (Col.)	–	–	2	7	1
Slight Case of Larceny, A (MGM)	–	–	1	8	–
Small Town Girl (MGM)	–	10	33	52	3
Snows of Kilimaniaro (20th-Fox)	28	58	15	4	1
Sombrero (MGM)	1	5	16	46	3
†Son of Belle Starr (AA)	–	2	2	2	–
South Sea Woman (WB)	–	8	24	10	–
Split Second (RKO)	–	1	18	15	2
Stalag 17 (Para.)	2	6	6	–	–
Star, The (20th-Fox)	–	–	17	17	29
Stars Are Singing, The (Para.)	–	4	25	27	13
*Stooge, The (Para.)	31	44	37	8	1
Sun Shines Bright, The (Rep.)	–	–	–	3	5
Story of Three Loves, The (MGM)	–	8	5	4	3
†Sword and the Rose, The (RKO)	–	1	3	1	1
Take Me to Town (Univ.)	–	8	17	9	1
*Tall Texan, The (Lippert)	5	2	3	3	1
Tarzan and the She-Devil (RKO)	–	3	2	2	1
Taxi (20th-Fox)	–	4	12	18	16
Thunder Bay (Univ.)	2	5	6	6	1
Titanic (20th-Fox)	2	38	32	10	2
Tonight We Sing (20th-Fox)	–	8	2	5	9
Trouble Along the Way (WB)	2	10	26	57	11
Vanquished, The (Para.)	–	1	16	9	4
White Witch Doctor (20th-Fox)	12	27	7	1	–
Woman They Almost Lynched (Rep.)	8	10	14	4	1
Young Bess (MGM)	1	16	24	18	3

WHEREVER
IT PLAYS
COLUMBIA'S
FROM HERE
TO ETERNITY
IS BREAKING
EVERY KNOWN
RECORD!

SEPTEMBER 12, 1953

MOTION PICTURE HERALD

Exhibitors Name The Stars of Tomorrow ☆ ☆ ☆

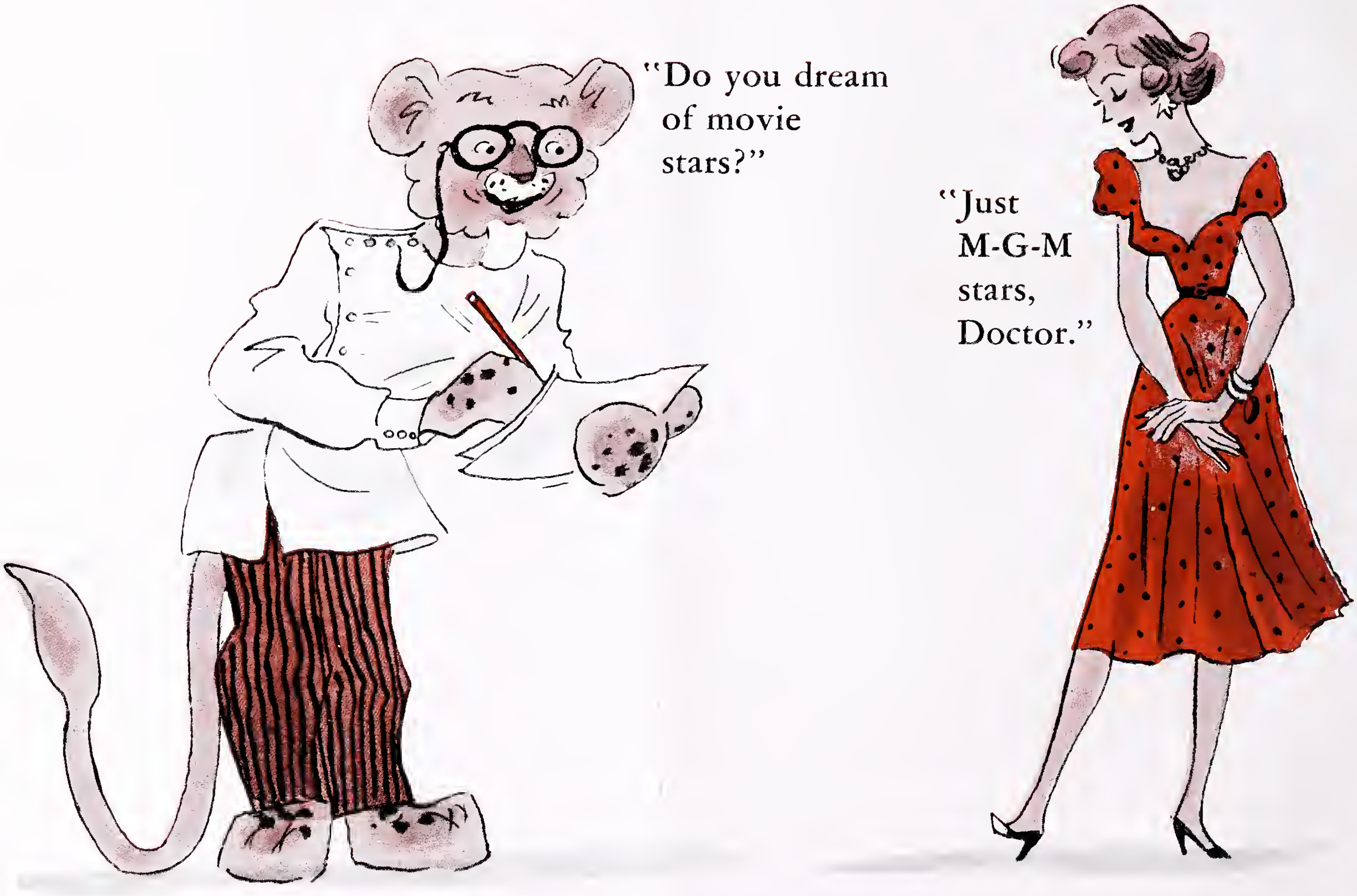
"New Screen Techniques"

— A Review by Terry Ramsaye

REVIEWS (In Product Digest): A LION IS IN THE STREETS, SABRE JET, VICKI

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

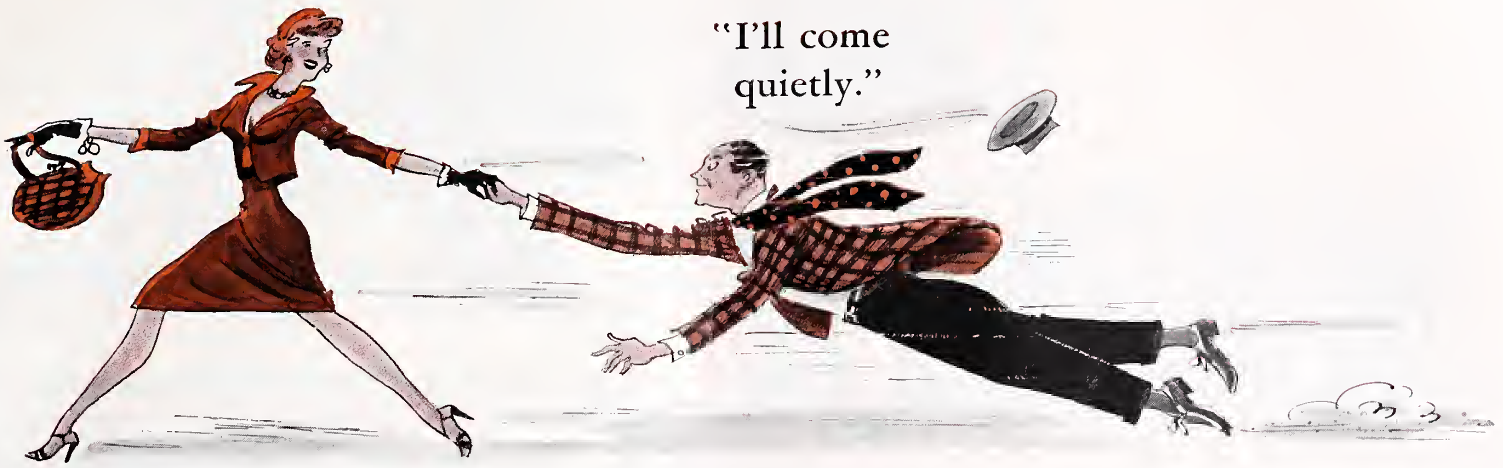
DR. LEO's REPORT ON THE AMERICAN FEMALE!


"Do you dream of movie stars?"
"Just M-G-M stars, Doctor."

* American females from 9 to 90 will love those great M-G-M attractions that were screened at M-G-M's "SEE FOR YOURSELF" Conference in California last week. SEE FOR YOURSELF at the nationwide Trade Shows and TELL THE WOMEN!

* *And females all over the world.*

WOMEN DECIDE WHAT MOVIES MEN GO TO!


"I'll come quietly."

"MOGAMBO"—Girls from 9 to 90 get Technicolor goose-pimples at the battle of the sexes, as well as at the battle of the gorillas. Better than "King Solomon's Mines." Clark Gable, Ava Gardner are sensational. Filmed on safari in Africa, greatest of them all!

"KISS ME KATE"—Those famed love songs by Cole Porter that make the ladies swoon are even more romantic in M-G-M's BIG Technicolor production of the famed stage hit of two continents. Kathryn Grayson, Howard Keel (*those "Show Boat" sweeties*) ecstatically reunited. Sure-fire feminine!

"ALL THE BROTHERS WERE VALIANT"—Oh! how the ladies will love this swashbuckling Technicolor adventure spectacle. Brother against brother for a beautiful bride. Whale hunts, South Sea romance, pearl fortunes—its got everything! Star power: Robert Taylor, Stewart Granger, Ann Blyth.

"TAKE THE HIGH GROUND!"—High, wide and handsome Ansco color entertainment starring Richard Widmark, Karl Malden and beautiful new favorite Elaine Stewart. Mothers, sisters, sweethearts will watch this stirring, funny story of their lads in the training camps with fascinated enjoyment.

'ESCAPE FROM FORT BRAVO"—Feminine hearts will flutter when a Southern belle secretly helps the escape of prisoners and yields to romance. Ansco color wilderness backgrounds. Savage Apache sequence. William Holden, gorgeous Eleanor Parker, John Forsythe and cast of hundreds.

"TORCH SONG"—The star beloved by all women Joan Crawford co-starring with Michael Wilding follows her "Sudden Fear" triumph with a powerful romance in which the man you'd least expect her to fall in love with gets under her skin. Joan for the first time in Technicolor is marvelous!

"EASY TO LOVE"—A holiday treat that every guy will *have* to take his gal to see. It's Esther William's top Technicolor attraction, musically joyous, brilliant in spectacular wonders. Filmed in Cyprus Gardens, Florida in the magnificent M-G-M manner. Van Johnson and Tony Martin both in love with Esther!

"RHAPSODY"—No woman could resist this powerful love story of the musical world, with its Continental backgrounds, filmed in Technicolor. Elizabeth Taylor as the wealthy girl who *must* dominate her men. New star Vittorio Gassman and stage star John Ericson as the men desperately in love.

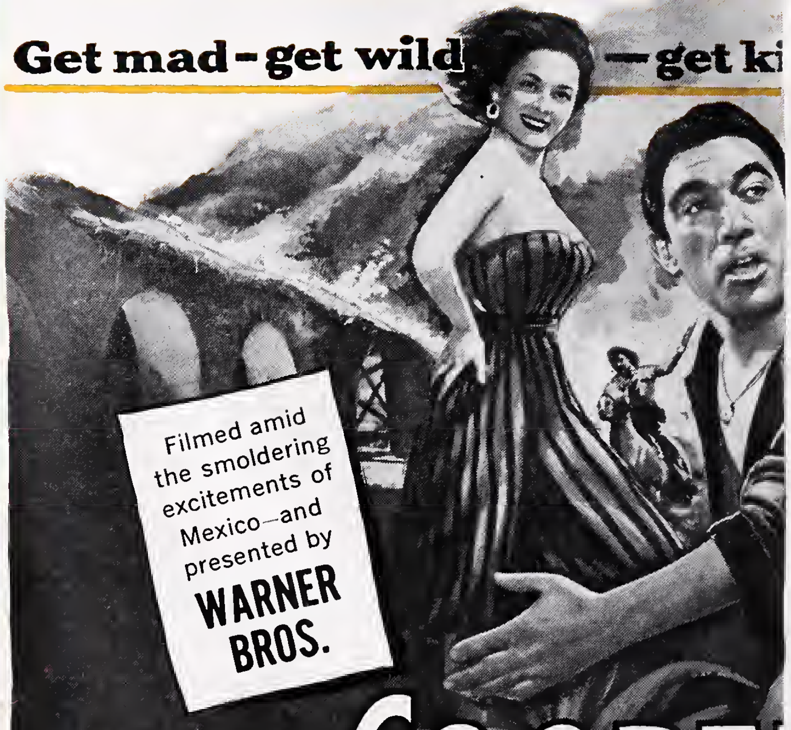
PLUS MORE M-G-M BIG ONES! AND THE MEN WILL BE EQUALLY SOLD!

BIG WARNER BROS. TRADE SHOW SEPT. 21

Drink the Mexican beer

Live on a time-bomb beyond t

Get mad – get wild – get ki



Filmed amid the smoldering excitements of Mexico—and presented by WARNER BROS.

GARY COOPE

AS THE 'GRINGO GIANT'

New Glory fo
year's 'Best

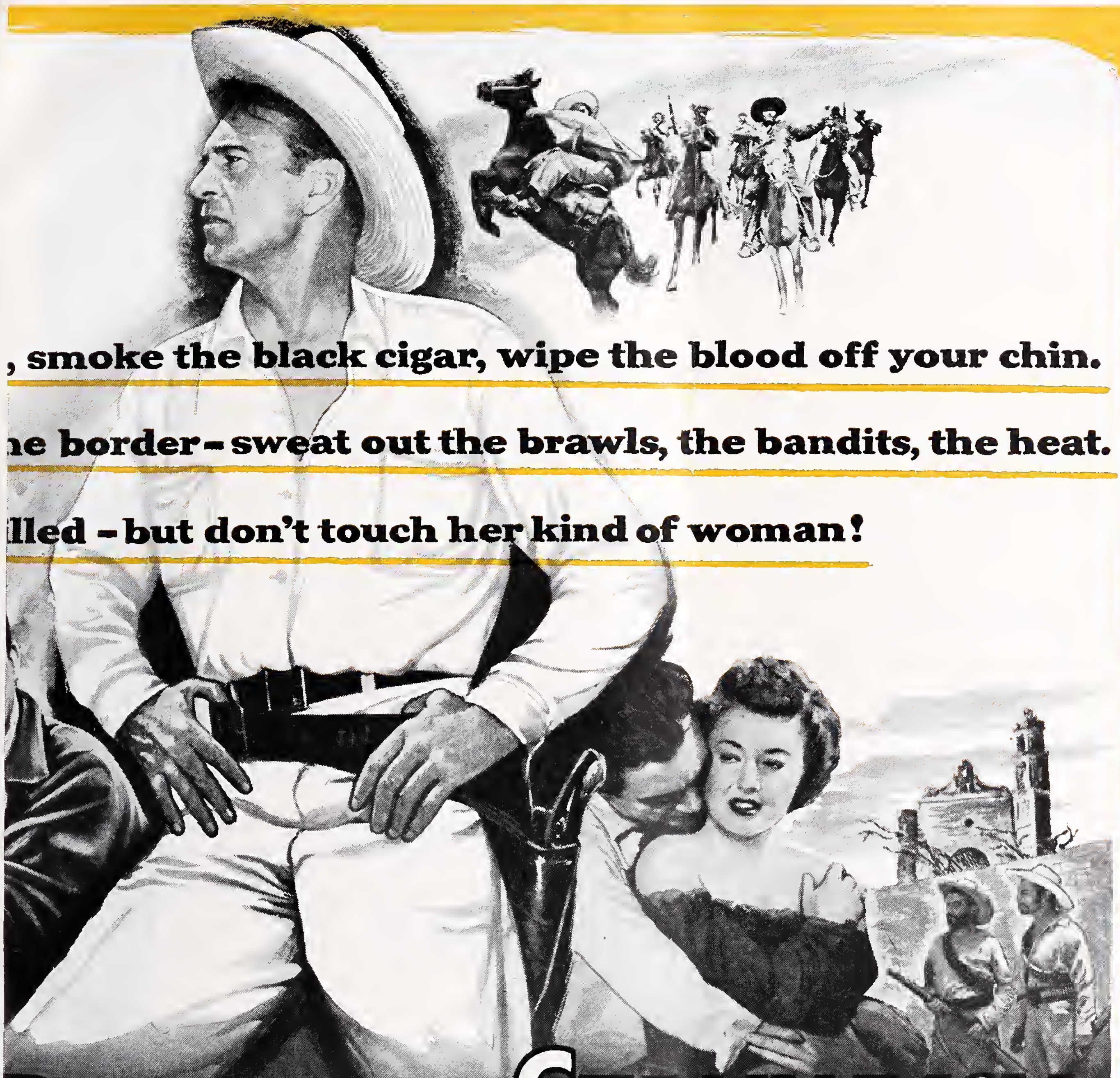
BLOW

CO-STARRING
RUTH ROMAN · ANT

Winner of this ye

WRITTEN BY PHILIP YORDAN · Music Composed and Conducted by Dimitri Tiomkin · PRODUCED BY MILTON SPERLING ·

ALL ITS THRILLS MORE THRILLING WITH WARNERPH



, smoke the black cigar, wipe the blood off your chin.

ne border – sweat out the brawls, the bandits, the heat.

lled – but don't touch her kind of woman!

R BARBARA STANWYCK

AS HIS 'WOMAN OF THE DIABLO'

IR GARY! Winner of this
Actor' Academy Award!

VING WILD

HONY QUINN

ar's Academy Award for 'Best Supporting Actor'!

FRANKIE LAINE SINGS **'BLOWING WILD'** the ballad featured in the sensational musical background by Academy Award composer Dimitri Tiomkin

DIRECTED BY
HUGO FREGONESE · A UNITED STATES PICTURES PRODUCTION · DISTRIBUTED BY WARNER BROS.

ONIC SOUND THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE SCREENS

ALBANY
Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
20th Century-Fox Screening Room
290 Franklin St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

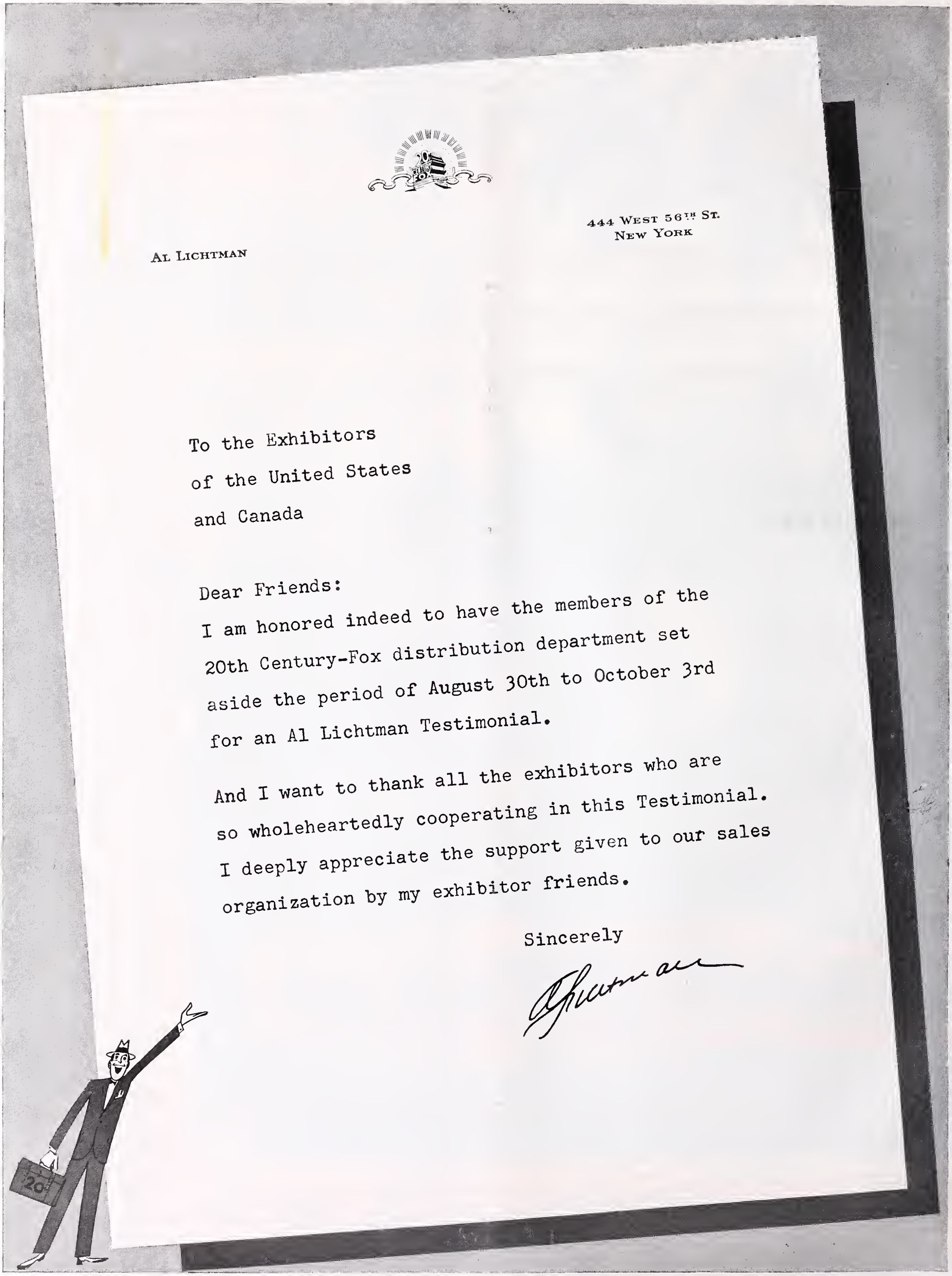
SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 1:30 P.M.



Al Lichtman

444 West 56th St.
New York

To the Exhibitors
of the United States
and Canada

Dear Friends:

I am honored indeed to have the members of the 20th Century-Fox distribution department set aside the period of August 30th to October 3rd for an Al Lichtman Testimonial.

And I want to thank all the exhibitors who are so wholeheartedly cooperating in this Testimonial. I deeply appreciate the support given to our sales organization by my exhibitor friends.

Sincerely

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 192, No. 11

September 12, 1953

Stars of Tomorrow

ONCE again the exhibitors of the United States and Canada have voted on their choices of the Stars of Tomorrow. For thirteen years The HERALD has been conducting this annual balloting which is as eagerly watched in Hollywood as in exhibition. In no one of the many complex problems facing production is guidance more sought than in the matter of personalities. The cry is always for new faces but only a few of the new faces ever can become stars of the first magnitude. Exhibitors being at the point of contact with the theatregoers are in the best position to judge which men and women are most likely to develop into the fullness of stardom.

The accuracy of the exhibitors' judgment in this regard is attested by the fine prophesying they have done up to now. In the past dozen years the exhibitors have voted to the top rank of "Stars of Tomorrow" a significant number of screen personalities—Rita Hayworth in 1941 to Marilyn Monroe in 1952.

Congratulations are due to this year's "Stars of Tomorrow," led by the number-one choice of exhibitors, Janet Leigh. Thanks are also in order to the thousands of exhibitors who have cooperated in this worthwhile project.

■ ■ ■

Lo the Western!

THAT all has not been well in the field of the Western motion picture has been clear for several years. In a sense the reference to the low-budget Western in the production policy statement last week of Herbert J. Yates, president of Republic Pictures, may be taken as a kind of obituary of that type of feature.

Mr. Yates said, "The market for B pictures and small Westerns is finished. Formerly in this group we sold to around 8,000 theatres. Five thousand of these are now closed, and the remaining houses are in a precarious position."

The continuing vitality of the American West in its pioneer days as a story source of feature films of course is not impaired. However, the "series" Western, made on a modest budget and featuring a cowboy idol is having a difficult time. While Mr. Yates' statement draws attention to one facet of the situation—the closing of theatres where such films were especially popular—there are others.

Too many Westerns were built around the same plot elements. Even avid fans have difficulty in distinguishing one picture from another. The advent years ago of the singing cowboy stars—Gene Autry and Roy Rogers—prolonged the life and popularity of the series Western but for a long time the type has needed other innovations. Tradition and the conservatism of exhibitors work against successful improvements in production values. Series Westerns in color often were passed over for reissues in black and white because the color films obviously had to command a higher rental due to increased production costs. However, the most important factor of all is that theatres which play series Westerns encounter direct competition from the many available old Westerns of the same general character—free—day after day on television.

■ ■ ■

Work for COMPO

VIRTUALLY all the resources of COMPO in terms of money, time and manpower have been devoted to the campaign for the repeal of the admission tax. That fight will and must go on. In the period between now and early in 1954 there will be a certain respite from major activity in this regard. Congress proved when it passed almost unanimously the Mason Bill that it understands the industry's case. Steps need to be taken to insure that, in the midst of other appeals for tax repeal, Congress does not forget relief for motion picture theatres.

As important as relief from discriminatory taxation is, it is not the only purpose for which COMPO was established. With the experience and maturity gained in working together in the tax campaign COMPO members now have the opportunity to tackle other matters as well. The need for action continues on a number of fronts.

Mark Twain used to remark—"Everybody talks about the weather but no one does anything about it." And so it has been with public relations in the film industry—lots of talk but little or no action. There is one important field for COMPO. Another that should be mentioned now is the coordination of efforts and exchange of viewpoints with respect to the new processes of the screen including stereophonic sound. In no other organization are producers, distributors, exhibitors and equipment makers represented. A COMPO-sponsored round table on the new techniques would be constructive.

How COMPO could help improve public relations and serve as a forum for airing all-industry viewpoints on the new techniques and their applications to theatres are two topics that might be considered at the general meeting of COMPO scheduled to be held at the Hotel Astor, New York, September 21 and 22.

—*Martin Quigley, Jr.*

Letters to the Herald

Tax Fight Not Over

TO THE EDITOR:

It seems that COMPO did the best job possible for the repeal of the Movie Admission Tax but failed.

As I see it, the entire industry should pull 100 per cent together before the next session of Congress and close all theatres for at least one week December 18-24, inclusive. This would let all members of Congress realize our plight with *Dark Main Streets* from coast to coast.

Where an exhibitor has losing theatres, he should close until repeal of the tax is accomplished before giving a theatre another try. This should give COMPO the additional ammunition to accomplish our mission.

Let COMPO get pledges from all theatres that haven't closed already besides a fee from each for the next bout of the repeal fight.—*C. V. MARTINA, Martina Theatre Corporation, Albion, New York.*

Repeal Is Vital

TO THE EDITOR:

I can see only one thing that can save our sick industry. It is not any type of novelty such as 3-D, or is it better movies. It is a complete repeal of the 20 per cent killer of a tax. This tax must be exterminated if our hard hit industry is to survive. We cannot and we must not settle for any kind of so-called tax relief that simply cuts the tax. The only kind of tax for our industry is a repealed one.

Walter Brooks had a good idea that he let the public know about in the August 15 Managers' Round Table section of The HERALD. In my opinion, this would be the most likely type of tax repeal to pass the Congress and get the approval of our President. If all amusements charging 55 cents or less were to be free of tax it would benefit nearly all the theatres. This type of change in the Internal Revenue Code would be the only type of change that would be agreeable outside of complete tax repeal.

If we are to get this tax relief we must keep all of our friends in Congress. We cannot afford to lose one. If we are to keep our friends we must write to all Congressional leaders and to our own Senators and our Representatives. We must write letters of thanks to Senator Eugene Millikin, Senator William Knowland, Rep. Joseph Martin, Rep. Charles Halleck, Rep. Daniel Reed and a special message of thanks to Rep. Noah M. Mason, author of H. R. 157, the bill to repeal the tax.

We cannot forget our own Congressmen either; they must be thanked. If we can keep all our friends in Congress, we cannot lose. I have already sent letters to the leaders of Congress. I have only received a letter from Mr. Mason as yet. He has assured me that he does "expect to continue my support of this measure."

I cannot see where any form of 3-D will save our industry. I am a manager of a small town theatre, and by the time I could install 3-D at the present price I'd be out of business. People don't want to see a new dimension. All the public wants is good movies at a low price. If we are forced to raise our prices because of the tax, people will stay at home and watch TV. I know that if I were in their place, I'd stay home. We are giving them the best movies ever without any new screen techniques. All we need is lower prices. If we are to have lower prices, or if prices are to stay the same, we must have the unfair ticket tax repealed.—*VICTOR PROFUGHI, Dixon Theatre, Dixonville, Pa.*

Star Appeal

TO THE EDITOR:

Recently, I have heard much comment on a certain type of publicity that young female stars are getting in fan magazines. This publicity is attained by posing with their small babies and entire families. Our industry is built on a certain amount of "Sex Appeal", and when these young ladies pose with their children, it kills most of that appeal. I don't think they realize what damage this is doing them, but it is time they understand this can do much damage at the box office. To mention two that I personally know have been hurt are Jane Powell and June Allyson. You can pick up most any magazine and find this type of publicity.

Would it be a good idea to run an editorial on the effect this is having? These young stars seem to think that by advertising how serene their home life seems to be is good publicity, but in doing so they kill the sex appeal that is more precious than any other draw at the box office. The case of Marilyn Monroe shows how much we need sex appeal at the box office.—*Independent Exhibitor, Shelby, N. C.*

Family Films First

TO THE EDITOR:

Family pictures still are the best for small towns. They can be comedy, western, musical or drama, just so they suit adults and young alike. Country people like to bring the family for entertainment.—*Independent exhibitor, White River, South Dakota.*

MOTION PICTURE HERALD

September 12, 1953

SHOWMEN of the United States select the Stars of Tomorrow in annual Motion Picture Herald-Fame poll; listings of first ten and following fifteen winners Page 12

ALLIED unit of West Virginia elects Matz president for year Page 20

MARTIN QUIGLEY in Toronto heads judges' panel in contest Page 20

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 22

20TH-FOX arranges dates in Canada for showings of "The Robe" Page 22

RODGERS at Metro meet cites fact that good pictures gross well Page 24

REAGAN sees theatre as occupying important place in community Page 24

"NEW Screen Techniques," a review of the book, by Terry Ramsaye Page 25

ODEON, chief Rank company, reports increase in profit for year Page 26

U.A. offers a flow of product, scheduling 48 in 15 months Page 27

YATES urges marriage with TV to gain an "era of prosperity" Page 29

DRIVE-IN operation has improved, Ezell, association head, says Page 29

MEXICAN exhibition fighting regulation cutting ticket price Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 31

SILVER named head of Christmas drive to aid Rogers hospital Page 35

CENSUS Bureau to seek to make dollar volume check of industry Page 36

SEATON, producer, insists story most vital element of production Page 36

SERVICE DEPARTMENTS

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Hollywood Scene Page 28

Managers' Round Table Page 37

People in the News Page 35

What the Picture Did for Me Page 41

IN PRODUCT DIGEST SECTION

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Short Subjects Chart Page 1990

The Release Chart Page 1992

On the Horizon

THE operation of television in Canada by the Government-owned Canadian Broadcasting Corporation has been unsuccessful financially, according to a CBC statement. A deficit of $2,563,118 in seven months of operation was recorded. The three stations now in operation earned revenues of $518,380 and capital outlay, largely Government loans, totalled $1,875,934. Operating expenditures totalled $3,148,615. There are 574,811 receiving sets in operation in the Dominion.

▶ Chicago judges are invoking an anti-riot act against youthful theatre vandals. Last week five youths involved in a disturbance at the Vogue theatre were given jail sentences ranging from 30 days to six months.

▶ Theatre exploitation methods will help the Walter Reade television station WTRV in Eatontown, N. J., get established as a commercial force in its area. Next week Walter Reade, Jr., president of the Reade circuit and of the television station, will be host at a dinner and cocktail party for 300 TV set distributors, dealers and servicemen. Featured will be a preview of the new station's programming and plans to assist dealers in the sale of sets.

▶ Installations of 3-D projection equipment in 31 U.S. exchange areas and four Canadian territories now total 3,815, according to distributors. New York leads with 450 installations, Los Angeles has 380, Dallas 241, and Washington 227.

▶ Budget troubles have prevented the Federal Civil Defense Administration from making any further plans for additional use of theatre television training programs. But officials say they still hope something can be worked out within their present money allowance.

▶ The British Board of Trade Journal, published Wednesday in London, reports a five per cent decrease in motion picture theatre attendance in Britain during the first quarter of this year, compared with the first 1952 quarter. Admissions for the quarter ended March 28, 1953, totaled 328,471,000, against 345,596,000 for the like quarter last year. The figure for the 1953 quarter is 7.8 per cent ahead of the previous quarter, the final quarter of 1952, when the total of 304,819,000 admissions were reported.

▶ Business at New York City's big Broadway houses was bigger and better than ever during the Labor Day weekend. The pace setters were three holdovers: Columbia's "From Here to Eternity," Paramount's "Roman Holiday," and Warners' "Plunder of the Sun," which was coupled with a Dean Martin-Jerry Lewis stage show. At the Capitol, "Eternity" did $83,000 worth of business over the weekend and headed for $150,000 for seven days in its fifth week. At the Radio City Music Hall, "Roman" was expected to hit a fine $165,000 for the second week, while "Sun" and Martin & Lewis racked up an excellent $142,000 in their second and final week at the Paramount.

▶ The Commack drive-in theatre, Commack, L. I., has become the first drive-in publicly to join Theatre Network Television. It was announced Tuesday that the open-air operation has booked the telecast of the Marciano-LaStarza heavyweight title bout set for September 24. The picture will be projected on a screen five stories high, measuring 58 by 42 feet. At $3.60 per person or $14.40 per car, 500 tickets already had been sold by midweek.

▶ Newspaper columnists and easily influenced industry people in exhibition, distribution and production who are presently writing off 3-D as a novelty or a fad which will quickly pass, might find it enlightening to thumb back through yesteryear's pages and note how long and positively the same kind of people wrote off motion picture color.

▶ Legality of the Federal 20 per cent admissions tax as applied to theatres operating under a "donation" policy will be tested in federal court at Columbus, Ohio. Charles Sugarman, co-owner, Little theatre at Columbus, will file a "friendly" suit to recover the tax he said he was forced to pay on donations at the 321-seat house since the policy went into effect last November. The Little was billed for the tax by the Bureau of Internal Revenue, Mr. Sugarman said.

▶ A rich treat of remembrances and reflections will be coming up in two years for students and lovers of the motion picture art. Cecil B. DeMille who celebrated his 72nd birthday a little over three weeks ago, has signed a contract to write his autobiography. The film pioneer expects to have it ready for publication in 1955.

▶ The Senate Small Business Subcommittee hearings on motion picture trade practices are now available in printed form—a mammoth 952-page volume. The book includes transcripts of the hearings in Los Angeles in March and April, the hearings in Washington in April, May and July, and supplemental information filed by distributors and exhibitors.

▶ Look for a big drive next session to get Congress to boost the appropriations for the government's overseas information program. The argument will be that a "new team" has been put in charge of the program and needs the money to do its job right.

▶ The Bureau of Internal Revenue has started to crack down on too-liberal "entertainment" deductions claimed by large business and individual taxpayers.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures

METRO-GOLDWYN-MAYER STUDIOS
WELCOME
See for Yourself
1953
METRO GOLDWYN MAYER STUDIOS

IT WAS "SEE FOR YOURSELF" WEEK in Hollywood these recent days, as MGM's top executives from all over the nation descended upon the studio to hear and see the latest in product, technical developments, and policies. Above, an MGM technical achievement, a variable focus projection lens, is inspected by Howard Dietz, vice-president for advertising, publicity, and promotion; Charles Reagan, general sales manager; Dore Schary, studio head; and Arthur M. Loew, president of Loew's International. See page 24.

THIS IS THE BOARD OF DIRECTORS for 1953, for the Screen Writers Guild, in Hollywood. In left to right array, seated, are D. M. Marshman, Jr.; Valentine Davies, first vice-president; Adele Buffington; Richard Breen, president; Dorothy Hughes; Robert Pirosh, Everett Freeman. Standing, Barry Shipman, Beirne Lay, Jr., Warren Duff, James Webb, Richard Tregaskis; Frances Inglis, executive secretary; Morgan Cox, Ronald MacDougall; David Dortot, secretary; Harold Greene, Walter Reisch, and John Monks, Jr. Others on the board are Leonard Spiegelgass, treasurer; Charles Hoffman, Curtis Kenyon, Erna Lazarus, Harry Tugend; and Allen Rivkin, public relations director.

by the Herald

ANNOUNCING A DEAL, whereby Vitapix Corporation, owned by television stations, will distribute to its field 54-minute and full length versions of 26 pictures produced by Princess Pictures, which also will make its product available to theatres. The men are Frank E. Mullen, left, Vitapix president; and Burt Balaban, Princess president, at the New York announcement reception last week.

A WILDER THEATRE
STEREOPHONIC SOUND

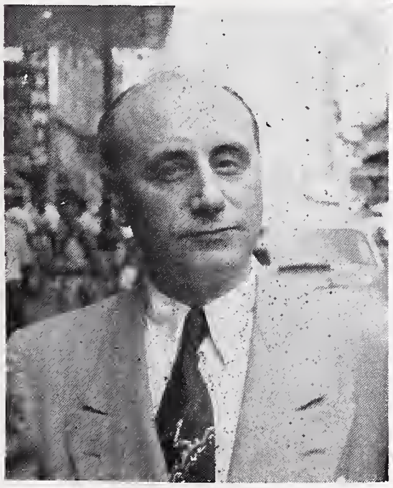
LETTING THE PUBLIC KNOW what's been happening to improve its entertainment. The scene is at the Wilder circuit's Commodore Theatre, at Portsmouth, Va. The display tells about stereophonic sound, and shows typical Voice of the Theatre speakers. Mel Diggs, manager, arranged the display.

PICTURES
"ISLAND
7 ABC

WORLD PREMIERE of Warners' "Island in the Sky" at the Hollywood Paramount Theatre. Above, some of the celebrities who helped pay tribute to a picture which commemorates and dignifies aviation and its heroes. They are James H. McDivitt, regional vice-president of the Air Force Association; Robert Fellows, co-producer; William Wellman, director; John Wayne, star, and Larry Finley, master of ceremonies.

TELLING ABOUT the decision to have the Council of Motion Picture Organizations executive committee and board meet in New York later this month to consider anew the campaign to repeal the admissions tax, and other matters. At the right, Robert Coyne, special counsel; William C. Gehring, representing Al Lichtman; Trueman Rembusch, and Herman Robbins.

by the Herald



by the Herald

LOUIS ELLIMAN, left, in charge of Rank interests in Ireland, and that country's leading exhibitor, is in New York and Hollywood, learning about the new techniques.

INSPECTING the sheet music for "Legion Ball," marching song theme of Columbia's "Legion at Bat": Solita Palmer, composer; Ford Frick, Baseball Commissioner; and Paul Lavalle, Band of America conductor. The picture is about American Legion junior baseball sponsorship.

LEGION BALL

SHOWMEN SELECT TEN BEST STARS OF TOMORROW

by WILLIAM R. WEAVER
Hollywood Editor

BLONDE, brown-eyed Janet Leigh ranks first among the Top Ten leaders in The HERALD'S thirteenth annual Stars of Tomorrow poll of America's motion picture theatre owners.

Gloria Grahame, Tony Curtis, Terry Moore, Rosemary Clooney, Julia Adams, Robert Wagner, Scott Brady, Pier Angeli and Jack Palance follow in that order.

The Stars of Tomorrow poll is The HERALD'S mid-season companion-survey to its 22-year-old Money-Making Stars poll, the industry's standard measure of talent values. Both polls are conducted by the sealed-ballot direct-mail system and present the aggregate findings of the nation's theatre operators, independent and circuit, in their close and constant contact with the cash customers.

The veracity of this straight-line pulse-taking procedure is validated by the record books. Notwithstanding the conspicuous circumstance that the hazards of professional life are more numerous and deadly in show business than in any other peacetime pursuit, more than 50 per cent of the 120 players voted Top Ten eminence in the 12 previous pollings have gone on to overtitle billing.

This year's Number One Star of Tomorrow is no overnight success. She's been in pictures since 1946—in 21 of them, if the count is accurate—and her name has meant money on most marquees so long that her designation as a Star of Tomorrow will come as something of a surprise to a good many people who have been regarding her as a star of today. But this is the motion picture exhibitor's own poll, reflecting his first-hand interpretation of the opinion of his public, and there's no dissenting from his verdict. He says Miss Leigh is a Star of Tomorrow — The Star of Tomorrow — and that is final. Since this distinction invariably has been followed by elevation of its recipient, no matter how well up the ladder of Fame they may have stood when it came to them, not even Miss Leigh can consider the surprise other than pleasant.

Miss Leigh was discovered in 1946, quite accidentally, by Norma Shearer, who met her at a mountain sports resort operated by her parents and brought her to the attention of MGM studio executives, whose respect for Miss Shearer's perspicacity is legendary.

JANET LEIGH, Number One

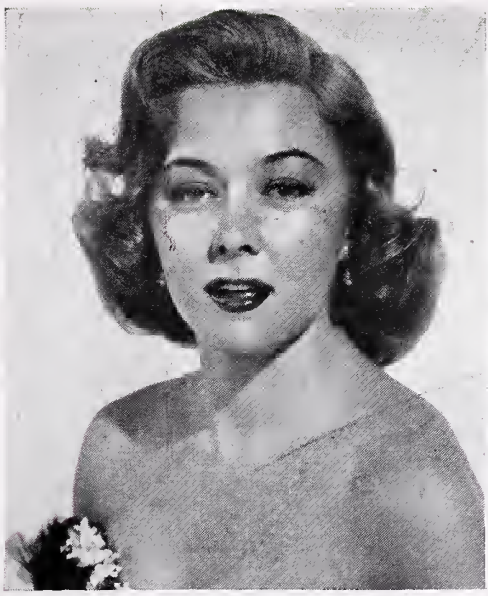
Her name was Jeanette Morrison at the time, but it was as Janet Leigh that the studio introduced her to the screen in "The Romance of Rosy Ridge" opposite Van Johnson. Among the outstanding productions on her list of credits following that quiet beginning are the sprightly musical, "Words and Music," the artistically hailed "Angels in the Outfield," the colorful remake, "Scaramouche," and of course the current "Houdini" in which she is co-starred with Tony Curtis, who is her husband and who trails her by two positions in the present poll. (It is an item of especial interest, quite apart from poll reference, that her list of credits includes, under date of 1950, a performance in "Jet Pilot," the John Wayne vehicle produced by Howard Hughes for RKO and still on that company's schedule of releases to come.)

Gloria Grahame's career tends to confirm the baseless legend that all pretty girls who go to Hollywood High School wind up movie stars, because that's what she did. Not directly, though. No. She was spotted, while a student there, by the stage producer, Howard Lang, and he whisked her off to San Francisco for a part in his production of "Good Night Ladies," which went on to a year's run in Chicago. She went on from Chicago to New York, worked there in the stage productions of "The Skin of Our Teeth," "The World's Full of Girls," "Highland Fling" and other plays, and got seen there by an MGM studio executive who — to make good that other baseless legend, that Hollywood talent has to go east to get discovered by Hollywood executives who think they have to go east

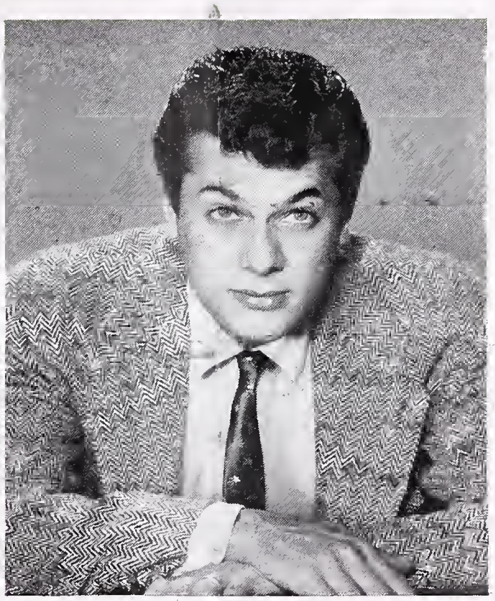
(Continued on page 16)

The Ten Winners

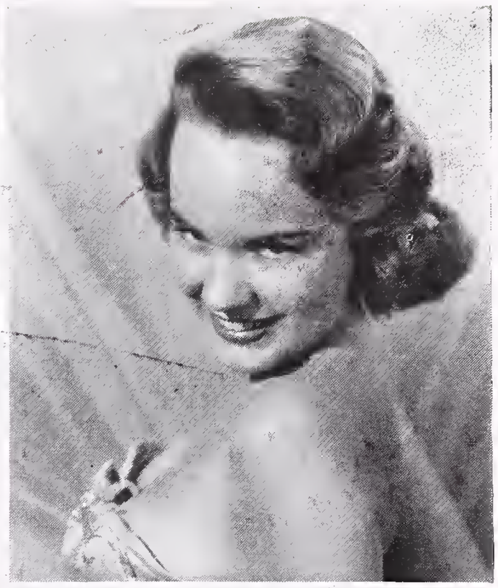
Combined Vote of Exhibitors	***Circuit Exhibitors***	***Independent Exhibitors***
1. JANET LEIGH	1. Gloria Grahame	1. Janet Leigh
2. GLORIA GRAHAME	2. Janet Leigh	2. Tony Curtis
3. TONY CURTIS	3. Tony Curtis	3. Gloria Grahame
4. TERRY MOORE	4. Terry Moore	4. Terry Moore
5. ROSEMARY CLOONEY	5. Robert Wagner	5. Rosemary Clooney
6. JULIA ADAMS	6. Rosemary Clooney	6. Julia Adams
7. ROBERT WAGNER	7. Julia Adams	7. Robert Wagner
8. SCOTT BRADY	8. Scott Brady	8. Scott Brady
9. PIER ANGELI	9. Jack Palance	9. Pier Angeli
10. JACK PALANCE	10. Pier Angeli	10. Leslie Caron



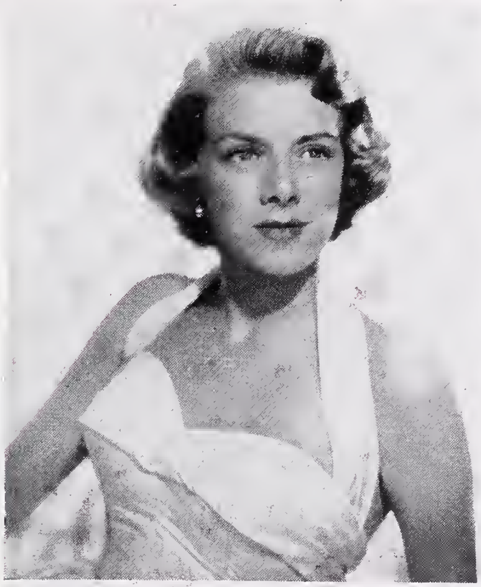
II. GLORIA GRAHAME



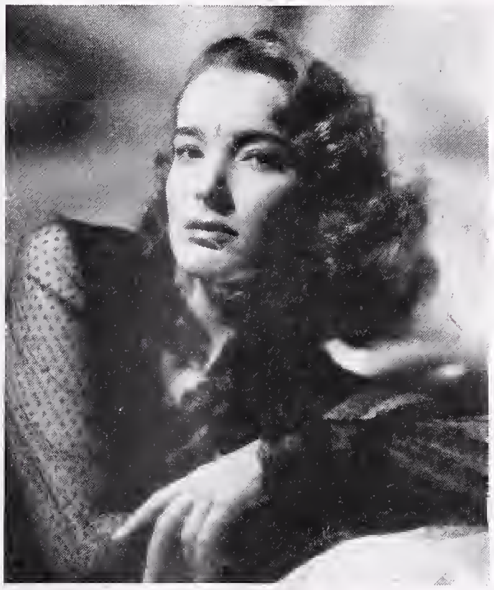
III. TONY CURTIS



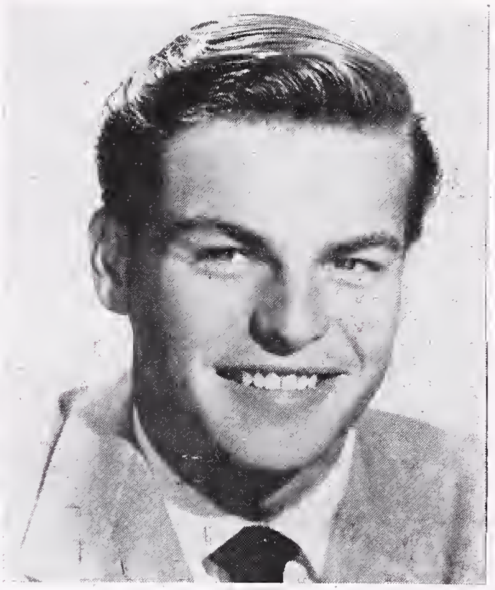
IV. TERRY MOORE



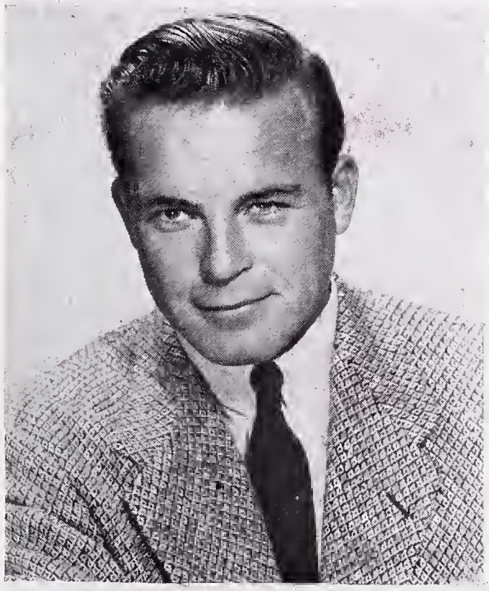
V. ROSEMARY CLOONEY



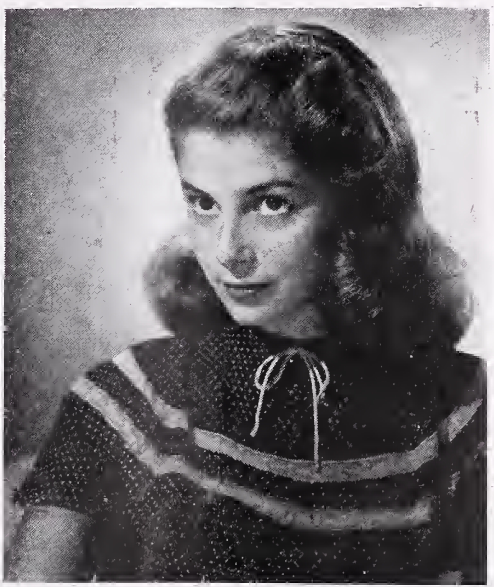
VI. JULIA ADAMS



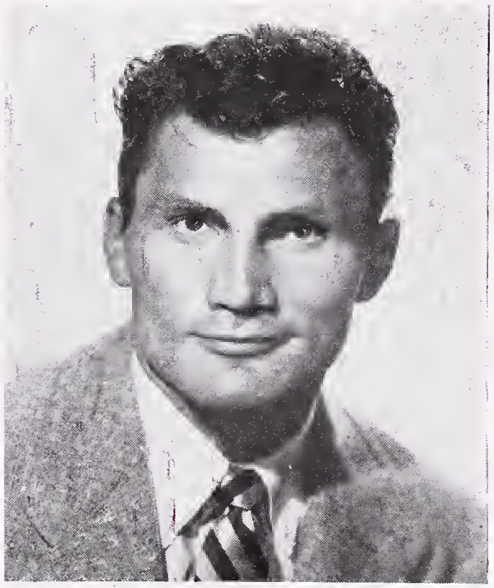
VII. ROBERT WAGNER



VIII. SCOTT BRADY



IX. PIER ANGELI



X. JACK PALANCE

September 16th. . . . .

THE MOST IMPORTANT EVENT IN 59 YEARS OF MOTION PICTURE HISTORY!

World
Premiere
ROXY theatre
New York

20th Century-Fox proudly presents

THE FIRST MOTION PICTURE IN

CINEMASCOPE

THE MODERN MIRACLE YOU SEE WITHOUT GLASSES

The Robe

TECHNICOLOR

(*Continued from page* 12)

to find talent—signed her up to a contract and brought her back to go to work in "Blonde Fever."

Miss Grahame, a green-eyed blonde, was born in Los Angeles, November 28, 1925, and never had any other ambition but to be an actress. She was earnest enough about that one to have a nomination for an Academy of Motion Picture Arts and Sciences Award by the time she'd been three years on the screen (that was for "Crossfire," which she made for RKO in 1947) and she proved that earnestness beyond dispute last March when she walked off with an Oscar for giving the best performance by an actress in a supporting role in 1952, that one being in "The Bad and the Beautiful." Add her performances in "The Glass Wall," "Man on a Tight Rope," "Sudden Fear" and, for whopping measure, "The Greatest Show on Earth," to get a firm idea of how come Miss Grahame achieved runner-up rank in the 1953 Stars of Tomorrow poll.

Product of New York

Tony Curtis was born June 3, 1925, in the Hell's Kitchen section of New York City, and was christened Bernard Schwartz. Son of Mono Schwartz, a successful Hungarian actor who had left Budapest to seek recognition on the Broadway stage, the boy who was to become Tony Curtis fought his way up through the kid-gang vicissitudes of his neighborhood to the point where a truant officer with whom he had come into intimate contact convinced him that Boy Scouts had their merits, also, and planted his feet in those ways. He was liking high school, even, with graduation only six months ahead of him, when Pearl Harbor struck and he joined the Navy as signalman on a submarine. Injuries brought hospitalization, and the G. I. Bill brought a chance to complete his education, which led directly to what is known in stage circles as the Borscht Circuit.

Robert Goldstein caught a Curtis portrayal of "Golden Boy" in Greenwich Village and tapped him for Universal-International, but not very hard. That is to say, he brought him west and gave him a contract, but it was minimum in every important respect, and his first pay check added up, after deductions, to $17.08.

Fan Mail Spurted

The young man from Hell's Kitchen took the studio's training routine—physical, oral, the works—and hung on until the public got a look at him in a brief dance sequence with Yvonne De Carlo in "Criss Cross." That started a trickle of fan mail that spurted again when he played a young hoodlum in "City Across the River" and became a gusher when his bosses turned him loose in "The Prince Who Was a Thief." He's made about 15 pictures to date, including the currently successful "Houdini," the impending "All-American" and "Beachhead."

THE WINNERS IN CANADA

That the elements of box office value that obtain in the U.S. carry relatively the same weight in the Dominion of Canada, is indicated by the fact that Canadian exhibitors also chose Janet Leigh as the Number One Star of Tomorrow. The balance of the two lists are parallel with some shifts in position, and with the elevation of Fernando Lamas, Leslie Caron and John Derek to the Top Ten in eighth, fifth and seventh positions, respectively. They were eleventh, twelfth and thirteenth in the U.S. list. The Canadians voted Gloria Grahame second, Rosemary Clooney third, Tony Curtis fourth, Scott Brady sixth, Terry Moore ninth and Pier Angeli tenth.

Terry Moore, like Gloria Grahame, was born in Los Angeles, which is traditionally the surest way to keep from becoming a movie star, but she crossed up the Hollywood High School legend by graduating from Glendale High (a good seven miles up the road) instead. Her name was Helen Koford, which of course had to be changed, and she wanted to be an actress, so a neighbor sent her picture to a magazine and it got printed and she got an interview which led to a part in the 20th Century-Fox production of "Maryland." That was in 1940, and nothing much came of it, directly, but she had the good fortune to get cast in "Gaslight," that made so much money in 1944, and there were no more gaps between pictures after that.

Big Role in "Sheba"

"Sweet and Lowdown," "Son of Lassie," "Shadowed," "Devil on Wheels," "Return of October," "Mighty Joe Young," "Two of a Kind," and so it ran, with half a dozen more appearances before the big one came along in "Come Back Little Sheba," which undoubtedly bears very directly and responsibly on her rating in this year's poll. She's out now in "Man on a Tightrope" and she's coming up in a CinemaScope production of "Beneath the 12-Mile Reef." She's described as dark blonde, blue-eyed, 100-pounds in weight, five-foot-two in height. She's a Mormon, neither drinks nor smokes, and she learned about acting in pictures from acting in pictures.

Rosemary Clooney appears to have converted a vast popularity as a recording artist into a pretty sturdy popularity as a motion picture personality in a span of time that may be a record. Because here she is, finishing fifth in this poll of exhibitors naming the Stars of Tomorrow, with only one released picture to her credit.

If she can make that much progress with one picture, "The Stars Are Singing," how far may she be expected to go with the two she's appeared in since? Especially since the first of those is "Here Come the Girls," the Bob Hope super-musical comedy, and the second is the bespangled "Red Garters," which stars, of all people, Rosemary Clooney!

Liked by Disc Jockeys

The Clooney career in the recording field is one of the wax industry's fondest stories. From the beginning, when she was a band singer with Tony Pastor, she was pals with the disc jockeys. She had them in her corner when, over-riding what she considered her own best judgment, she recorded "Come On-a My House," and they played the platter down to the hub. She already had some Columbia records selling pretty profitably, but this was a record-breaking record. It isn't quite accurate to say that the Clooney career started from there, but it's close.

Miss Clooney, a blue-eyed blonde five feet, four inches tall and weighing 104 mike-side, was born May 23, 1928, at Maysville, Ky., and lived there 13 years. Her grandfather was sort of perpetually the mayor of Maysville, and Rosemary used to sing campaign songs in his behalf at election campaigning time, which could have been a considerable factor in his political success, if her poll performance today is regarded as indicative. Her sister Bettie used to sit alongside and join in on these occasions, and she is constructing her own theatrical career today in the Rosemary pattern, so it figures she'll be along in another poll another year.

Julia Adams, whose legal name is Betty May Adams, was born in Waterloo, Ia., October 17, 1926, and moved at a tender age with her family to Little Rock, Ark., where she graduated from Junior College in 1946 as determined as she'd always been to become an actress. To pay for her education, the acting as well as the scholastic kind, she had learned to be a secretary at the Arkansas state capital, so when she arrived in Hollywood she took a half-time secretarial job to pay for the dramatic lessons she felt she needed.

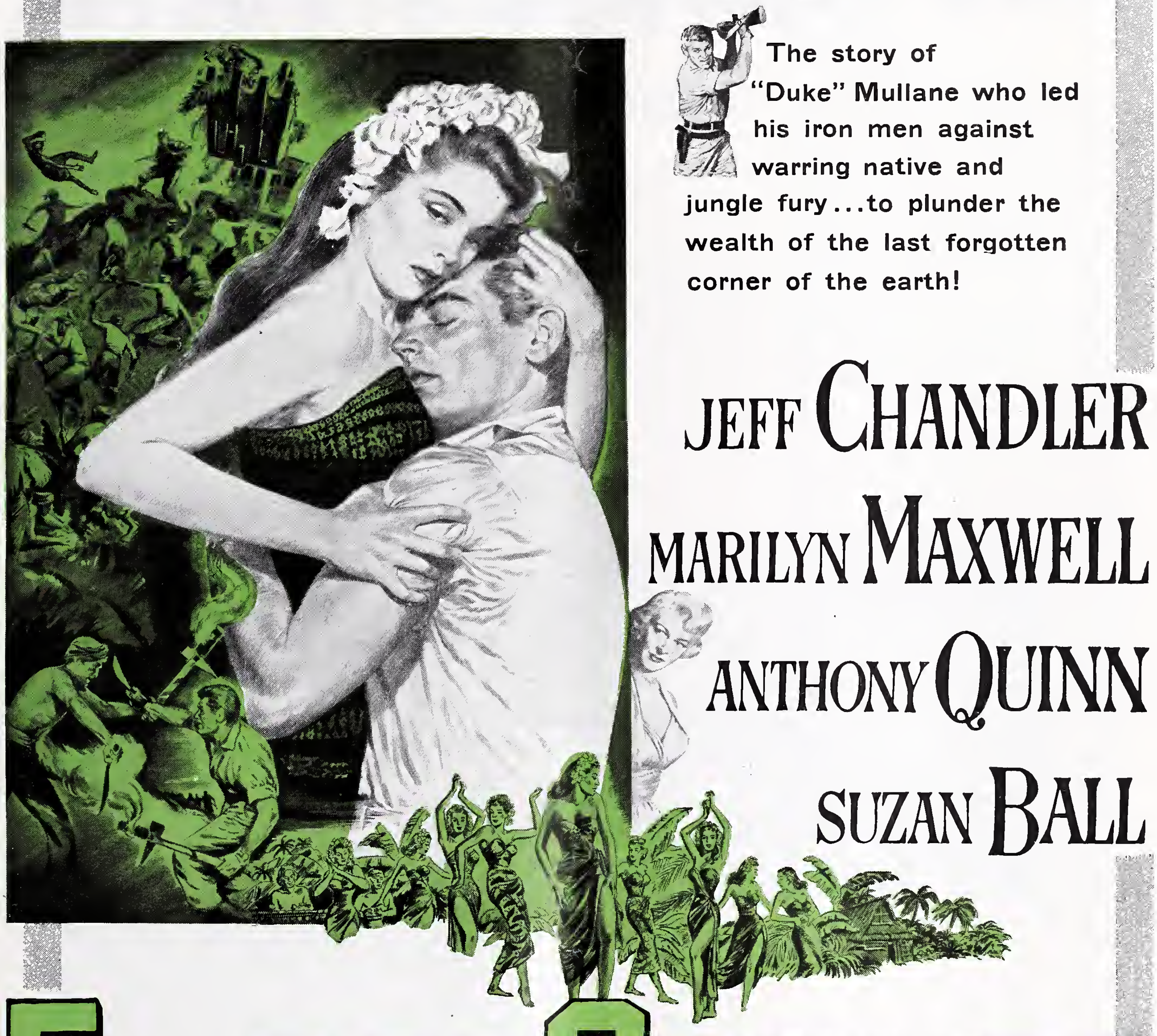
Support in Screen Test

It was a long, hard first year for Miss Adams, but one day they let her work in a screen test they were giving Leon Hart, the Notre Dame football hero, at Universal-International, and that did it. Well, not right then, it didn't, because Hart flopped, and the test was shelved, but it got dragged out later, when the studio was looking for a second feminine lead for "Bright Victory," and she was it.

Miss Adams, who has brown hair, hazel

(*Continued on page* 18)

WHERE SAVAGE KISSES FEED THE FLAME OF MAN'S DESIRE!



The story of "Duke" Mullane who led his iron men against warring native and jungle fury...to plunder the wealth of the last forgotten corner of the earth!

JEFF CHANDLER

MARILYN MAXWELL

ANTHONY QUINN

SUZAN BALL

EAST OF SUMATRA

with JOHN SUTTON
JAY C. FLIPPEN
SCAT MAN CROTHERS

COLOR BY
Technicolor

Universal International

Directed by BUDD BOETTICHER • Screenplay by FRANK GILL, JR.
Produced by ALBERT J. COHEN • A Universal-International Picture

U-I Delivers the Product with the BUILT-IN Profit!

HOW SHOWMEN VOTED

The Next Fifteen

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
11. Fernando Lamas	11. Fernando Lamas	11. Jane Greer
12. Leslie Caron	12. Richard Burton	12. Jack Palance
13. John Derek	13. Leslie Caron	13. Jeffrey Hunter
14. Jane Greer	14. John Derek	14. Fernando Lamas
15. Ralph Meeker	15. Ralph Meeker	15. John Derek
16. Richard Burton	16. Guy Madison	16. Ralph Meeker
17. Jeffrey Hunter	17. Jeffrey Hunter	17. Jan Sterling
18. Jan Sterling	18. Jane Greer	18. Aldo Ray
19. Aldo Ray	19. Aldo Ray	19. Richard Burton
20. Guy Madison	20. Jan Sterling	20. Elaine Stewart
21. Patrice Wymore	21. Patrice Wymore	21. Patrice Wymore
22. Elaine Stewart	22. Elaine Stewart	22. Bobby Van
23. Zsa Zsa Gabor	23. Arthur Hunnicutt	23. Guy Madison
24. Arthur Hunnicutt	24. Eddie Mayehoff	24. Phyllis Thaxter
25. Eddie Mayehoff	25. Dick Wesson	25. Zsa Zsa Gabor

(*Continued from page* 16)

eyes, stands five feet, six inches and weighs 120 pounds, has been in one picture after another since then — "Hollywood Story," "Finders Keepers," "Treasure of Lost Canyon," "Bend of the River," "Mississippi Gambler," several others and right now the 3-D, "Wings of the Hawk"—for that is the way Universal-International builds its stars, just as did, in their great days, D. W. Griffith, Thomas H. Ince and Irving Thalberg.

Robert Wagner has moved up pretty rapidly during the three years and 10 pictures of his professional career to the title role in the $3,000,000 20th Century-Fox production of "Prince Valiant" in CinemaScope. His first, made in 1950, was "The Halls of Montezuma," and there was the widely relished "With a Song in My Heart" in 1951, "What Price Glory" in 1952, naming only the standouts, before "Titanic" and the unreleased "Beneath the 12-Mile Reef," an unreleased CinemaScope film.

That is pretty rapid progress for a young man of means to be making in these days of diminished production and employment, and he'd be the last to say that the means (his father is a steel industrialist and would have preferred the boy to follow in his footsteps) didn't help. Living in Bel-Air from the age of 9, and attending selected private schools, the boy, born February 10, 1930, grew up with the offspring of the screen greats and did his best to learn all he could about the performer side of show business as early as he could. After fluffing a Warner Brothers reading when he was 17, he thought for a while his father might be right about him, but held out for a year of freedom before binding himself to the steel business, and during the year his father persuaded an old friend, William Wellman, to give the boy a break in a picture. Steel's got to get along without Robert Wagner, Jr.

A Parallel Career

Scott Brady's story runs a close parallel to the Tony Curtis career outlined above. Brady was born in Brooklyn, instead of Hell's Kitchen, September 13, 1924, a year earlier than Tony, and when the war came along he joined the Navy, as did Curtis. And after returning to civil life he used his G. I. Bill prerogatives to study acting, as Curtis was doing, presumably, at the same time. Also like Curtis, he chose a name other than his own for billing purposes, but not for the same reason. Brady's real name is Jerry Tierney, and he did not want to seem to be riding into a picture career on his successful brother's coat-tails.

Among the Brady screen credits are "Yankee Buccaneer," "The Untamed," "The Model and the Marriage Broker," "Undercover Girl," "Montana Belle," "He Walked by Night" and "Canon City," to name a convenient handfull.

'Teen-aged Pier Angeli's small life story has had many a telling, and will have many another if poll precedent persists. Born in Sardinia, and moved with her parents to Rome in 1935, her family name is Anna Maria Pierangeli. She was studying art, with no thought at all of the cinema, when the French director, Leonide Moguy, drafted her to play opposite Vittorio de Sica in the French-language production of "Tomorrow Is Too Late." It was the rushes of this film, observed by Silvio Damico, a famous teacher of dramatic art, which were indirectly responsible for Miss Angeli's selection by MGM producer Arthur Loew and director Fred Zinnemann to play the role in "Teresa" which was her start.

Pictures since then which have had the benefit of Miss Angeli's presence include "The Light Touch," "The Devil Makes Three," "The Story of Three Loves," "Sombrero" and "Flame and the Flesh."

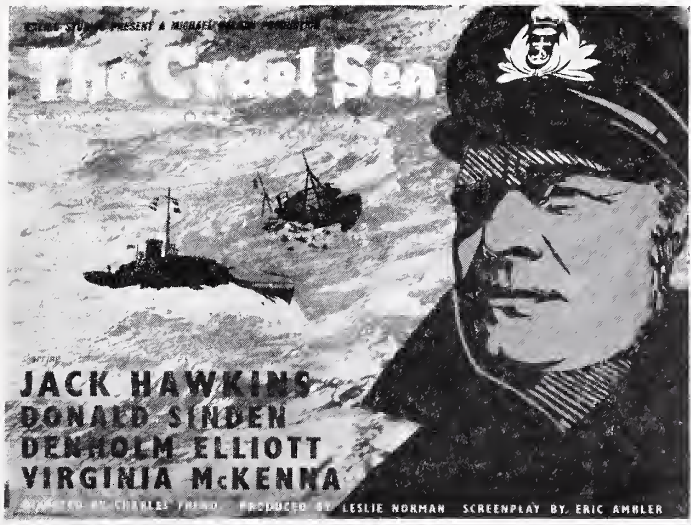
Easily the most remarkable of this year's Stars of Tomorrow placements is Jack Palance, the first outright "heavy" to wind up in the Top Ten listing of the poll since it started. Once upon a time there was an actor who looked a little like Jack Palance looks now, and he did all right, too, but he wasn't a heavy. He was William S. Hart. There is in the Palance record a number of things to suggest that this tall, unsmiling recruit from the speaking stage can go as far as Hart did, although that's a good deal to expect of any actor. For time was, as any oldster can tell you, when exhibitors had only to hang up the Hart name on their marquee or billboard, without other information, to pack their theatres.

The Palance story is long and hard. He was one of six children of a Pennsylvania coal miner and spent his school vacations digging alongside his father to help pay the family bills. Probably the muscles he built with pick and shovel gave him the gridiron ability that won him a scholarship at the University of North Carolina, where he played fullback and led the boxing squad with his 200 pounds and six feet, four inches. He went on from college into professional boxing, but quit that in favor of the Air Corps when World War II broke out, piloting a B-24 until injured in a crash.

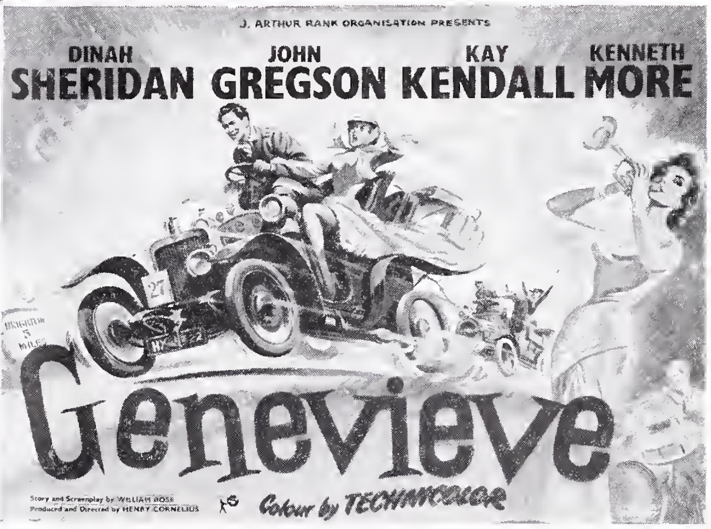
After discharge he took advantage of his G. I. Bill privileges to attend Stanford University, sudying radio acting and short story writing, and a college production of "My Indian Family" gave him the incentive he needed to undertake crashing Broadway. He had great breaks and bad ones in that medium, but he's yet to run up a failure in the filmic medium.

Jack Palance's pictures so far are "Panic in the Streets," "Halls of Montezuma," "Shane," "Sudden Fear," "Arrowhead," "Flight from Tangiers" and—first in which his name was billed over title — "Second Chance." He's working now in "The Man in the Attic," a Leonard Goldstein production for 20th Century-Fox release, and in that one his name is solo-billed above the title. That's stardom in the strictest sense.

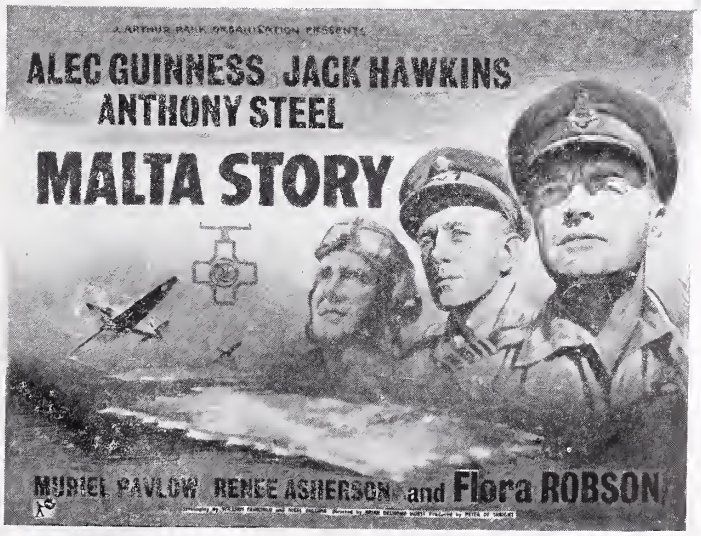
3 TO MENTION...


PRESENT A MICHAEL BALCON PRODUCTION
The Cruel Sea
starring
JACK HAWKINS
DONALD SINDEN
DENHOLM ELLIOTT
VIRGINIA McKENNA
DIRECTED BY CHARLES FREND PRODUCED BY LESLIE NORMAN SCREENPLAY BY ERIC AMBLER

"Smashing all existing boxoffice records in its American Premiere engagement at the Fine Arts Theatre, New York; outgrossing by a wide margin such outstandingly successful films as "The Lavender Hill Mob" and "The Promoter."


J. ARTHUR RANK ORGANISATION PRESENTS
DINAH SHERIDAN
JOHN GREGSON
KAY KENDALL
KENNETH MORE
Genevieve
Story and Screenplay by WILLIAM ROSE
Produced and Directed by HENRY CORNELIUS
Colour by TECHNICOLOR

He went away for the weekend with GENEVIEVE—and his wife came, too! The raciest, fun-packed comedy of the year with the screen's most unusual leading lady.


J. ARTHUR RANK ORGANISATION PRESENTS
ALEC GUINNESS JACK HAWKINS
ANTHONY STEEL
MALTA STORY
MURIEL PAVLOW RENEE ASHERSON and Flora ROBSON

Britain's three top box-office stars—Alec Guinness—Jack Hawkins—Anthony Steel—and a tremendous story of courage and spectacle in one mighty production.

FROM THE J. ARTHUR RANK ORGANISATION OF GREAT BRITAIN

Matz Elected President of Allied Group

BLUEFIELD, W. VA.: Max Matz of Bluefield has been reelected president of the West Virginia Allied Theatres Association on the concluding day of the two-day convention held at the Matz Hotel here last week.

The convention heard Abram F. Myers, Allied chairman, detail the tax fight and possibilities and plans for renewing it. A resolution was passed expressing appreciation for the efforts of H. J. Gilbert, Sr., as state COMPO chairman. Another resolution commended the courage and skill of Rube Shor in presenting to the Senate Small Business Committee the objection of exhibitors to fixing of admission prices by distributors.

A resolution expressed the appreciation of the membership to West Virginia Senators and the Congressional delegation for their efforts in behalf of the Mason Bill and expressed hope that they will continue to support repeal at the next session of Congress. The convention also expressed sorrow over the illness of Lester Rosenfield of St. Albans and Tony Cassinelli of Mullens, well known members.

Other officers elected were Don Schultz, Fairmont, first vice-president; Donald Keesling, Bramwell, second vice-president; H. J. Gilbert, Jr., Princeton, secretary-treasurer; Rube Shor, Cincinnati, national director; H. J. Gilbert, Sr., Princeton, alternate. Directors elected were Shor, chairman; E. R. Custer, Charleston; C. D. Crawford, Jr., Beckley; Ross Filson, Point Pleasant; Joseph Buffa, Mount Hope; Woodrow Thomas, Oak Hill; Roy Letsinger, Amherstdale; G. B. Lively, Huntington; Joseph Raad, Salem; L. E. Rogers, Jr., Welch; Lester Rosenfield, St. Albans, and Louis Shore, Williams.

TOA-TESMA Conventions To See Cinerama

Guests and delegates attending the conventions in Chicago November 1-5 of the Theatre Owners of America and the Theatre Equipment and Supply Manufacturers Association will have the opportunity of seeing Cinerama and its equipment at a special showing November 2 at the Palace theatre. TOA convention chairman David Wallerstein announced the showing and paid tribute to the wide screen process as the one which preceded all the others and started the public interest.

Moves Branch Office

The Victor Animatograph Corporation, Davenport, Ia., has moved its New York branch office to 551 Fifth Avenue. The branch is under the supervision of Horace O. Jones, who is vice-president of the equipment company.

Quigley in Toronto for Showmanship Judging

Martin Quigley, publisher and editor of The HERALD and "Motion Picture Daily," was in Toronto from New York Tuesday where he presided as chairman of the panel of judges which chose the top Canadian entries in the international showmanship competition sponsored by the J. Arthur Rank Organization for the best campaign for "A Queen Is Crowned."

Other judges in the contest were: Ray Lewis, publisher and editor, "Canadian Moving Picture Digest"; Hye Bossin, managing editor, "Canadian Film Weekly"; H. T. Venning, president of the Association of Canadian Advertisers, and Athol MacQuarrie, managing director of the A. C. A.

Winning Canadian entries will be forwarded to England where they will be judged by an international panel. Cash prizes will be awarded national winners and three top international winners will receive additional cash and a two-week all-expense vacation in London.

Winners were announced as follows: first, Elliot Brown, Odeon theatre, Victoria, B. C.; second, Tom Pacey, Odeon, Winnipeg; third, J. P. Legris, Champlain, Montreal; fourth, G. Shepherd, Odeon, Peterborough; fifth, R. Connor, Odeon, Ladysmith; sixth, M. Des Jardines, Rex, St. Jerome.

Zones prizes were awarded as follows: Saint John, G. R. Jones, Capitol-Empress, Moncton; Montreal, Mr. Legris; Toronto, Mr. Shepherd; Winnipeg, Mr. Pacey; Calgary, J. Lieberman, Rialto, Edmonton; Vancouver, Mr. Brown.

Washington to Have Cinerama Showing

WASHINGTON: Washington will be the sixth city in the country to show Cinerama, it was announced by George A. Crouch, Stanley Warner Theatres zone manager. He said the Warner Theatre here would close on September 26 to undergo extensive renovation in preparation for showing Cinerama. The theatre is expected to have its Cinerama opening on or about November 1. The new process will be presented on a reserved seat policy with a matinee and evening performance on weekdays.

CBS Urges Adoption of Committee TV Color System

WASHINGTON: The Columbia Broadcasting System Tuesday of this week urged the prompt adoption of the National Television System Committee color standards by the Federal Communications Commission here, despite the view that at the present time the proposed method for color television broadcasting meets only five of the seven criteria set recently by the FCC for such telecasting.

Loew Dividend 20 Cents

Directors of Loew's, Inc. Tuesday declared a dividend of 20 cents per share on the common stock, payable September 30, 1953, on stock of record September 15.

"Where To Buy It"

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CALIFORNIA
LOS ANGELES: **B. F. Shearer Company** 1964 S. Vermont Ave.
SAN FRANCISCO: **B. F. Shearer Company** 243 Golden Gate Ave.
COLORADO
DENVER: **Service Theatre Supply Co.** 2054 Broadway
GEORGIA
ATLANTA: **Wil-Kin Theatre Supply, Inc.** 150 Walton St., N. W.
ILLINOIS
CHICAGO: **Gardner Theatre Service, Inc.** 1235 S. Wabash Ave.
INDIANA
INDIANAPOLIS: **Ger-Bar, Inc.** 442 N. Illinois St.
IOWA
DES MOINES: **Des Moines Theatre Supply** 1121 High St.
KENTUCKY
LOUISVILLE: **Falls City Theatre Equip.** 427 S. Third St.
LOUISIANA
NEW ORLEANS: **Hodges Theatre Supply Co.** 1309 Cleveland Ave.
MARYLAND
BALTIMORE: **J. F. Dusman Company** 12 E. 25th St.
MASSACHUSETTS
BOSTON: **Joe Cifre, Inc.** 44 Winchester St.
MICHIGAN
GRAND RAPIDS: **Ringold Theatre Equip.** 106 Michigan St., N. W.
MINNESOTA
MINNEAPOLIS: **Frosch Theatre Supply Co.** 1111 Curie Ave.
Minneapolis Theatre Supply 75 Glenwood Ave.
DULUTH: **National Equipment Company** 7 E. Michigan St.
MISSOURI
ST. LOUIS: **McCarty Theatre Supply Co.** 3330 Olive St.
KANSAS CITY: **Shreve Theatre Supply Co.** 217 W. 18th St.
NEBRASKA
OMAHA: **Western Theatre Supply Co.** 214 N. 15th St.
NEW YORK
AUBURN: **Auburn Theatre Supply Co.** 5 Court St.
NEW YORK: **Joe Hornstein, Inc.** 630 Ninth Ave.
BUFFALO: **Perkins Theatre Supply Co.** 505 Pearl St.
NORTH CAROLINA
CHARLOTTE: **Wil-Kin Theatre Supply** 229 S. Church St.
OHIO
CLEVELAND: **Ohio Theatre Supply** 2108 Payne Ave.
OKLAHOMA
OKLAHOMA CITY: **W. R. Howell** 12 S. Walker Ave.
OREGON
PORTLAND: **B. F. Shearer Company** 1947 N.W. Kearney
PENNSYLVANIA
PITTSBURGH: **Atlas Theatre Supply** 402 Miltenberger St.
FORTY FORT: **Vincent M. Tate** 1620 Wyoming Ave.
TENNESSEE
MEMPHIS: **Tri-State Theatre Supply** 320 S. Second St.
TEXAS
DALLAS: **Modern Theatre Equipment** 1916 Jackson St.
UTAH
SALT LAKE CITY: **Service Theatre Supply** 256 E. First So. St.
WASHINGTON
SEATTLE: **B. F. Shearer Company** 2318 Second Ave.
WEST VIRGINIA
CHARLESTON: **Charleston Theatre Supply** 506 Lee St.
WISCONSIN
MILWAUKEE: **The Ray Smith Company** 710 W. State St.

CANADA
CALGARY, ALB.: **Sharp's Theatre Supplies** Film Exchange Bldg.
MONTREAL, QUE.: **Dominion Sound Equip.** 4040 St. Catherine St., W.
General Theatre Sup. Co. 288 St. Catherine St., W.
Perkins Electric Co. 1197 Phillips Place
ST. JOHN, N.B.: **General Theatre Sup. Co.** 86 Charlotte St.
TORONTO, ONT.: **General Theatre Sup. Co.** 861 Bay St.
Perkins Electric Co. 277 Victoria St.
Perkins Electric Co. 591 Yonge St.
VANCOUVER, B.C.: **Dominion Thea. Equip.** 847 Davie St.
General Theatre Sup. Co. 916 Davie St.
WINNIPEG, MAN.: **General Theatre Sup. Co.** 271 Edmonton St.

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Motiograph Series C Systems reproduce sound recorded on both picture film and separate sound film.

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MORE THAN 71 GREAT PICTURES FROM SUCH STUDIOS AS COLUMBIA, PARAMOUNT, UNIVERSAL AND WARNER BROTHERS WILL REQUIRE SERIES A SYSTEMS WITH A SEPARATE MAGNETIC SOUND REPRODUCER

These pictures include Warner Brothers:
"A Star is Born" starring Judy Garland
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"Mr. Roberts"
"Lucky Me" starring Doris Day
"Island In The Sky"
"East of Eden"
"Rear Guard" starring Guy Madison
"Helen of Troy"
"Calamity Jane"

Of 12 forthcoming Paramount stereophonic sound productions are included:
"The Caddy" with Martin and Lewis
"The War of the Worlds"
"Cease Fire"
"Those Redheads From Seattle"
"Flight to Tangier"

A number of Universal's forthcoming releases will include stereophonic sound recording. Among the major productions are:
"Thunder Bay"
"The Man From the Alamo"
"Abbott and Costello Meet Dr. Jekyll and Mr. Hyde"
"Wings of The Hawk"
"The Stand at Apache River"
"The Golden Blade"
"The All American"
"East of Sumatra"
"The Glass Web"
"Back to God's Country"
"The Veils of Badgad"
"Tumbleweed"
"Walking My Baby Back Home"

★ ★ ★ ★ ★ ★ ★

Such great Fox productions as "The Robe", generally publicized as potentially the greatest boxoffice hit of all time, will require Series B Systems for sound reproduction. Theatre owners wishing to profit from the 71 pictures to be released with stereophonic sound on a separate sound film will purchase Series A Systems now.

Those who buy now will not be buying potentially obsolete equipment as Series A Systems can be quickly and economically converted to reproduce stereophonic recordings on the picture film should this method become the standard of the industry.

Motiograph Stereophonic Sound Systems, which include Altec-Lansing celebrated "Voice of The Theatre" loudspeaker systems, are priced at $4,925.00 upward.

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For "*WHERE TO BUY IT*" Information on the Above Products, See List of Motiograph Dealers on Opposite Page

Terry Ramsaye Says

YOUNG HELLIONS—A surge of hot indignation arises at the account in "Motion Picture Daily" the other day of how teen age vandalism had brought to ruin and closing in Chicago the eminently respectable little neighborhood theatre, the Avaloe. The story is told by Mrs. Isaac Brotman, owner, who has sought all due remedy and police relief without ultimate avail.

In sequel it is said law enforcement officers are conferring on a program that would include prosecutions of parents as well as offenders. That should take a very short conference. The way to do it is to do it. And Chicago, what with its crime records of the last four decades, might well be the place to start something signally constructive.

We have been familiar with waves of highly destructive vandalism in the theatres for many years, elsewhere in the nation. Just coincidentally, only a few days past J. Edgar Hoover of the F.B.I. was being extensively quoted on the radio in his dismay at rising crime among the youth of the land. He sees an alarming, developing condition, without precedent. This of course is not so much mass contagion as it is, family by family, a collection of failures of parenthood.

Parenthood arrived at by accident and administered with nonchalance and neglect is cruel indictment of the civilization of the parents. Amid all our costly overseas endeavors to make the world a millennial park we seem to have many evidences that more important, and practical, matters of gravest importance are at home.

A small but important contribution can be made by injured motion picture exhibitors who will dare, against politics, sobsisters reporting juvenile courts, etc., to prosecute to the limit of existing law, including brats and their breeders.

No pious preaching, just action of the kind that barbarians can understand.

If the TV set has to be re-possessed and Mom's muskrat coat has to be hocked to pay for slashed seats, so much the better. That would be educational.

* * *

STRATEGY IN HONOURS—Attention is arrested by the tidings from the Edinburgh Film Festival that the David O. Selznick Golden Laurel for 1953 has been awarded to "The Cruel Sea," an admirable British production.

The particular aspect of interest is that it is Mr. Selznick's "Golden Laurel" that is awarded and that it is cable-worthy news around the world. It is to be made annually, we are told, "to the European filmmaker whose work through the years has made important contribution to international goodwill." That's laudable.

Meanwhile, it is clearly to be remembered that Film Festivals were founded by the Axis and began, in the Mussollini days, at Venice, for the purpose of doing the American motion picture no good. It is fairly clear that they continue highly nationalistic and acutely, Europeanly, long hair and hostile to the American film. Even careful Eric Johnston has expressed his concern.

Mr. Selznick is very American, with plenty of overseas business. He has reason to know abundantly, out of his Hollywood experience, how vulnerable the workers of all movieland are to any approach through any order of vanity recognition, from Oscars to blue ribbons. So he underwrites dignified honors overseas and attains thereby automatically a special kind of attention to the American motion picture.

That is effective, canny public relations on the world scene.

* * *

ADVANCED RESEARCH—Since the patronage of the motion picture is in so many respects involved with the whims, moods and traits of women, there's educational value in an opus just now in the bookshops entitled Neiman-Marcus. It appears to be, as advertised, a study by Frank X. Tolbert, giving "a portrait of a specialty store that is a state of mind, the 'savvy' in savoir faire, the epitome of glamour to a world of women."

Of course you'll be knowing that Nieman-Marcus, a Dallas department store down in that madly rich Texas, has become an internationally famed center of high fashion. Plainly, fashion is for dollars.

Taking that in sequel to the distinguished report on women from Dr. Alfred C. Kinsey of Indiana, it will be found to have supplementary values, if you happen to be interested in women.

* * *

HEARST EMPIRE—Now it comes into the news that the Mexican Government is buying, with bonds, the vast Hearst ownership of a rich Spanish land grant domain 117 miles long and 70 miles in width. It was stocked with highbred Herfords. It started in 1900 with the purchase of 500,000 acres by Mrs. Phoebe Hearst, and her son, William Randolph, built it up. The Hearst ownership weathered several Mexican revolutions and changes of government policy. It has its villages, highway and airstrips served by Hearst airlines. Now it is to be cut up for distribution to small farmers and ranchers. Probably no one knows whether Mr. Hearst made money with the undertaking or not. But the thought arises that his casual and really dilletant excursions into movieland, involving millions, were relatively trivial. Even his great publication enterprises belong in the same category—entertainment for the Baron.

Canada Key Dates Set On "Robe"

The ever-growing number of premiere engagements for 20th Century-Fox's first feature in CinemaScope, "The Robe," was augmented this week with the announcement that the film will open in every key city in Canada during the months of October and November, beginning approximately four weeks after the September 16 world premiere in New York.

The Canadian deal was negotiated by J. J. Fitzgibbons, president of Famous Players Canadian Corporation, at whose theatres the film will play, and by Arthur Silverstone, 20th-Fox's eastern and Canadian sales manager.

The Canadian engagements will be launched October 23 with openings at the Imperial, Toronto, and Palace, Montreal. Other October openings at Famous Players houses will be in Winnipeg and Vancouver. November engagements include those at Calgary, Edmonton, Fort William, London, Ottawa, Victoria, Sudbury, Halifax, St. John, Windsor, Hamilton, Regina, St. John, Sashatoon, Quebec and Port Arthur.

Immediately following its New York opening, the picture is scheduled to open within two weeks in Atlanta, Chicago, Philadelphia, Los Angeles, Dallas, Fort Worth, San Antonio, San Francisco and Seattle.

Fox and Morros Introduce Single Strip, 3-D Film

Moropticon, a new single film process for 3-D motion pictures, was demonstrated for the press and industry Wednesday morning at the RKO 86th Street theatre in New York. The process utilizes only a single camera in photographing and a single projector for screening. World patent rights are owned by All Dimensions, Inc., of which Borros Morros is chairman and Matthew Fox president and chief executive officer. Scheduled to be shown at Wednesday's 30-minute demonstration were excerpts from a specially photographed 3-D film, as well as excerpts from a new Hollywood film specially processed for Moropticon. The process was said to have been developed by Mr. Morros, a Hollywood producer, while he was working in Vienna.

ALL ROADS Lead to BOSTON, MASS.

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A CONVENTION where Open Forum and frank discussions on COMPO, Admission Tax, Wide Screen and 3-D, Pre-releases, Advanced Admissions, and Film Rentals pinpointed by Allied's well-known Film Clinics . . . are conducted in the old NEW ENGLAND TOWN MEETING fashion.

A TRADE SHOW that will hold the interest of every Exhibitor present including demonstrations by RCA—POLAROID—BALLANTYNE MOTIOGRAPH—and discussions of every aspect of the changing of Projection Proceses.

A SOCIAL PROGRAM . . .

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A Two-Day Program of Entertainment for the Ladies

LUNCHEONS COCKTAIL PARTIES by Pepsi Cola

NEW ENGLAND SHORE DINNER by Coca Cola

THE ALL INDUSTRY BANQUET ON OCTOBER SEVENTH

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RODGERS CITES GOOD GROSSES

Tells Metro Session Big Pictures Will Do Strong Business Any Time

HOLLYWOOD: MGM concluded its five-day convention last weekend with a series of individual meetings between sales managers of the six divisions and their district and branch managers.

Earlier, in what he declared would probably be his final opportunity to address the MGM sales organization as a unit before his retirement shortly after the first of next year, William F. Rodgers, vice-president and sales consultant, told the delegates that "MGM earned and did not coin the expression 'The Friendly Company.' "

Cites Big Business

Referring to the future of the industry, Mr. Rodgers cited the tremendous business being done by "The Band Wagon" and "From Here to Eternity" as ample proof that "good pictures still do great business no matter what is used for comparison."

Mr. Rodgers paid high tribute to Marcus Loew, founder of the corporation which bears his name, and Nicholas M. Schenck, president of Loew's and MGM, for establishing and maintaining a policy of fairness.

Howard Dietz, advertising and publicity vice-president, told the assembled sales executives that having the company's important product for fall and winter release completed at such an early date had made it possible to coordinate over-all advertising and exploitation for maximum penetration as never before in the company's history.

"As a result we will be able to blanket the country through all media, including the Sunday supplements, national and fan magazines, and daily newspapers simultaneously at the exact time of release," Mr. Dietz said. He cited "Mogambo" as an outstanding example of the proposed penetration on the pictures.

The individual sales meetings were conducted by John P. Byrne, for the eastern sector; John J. Maloney, for the central area; Burtus Bishop, Jr., for the midwest; Rudy Berger for the south; John S. Allen, for the southwest, and George A. Hickey for the west.

Hold Individual Meetings

The individual meetings discussed the various problems pertaining to each of the territories represented by the branch managers. Also on the agenda was a recapitulation of the policies and statements enunciated by the speakers, starting with Dore Schary, production vice-president; Charles M. Reagan, sales manager; Arthur M. Loew, president of Loew's International, Mr. Dietz and Mr. Rodgers.

The men also went further into the various phases of sales and promotion for the seven features creened. They were "Easy to Love," "Escape from Fort Bravo," "Kiss Me Kate," "The Long, Long Trailer," "Take the High Ground," "All the Brothers Were Valiant" and "Mogambo." Additionally the prospects for "Rose Marie" and "Knights of the Round Table" came up.

Speaking of the "MGM Lucky 7 Showmanship Contest," Mr. Reagan declared: "Never in the history of our business has aggressive showmanship been so important and never has it been so necessary to use long range planning and thinking in selling attractions to the public. We'd like every real showman in the business to attend the trade showings and compete. We'd even welcome exhibitors who don't happen to play our pictures."

AT MGM's "See for Yourself" convention, a Loew's international delegation: Charles Pati, executive assistant; Morris Frantz, exploitation director; Maurice Silverstein, regional director for Latin America; Lee Kamern, regional director for Italy; Morton A. Spring, first vice-president; Charles Goldsmith, assistant managing director for Great Britain; Arthur M. Loew, president; Edward O'Connor, managing director for the Orient; Samuel N. Burger, general sales manager, and David Lewis, regional director for Continental Europe.

REAGAN SEES THEATRE AS COMMUNITY CENTER

The importance of the motion picture theatre as the center of the community was stressed by Charles M. Reagan, MGM sales manager, at the company meeting on the coast last weekend.

Said Mr. Reagan: "The motion picture theatre is the only place where the public can get mass entertainment at a price within its means. It plays a vital part in every community endeavor and our government calls upon it whenever it wishes to reach the public, to call for volunteers for the Armed Services, to recruit nurses, sell bonds, or deliver conservation messages. It is through the medium of the screen, with its ability to tell a story in a manner that cannot be approached by any other medium, that the need for help in Korea, community appeals for the Red Cross, to fight polio, cancer, cerebral palsy, heart disease and countless other worthy causes, is best dramatized to the American public.

The theatre serves a community far above and beyond its primary purpose of furnishing entertainment. It is the merchant's mentor, the center of trade, usually the focal point of the shopping district, bringing as it does a flow of crowds to and from its doors. . . ."

Associated Theatres Files $90,000 Suit Against 6

WASHINGTON: Associated Theatres Corp. Tuesday filed a $90,000 damage and injunction suit against six major distributors, alleging run discrimination against its Avalon theatre in Baltimore. The suit was filed against Loew's, 20th Century-Fox, RKO, Paramount, Universal and Columbia. It charges that these companies hold the Avalon behind other second run theatres when the Crest theatre shows a particular picture on second run. The suit claims that the Avalon competes with the Crest and is injured by this discrimination. Damages of $30,000, trebled to $90,000, are asked to cover injuries since June 1950, and an injunction is sought against continuation of this practice. The suit was filed by Robert L. Wright, former Justice Department anti-trust attorney. The Crest has sued major distributors, seeking first run availability. This case is pending in the Supreme Court.

Natural Vision Reduces Cost of Equipment

HOLLYWOOD: Natural Vision Theatre Equipment Corporation last Thursday reduced the price of its complete 3-D projection booth equipment. "The reduction to absolute cost," said Milton Gunzburg, president, "was made in order to expand the number of theatres so equipped and thereby expand the box office potential of the 3-D medium." The price cut for the complete booth equipment, effective immediately, is from $890.40 to $530.

NEW SCREEN TECHNIQUES

A Review by TERRY RAMSAYE

NEW SCREEN TECHNIQUES — a recording as of now of experiments and adventures in the evolution of motion picture technology, set down in the words of the exponents and practitioners of the many divergent methodologies. Assembled, introduced and edited by Martin Quigley, Jr. 208 pages. Illustrated. Cloth. Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York 20, New York. $4.50.

HERE is the motion picture's contemporary accounting of its most excitingly important adventure in its techniques since the coming of Sound a quarter of a century ago. It is news and it is history in the process of happening. What goes on in these pages is the concern of every person in the art or industry.

"New Screen Techniques" issues from the press while everyone in movieland continues to wonder "Where do we go from here!" It makes no pretense of giving an answer, which can finally come only from a continued experience with the public. But is does tell about the evolving implements through which that experience is in the process of being had. It is set down, not in words of hearsay and conjecture but in the words of the engineers, scientists and showmen who are in the midst of it. In total it is laden with the vitality of the effort and its revolutionary intents.

There is optimism in it all—because from its pages one finds that at last the motion picture industry is no longer fighting, back to the wall, a rear-guard action, but it encouragingly, positively is doing something that looks toward the tomorrow.

In a preface, Dr. Alfred N. Goldsmith says with emphasis: ". . . Theatres will necessarily be required to add equipment, to alter operations, and to resort to new forms of promotion, showmanship and exhibition. These needs are an exciting challenge to the exhibitor, offering him at once major responsibilities and rewarding opportunities. . . ." Dr. Goldsmith, you will be remembering, came into movieland via the electronics of radio and the functioning of sound in its impingement on the screen.

This book has a total of twenty-eight contributors and lists the authors of twenty-six special articles covering the wherefrom and what-about third dimension, Cinerama, wide screen, CinemaScope, and assorted related processes, performed and promised. Some of the names are familiar from the flow of the news, and others will be discovered by many industry readers for the first time. It would seem discriminatory to name a few and this review can be no complete catalogue of contents. You may be surprised. There's a lot here that has not been told before outside the abtruse recording of scientific journals and laboratory records. Yet it is all put down in clear words, diagrams and pictures that laymen can read with satisfaction. One needs no calculus to understand it.

The over-all story conveyed by the book runs from the laboratories of the research scientists to the production stages of Hollywood, and with some excursion into the European scene. There are here and there, without prejudice, some tart observations, too.

There is an authoritative quality about this work. One might hope just incidentally that its circulation may reach into the immediate education of both the lay and trade press, many of whose writers betray the fact that they do not know an aspect from an excise, abundantly misinforming the public, and each other, thereby. The book has decided reference quality. It belongs on every desk where pictures are being written about, and that goes for press agents, too.

In view of the wide, abundant and often erroneous material that is being given to the public from various sources, it is clear that the exhibitor should know something more about the subject than his customers. He needs some answers for the lobby inquirer, and for his Rotary Club speeches. This book gives them.

The objectivity of the treatment is declared by Martin Quigley, Jr., the editor, thus: "An evaluation of the comparative merits of the various methods and systems is left to the reader, and the theatre-going public."

This review has been written just as the volume has come from the press, and the pre-publication advance sale has run to figures nearing two thousand, quite without precedent for works in this category, and inside this industry. In other words, it comes out a hit.

The Contents

After a preface by Dr. Alfred N. Goldsmith and an introduction by Martin Quigley, Jr., "New Screen Techniques" is divided into two main sections, the first covering three dimension motion pictures, and the second, wide screen techniques. In the first part are:

Three Dimensionally Speaking . . . . by Pete Smith
Polaroid and 3-D Films . . . . by William H. Ryan
Basic Principles of 3-D Photography and Projection . . . . by John A. Norling
What is Natural Vision? . . . . by M. L. Gunzburg
The Stereo Window . . . . by Floyd A. Ramsdell
3-D in Europe . . . . by Frank A. Weber
Technicolor and the New Techniques . . by Dr. Herbert T. Kalmus
1927, Sound—1953, 3-D . . . . by Jack L. Warner
3-D in Theatres . . . . by James Brigham

The wide screen section is subdivided into three groups covering Cinerama, CinemaScope and other methods. The articles are:

The Birth of an Idea . . . . by Ralph Walker
Cinerama Goes to War . . . . by Fred Waller
Adding the Sound to Cinerama . . . . by Hazard E. Reeves
This Cinerama Show . . . . by Lowell Thomas
Finding Customers for a Product . . . . by Lynn Farnol
Importance of CinemaScope . . . . by Spyros P. Skouras
CinemaScope in Production . . . . by Darryl F. Zanuck
Sound for CinemaScope . . . . by Lorin D. Grignon
Directing in CinemaScope . . . . by Henry Koster
New Medium—New Methods . . . . by Jean Negulesco
Filming "The Robe" . . . . by Leon Shamroy, A.S.C.
CinemaScope and the Public . . . . by Charles Einfeld
CinemaScope in the Theatre . . . . by Earl I. Sponable
The Anamorphoser Story . . . . by H. Sidney Newcomer, M.D.
There is No Substitute for Creative Talent . . . by William Goetz
Why New Aspect Ratios . . . . by George Schutz

RANK'S ODEON PROFIT RISES

Increase of £100,000 for Key Firm Seen Answer to Prophets of Doom

by PETER BURNUP

LONDON: Net profit of Odeon Theatres, J. Arthur Rank's top operating company, for the fiscal year ended last June 27, amounted to £1,463,395, compared to £1,362,499 for the preceding year according to a financial summary issued by the company at the end of last week. The full report is due September 16.

The figure for the 1952-53 fiscal year reflects adjustments for taxation and other charges, as well as special profits arising from disposal of fixed assets.

Clears Dividend Arrears

Odeon will pay the full two-year dividend to June, 1953, on its six per cent preference shares, thereby wiping out all dividend arrears on that issue. No dividend is paid on the ordinary shares. The company reduced its bank indebtedness during the year by £971,740, which makes a total reduction during the last four years of £10,481,583.

Gaumont British and subsidiaries, including Cinema-Television, Ltd., and others, showed net profit after adjustments of £596,811, compared with £625,384 for the preceding year. G-B paid its full preference dividend and 7½ per cent on its ordinary shares, the same as last year.

British and Dominion Film Corporation showed a net profit for the year of £129,056, compared with a net of £157,073 for the preceding year. Its full preference dividend was paid, together with five per cent on the ordinary shares, against nothing in 1952.

Accepted With Relief

The Rank figures were accepted in the Stock Market with relief rather than surprise. Criers of calamity had for once overshot themselves. Despite the acknowledged decline in box office admissions, the reduction of the Rank group's bank indebtedness had been continued to make a total reduction of £10,481,583 in the last four years. That adds up to a considerable climb back out of the red at a time when movies allegedly await the television sheriff's order.

Reduction of indebtedness has had its effects on the group's total interest charges, which at £611,719 are only about half what they were three years ago. The saving in the past year alone is £163,000. Many experienced observers here have declared that bank charges on the immense unsecured indebtedness, which four years ago exceeded £16 millions, would lead to ruin for Rank.

The Cassandras, on the present running, seem headed for disappointment. Odeon brought its preference dividend up to date, as Mr. Rank promised a year ago it would do. Gaumont-British repeated the 7½ per cent ordinary dividend to which it was raised a year ago. The studio-owning unit of the group, British and Dominions, came into the harvest thanksgiving with the declaration of a five per cent dividend on its £1,824,657 ordinary capital. The previous payment was a five per cent interim on account in 1948-49.

Adjustment Acknowledged

Adjustment in the British and Dominions' liquid position is acknowledged implicitly in the preliminary figures which reveal that the lease of Denham Studios to the U. S. Air Force resulted in a capital profit-surplus of £300,000. Mr. Rank proposes that this pleasant windfall be used to repay three shillings on every pound British and Dominions' preference shares, reducing them thereby to 17s. shares.

The following is a summary of gross and net profits of the three companies concerned:

	1953 £1.	1952 £1.
GROSS PROFITS		
Odeon Theatres	**6,762,467**	**6,397,278**
Gaumont-British	**3,103,467**	**2,895,094**
British and Dominions	**356,928**	**331,932**
NET PROFITS		
Odeon Theatres	**1,463,395**	**1,362,499**
Gaumont-British	**596,811**	**625,384**
British and Dominions	**129,056**	**157,073**

Mr. Rank's statement which will accompany the full accounts on September 16 and his views on the future will be keenly awaited. The process of liquidating unrequired assets is likely now to slack off.

The figures generally received a favourable though cautious press. The "Financial Times," for example, remarked: ' In spite of falling attendances at the cinemas, and in contrast to experience elsewhere in the industry, the Odeon Group of companies again increased its trading profits last year. . . . These relatively favourable results cannot, however, obscure the many problems which are now crowding in on the film industry as a whole and on the British film industry in particular.

A Good Word From "Times"

"Common to all producers of films are the problems which the new competition from television has raised. . . . It is clear already that here as in America the first—perhaps the too-quick-answer to this competition is going to be the adoption of 3-D technique. . . . How is the modification of the theatres themselves to be financed? And will the film industry itself be driven into the television business? If so, again, where will it raise new money?"

Only the august "Times" has a really good word to say as follows: "The cinema, left to itself, has a knack of finding its own feet and its own level, and of acting as a barometer of a nation's mood. . . . The cinema, like any other industry which courts popular favour, is engaged in a campaign that never ends, but it may be that if it puts first things first, and has the wit to turn television to its advantage, the present phase of its struggle will turn out to be a Marengo rather than a Waterloo."

▽

Although details are unavailable, it is reliably understood here that deals have been set for the manufacture of CinemaScope components by members of the Rank Group.

Taylor, Taylor and Hobson will produce anamorphic lenses with British Acoustic taking care of stereophonic sound-heads. Mr. Rank has associations with two screen-making concerns—Stableford and Andrew Smith Harkness—which will be concerned with Miracle Mirror screens.

The deals are subject to approval by the Treasury and the Board of Trade.

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Fayette W. Allport was set to fly to New York Wednesday and to engage forthwith in talks with Eric Johnston as a preliminary to the formal negotiations on the Monetary Agreement. Mr. Allport anticipated being in America for at least eight weeks.

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Britain's first full-length 3-D subject, "Million Dollar Diamond," goes into production at Nettlefold Studios September 14. Stephen Pallos produces for distribution through United Artists. Stereo Technique equipment will be used.

Drive-in Theatres in Canada Now Total 175

TORONTO: The total number of drive-ins in Canada stands at 175, of which 73 bowed in since the beginning of the year. This is the figure which has been released by the Canadian Motion Picture Distributors Association. One standard-type house, which was destroyed in a fire, has been rebuilt and reopened under a new name by a new owner and brings the number of roofed-in theatres opening since January 1 to 32, and the over-all total for new theatres to 105. Plans have been announced for one outdoor theatre, and two auditorium houses, making the figures 11 of the former and 21 of the latter now on the drawing-boards. Under way at present are five drive-ins and 15 standard-type houses.

Sign Production Deal

R. M. Savini, president of Astor Pictures Corporation, and Al Zimbalist, executive producer of Three Dimensional Pictures, Inc., have signed an agreement to produce a three-dimensional film to be titled "Cat Women on the Moon."

Universal Votes Dividend

The board of directors of Universal Pictures Company, Inc., this week declared a quarterly dividend of $1.0625 per share on the 4¼ cumulative preferred stock of the company. The dividend is payable December 1, 1953, to stockholders of record Nov. 16.

U. A. OFFERS A FLOW OF PRODUCT TO EXHIBITION

Plan 48 Releases in Next 15 Months at Estimated Value of $40,000,000

by the Herald

THE SALES MEETING in New York, at which United Artists disclosed its program. Around the table, in left to right order: James Velde, western division manager; Max E. Youngstein, vice-president; William J. Heineman, vice-president; Arthur Krim, president; Robert S. Benjamin, chairman of the board; B. G. Kranze, general sales manager; and Milton Cohen, eastern division manager. Standing, Fred Meyers, New York metropolitan district manager; John Hughes, eastern contract manager; Arthur Reiman, western contract manager; Ralph Clark, western district manager; F. J. Lee, midwest district manager; John Turner, eastern district manager; Harry Goldman, central district manager; Joseph Sugar, New York branch manager, and Charles Chaplin, Canadian district manager.

Guaranteeing a continuous flow of product, United Artists will release 48 pictures in a variety of film processes during the next 15 months. This was announced in New York last weekend at the close of the company's sales meeting by William J. Heineman, distribution vice-president, who asserted that 12 of the 48 will be released during October, November and December of this year while the remaining 36 will be released in 1954 at an average rate of three a month.

Following the publication of Mr. Heineman's announcement, Max E. Youngstein, advertising and publicity vice-president, said a record $4,500,000 to $5,000,000 will be expended on all forms of advertising during the next 12 months in behalf of the company's 48 releases.

The biggest one-year lineup in the company's history, it is said to represent an estimated production value of $40,000,000.

32 Films in Color, With At Least 6 to Be in 3-D

The picture schedule includes 32 films in color and a minimum of six features in 3-D, at least one in CinemaScope, and as many in the wide screen method as exhibitors' demand requires, it was stated.

Among the stars of the forthcoming releases are Gregory Peck, Burt Lancaster, Humphrey Bogart, Errol Flynn, Leo Genn, Kirk Douglas, Jennifer Jones, Glenn Ford, James Mason, Gene Tierney, Van Heflin, Tony Curtis, Lex Barker, Anthony Dexter and Frank Lovejoy.

Among the producers and directors are John Huston, Joseph L. Mankiewicz, Anatole Litvak, Elia Kazan, Robert Rossen, Lesser Samuels, Michael Powell and Emeric Pressburger, Arthur Lubin, Victor Seville, S. P. Eagle, Edward Small and Harold Hecht.

Of the 36 films to be released next year, 12 are now nearing completion, 17 will go into production by the end of this year and seven will be started early in 1954.

These seven are: "Vera Cruz," a Technicolor production starring Burt Lancaster and produced by the Harold Hecht-Burt Lancaster company; "The Silver Chalice," a wide-screen, Technicolor version of Thomas Costain's spectacular best-seller, to be produced by Victor Saville; "Don Quixote," to be produced by S. P. Eagle in Technicolor and wide screen; a second S. P. Eagle production, "The Witness," a drama by playwright Arthur Laurents; two Edward Small productions in color, "Timbuktu," to be directed by Stuart Heisler, and "King Solomon and His Thousand Wives," and an as yet untitled film to be produced and directed by Anatole Litvak.

The 12 productions already completed or nearing completion for release next year include two in the 3-D process: "Camel Corps," producer Edward Small's Eastman color, wide screen adventure drama, starring Rod Cameron, Joanne Dru and John Ireland and directed by Ray Nazarro from a screenplay by Harry Essex, and "Ring Around Saturn," a unique Nassour Brothers Production featuring electrically-animated puppets, filmed in Eastman color and wide screen.

The other 10 films in this category are:

"The Million Pound Bank Note," starring Gregory Peck in a Technicolor adaptation of the celebrated Mark Twain story, directed by Ronald Neame, produced by John Bryan and made in association with the J. Arthur Rank Organization;

"Personal Affair," a suspense drama starring Gene Tierney, Leo Genn and Glynis Johns, produced by Antony Darnborough and directed by Anthony Pelisser from a screenplay by Leslie Storm;

"Star of India," a wide screen, Technicolor spectacle, starring Cornel Wilde and Jean Wallace, produced by Raymond Stross, directed by Arthur Lubin and written by Seton I. Miller;

"Beachhead," an Aubrey Schenck drama in Pathecolor, starring Tony Curtis and Frank Lovejoy, produced by Howard W. Koch, directed by Stuart Heisler and written for the screen by Richard Alan Simmons from Richard G. Hubler's novel;

"Americano," a Robert Stillman production in wide screen and Eastmancolor, starring Glenn Ford, Arthur Kennedy and Cesar Romero under Budd Boettiger's direction;

"The Story of William Tell," starring Errol Flynn and Bruce Cabot in a Pathecolor swashbuckler produced by J. Barrett Mahon and directed by Jack Cardiff in CinemaScope, the first independent production to be filmed in that process;

"Mask of Gold," a Technicolor adventure starring Van Heflin and Wanda Hendrix, produced by Audrey Baring and Maxwell Setton and directed by Jack Lee;

Edward Small's "Return to Treasure Island," in Pathecolor and wide screen, written and produced by Aubrey Wisberg and Jack Pollexfen, directed by E. A. Dupont and starring Dawn Addams, Tab Hunter and Porter Hall;

"The Firebird," Sol Lesser's Technicolor film featuring ballerina Ellen Rasch, Tito Gobbi and an international cast of ballet and opera stars, produced by Lorens Marmstedt and directed by Hasse Ekman;

"Challenge the Wild," Frank O. Graham's unusual Eastman color documentary feature.

The 17 films that will go into production before the end of this year include:

"Bronco Apache," a Technicolor Western starring Burt Lancaster, produced by the Harold Hecht-Lancaster company, directed by Robert Aldrich and written for the screen by James Webb from Paul Wellman's novel of the same title;

"The Golden Warriors," an original drama of the crime-ridden New York waterfront written by Budd Schulberg, which Elia Kazan is directing and S. P. Eagle producing;

"The Barefoot Contessa," an original romantic drama written, produced and directed by Joseph L. Mankiewicz, with James Mason costarred and an actress for the title role to be selected soon;

"The Purple Plain," starring Gregory Peck in a Technicolor adventure drama written for the screen by Eric Ambler from the E. H. Bates book, with Robert Parrish directing and the J. Arthur Rank Organization associated in the production;

"Alexander the Great," the spectacular story of the ancient conqueror, which Robert Rossen is writing, producing and directing;

"Captain Jan," producer-director Brian Desmond Hurst's screen version of the Jan de Hartog book;

"Sitting Bull," Technicolor Western starring Dennis Morgan and Boris Karloff and produced by W. R. Frank;

"Smoke Signal," an Aubrey Schenck adventure drama;

"The Life of Chain Weizmann," based on "Trial and Error," the autobiography of the first President of Israel, which Michael Powell and Emeric Pressburger are producing in association with Meyer Weisgal.

Five Edward Small productions, all of them in color, are included in the group of 17 films that will start production during the next four months: "Return of Zorro," starring Anthony Dexter; "Khyber Pass," starring George Montgomery; "Screaming Eagles," starring Rod Cameron and Tab Hunter under Ray Nazar-

(*Continued on page 29, column 1*)

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE ONE on the left (see photo) with upraised arm is Elroy "Crazylegs" Hirsch, whose football honors are so many and great as to require no listing here, and the one on the ground is Hall Bartlett, who has put the football star and his honors—but primarily the person and his story—on some mighty timely, and timeless, film entitled "Crazylegs, All-American."

Crazylegs Hirsch, a two-time All-American during his college years, and no less than a living legend today as the unstoppable pass-catching end of the professional Los Angeles Rams, plays himself in the story of his life, and so do all of the other football-famous seen in the game sequences of the picture, which consist in fact of the footage actually shot, by newsreel and college cameras, of the actual football games deal with in the picture. Hall Bartlett is the noted producer of "Navajo," one of the more memorable under-a-million budget successes of the past decade.

Story of American Boy With Two Strikes on Him

The story of Crazylegs Hirsch is for the film to tell, but it is fair to state that this is the story of an American boy who had two strikes against him from his toddling days and of how he managed to succeed, against these odds, in a fiercely competitive field of activity. The story of the boy and of his victory over torturous handicaps would be as vital and as dramatic if the field in which he had found his success were medicine, law, landscape gardening or international diplomacy, but the picture made of the story wouldn't have had the selling edge, in any of those cases, that it has as is.

No doubt Mr. Bartlett would have produced it nevertheless, because he believes in the story—as he believed in "Navajo"—and because he is a young man who believes that believing is the most important requisite of motion picture production, or of anything else.

"Crazylegs, All-American" has not been previewed for the press, so far, but it has had the usual number of "sneak previews" around Southern California, being dropped into the evening's program at this, that and the other type of theatre, without notice to the customers as to what it's to be, and publication offices like this one are beginning to get phone calls from plain citizens interested in finding out where it'll be "sneaked" next, so they can tell a friend. One picture in about 50, or maybe in 100, sets up that kind of interest at this early stage in its career.

TWO PICTURES were started during the pre-Labor Day week, and five others were finished. A combining of these statistics disclosing that 26 pictures, an unstimulating total, were in shooting stage. Pretty quiet.

Leonard Goldstein's Panoramic Productions, turning out non-CinemaScope pictures for 20th Century-Fox release, started "Gatling Gun," in Technicolor, with Rudy Mate directing Van Johnson, Joanne Dru, Richard Boone, Craig Hill and Melvin Stone in the cast.

Edward Small, producing independently, launched "Silver Dollar" in SuperCinecolor with Jock Mahoney, Peggie Castle, Adele Jergens and William Bishop in the cast directed by Fred Sears.

Both, of course, are being photographed to look o.k. on wide as well as standard screens.

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SOME VERY knowing Hollywood tradefolk financially interested in a strikingly filmed 64-minute nature subject in color entitled "Mystery Lake" are turning the leaves of the film-selling history books back to Chapter One in the interests of finding out for sure, before signing a distribution deal for national release of the picture, just how the public, in the big towns and the little ones, is going to regard it.

In order to make sure that the picture gets a proper presentation and is submitted to a wide variety of audiences in appropriate manner, which is to say neither wet-nursed nor neglected, they are giving a print of it into the custody of capable Jack Leewood, long time advertising-publicity director of Lippert Pictures, and subsequently that company's production representative overseas, with the roving assignment to take it up the coast with him ("up the coast" being a phrase embracing that vast section of the great west lying between here and the Canadian border) and play it in all the kinds and sizes of locations and theatres there are. (Anybody still around who remembers when young men named Mayer, Laemmle, Zukor and Fox used the same certain-sure means of finding out about their pictures? Worked great then. May again.)

"Mystery Lake" has been compared in print to the Disney nature-films, which is

(Continued on opposite page, column 2)

THIS WEEK IN PRODUCTION:

STARTED (2)

INDEPENDENT

Gatling Gun
(Panoramic Prod., Fox release, Technicolor)
Silver Dollar
(Edward Small Prod.)

COMPLETED (5)

ALLIED ARTISTS

House in the Sea
(3-D, W.S.)

COLUMBIA

Battle of Rogue River
(Esskay Pic. Co., Technicolor)

MGM

Knights of the Round Table (Technicolor, CinemaScope, London)

PARAMOUNT

Casanova's Big Night
(Technicolor, Wide Screen)

REPUBLIC

Jubilee Trail
(Trucolor)

SHOOTING (24)

ALLIED ARTISTS

Riot in Cell Block 11
Dragonfly Squadron
(3-D)

INDEPENDENT

River Beat
(Abtcon Picts., Inc., London)
Duel in the Jungle
(Moulin-Assoc. Brit. Corp., Technicolor, W.S., Johannesburg, S. A.)
Man in the Attic
(Panoramic Prod., Fox release)
Three Young Texans
(Panoramic Prod., Fox release, Technicolor)
Americano
(Moulin Prod., U.A. release, Brazil)

MGM

Executive Suite
(Wide Screen, Stereophonic Sound)
Miss Baker's Dozen
(Ansco Color)
Rose Marie
(Eastman Color, CinemaScope)

REPUBLIC

Red River Shore
Hell's Half Acre
(Honolulu)

RKO RADIO

Rangers of the North
(3-D, Technicolor)

20TH CENTURY-FOX

Night People
(CinemaScope, Technicolor, Munich)
We Believe in Love
(Technicolor, CinemaScope)
River of No Return
(CinemaScope, Technicolor)
King of the Khyber Rifles
(CinemaScope, Technicolor)
Prince Valiant
(Technicolor, CinemaScope)

UNIV.-INT'L

Fort Laramie
(Technicolor)
The Far Country
(Technicolor, W.S.)
Yankee Pasha
(Technicolor)
Saskatchewan
(Technicolor)

WARNER BROS.

Dial M for Murder
(3-D, All-Media, WarnerColor)
Rear Guard
(3-D, WarnerColor, All-Media)

UA PRODUCT

(Continued from page 27)

ro's direction; "Silver Dollar," with Jock Mahoney, Peggie Castle and William Bishop under Fred Sears' direction, and "Cannibal Island," starring Lex Barker.

"Cannibal Island" will be one of four 3-D films to go before the cameras by the end of this year. The other three are:

"The Long Wait," to be directed by Lesser Samuels, the second Victor Saville production of a Mickey Spillane detective story, following the current "I, the Jury";

"Space Station, U. S. A.," science-fiction drama which Ivan Tors will produce in Super-Cinecolor, with Herbert Marshall and Constance Dowling starred;

"Million Dollar Diamond," starring Dennis O'Keefe, Louis Hayward and Coleen Gray, produced by Steven Pallos and marking O'Keefe's debut as a writer-director.

The 12 films to be released by United Artists during October, November and December this year, an average of four a month, are:

"Crossed Swords," Pathecolor swashbuckler starring Errol Flynn and Gina Lollobrigida, written and directed by Milton Krims and produced by J. Barrett Mahon and Vittorio Vassarotti;

"The Steel Lady," an Edward Small presentation starring Rod Cameron and Tab Hunter, directed by E. A. Dupont, produced by Grant Whytock and written for the screen by Richard Schayer from Aubrey Wisberg's adventure story;

"Beat the Devil," John Huston's production for Santana-Romulus, starring Humphrey Bogart, Jennifer Jones and Gina Lollobrigida, with Robert Morley and Peter Lorre, in a romantic adventure drama directed by Huston from a screenplay by himself and Truman Capote based on James Helvick's novel of the same title;

"Dragon Gold," an Aubrey Wisberg-Jack Pollexfen production written by the producers and starring John Archer and Hillary Brooke;

"The Village," Lazar Wechsler's Silver Laurel Prize-winning production, starring John Justin and Eva Dahlbeck, directed by Leopold Lindtberg, written by David Wechsler and Kurt Fruh and produced by Lazar Wechsler and Kenneth L. Maidment;

"Shark River," an adventure drama filmed in color in the Florida Everglades, starring Steve Cochran, produced and directed by John Rawlins from an original screenplay by Joseph Carpenter and Lewis Meltzer;

"Act of Love," produced and directed by Anatole Litvak for Benagoss Productions, starring Kirk Douglas, with Dany Robin and Barbara Laage, written for the screen by Irwin Shaw from Alfred Hayes' best-selling "The Girl on the Via Flaminia";

"Song of the Land," an unusual feature-length color documentary produced and directed by Henry S. Kesler and photographed by the naturalists, Ed N. Harrison and Frances Roberts;

"Captain John Smith and Pocahontas," starring Anthony Dexter and Jody Lawrence in Edward Small's Pathecolor presentation of the famed American story, directed by Lew Landers and written and produced by Aubrey Wisberg and Jack Pollexfen;

"Riders to the Stars," an Ivan Tors science-fiction production in Super-Cinecolor, starring Richard Carlson, William Lundigan, Herbert Marshall, Martha Hyer and Dawn Addams, with Carlson directing from a screenplay by Curt Siodmak;

"Wicked Woman," starring Richard Eagan and Beverly Michaels in a hard-hitting melodrama written, produced and directed for Edward Small by Clarence Greene and Russell Rouse, who scored with "The Well."

"The Scarlet Spear," a Technicolor adventure filmed entirely on location in Africa, starring John Archer and Martha Hyer, produced and directed by George Breakston and Ray Stahl.

YATES URGES TV MARRIAGE FOR "ERA OF PROSPERITY"

Republic may enter the television field in a perhaps startling move, it was hinted in a statement last week, heralding specific policy.

Producers, exhibitors and the television industry were linked "for an era of unparalleled prosperity" in the statement by Herbert J. Yates, president of Republic Pictures. In announcing a series of meetings among executives at the New York home office within the next week, Mr. Yates commented:

"Republic's policy today is based on public reaction. This is what has asserted itself and demanded that motion picture theatre entertainment and television must find a common ground."

He said the meetings would concern many phases of studio, distribution and laboratory operation other than "our 20 announced super-deluxe feature productions for theatre exhibition." He added that the market for B pictures and small Westerns is finished."

"Formerly, in this group, we sold to around 8,000 theatres. Five thousand are closed and the remaining are in precarious condition," he said. He then went on to point out that leading exhibitors have bought television stations, a wise move, he feels; and he also said he hoped exhibitors wherever possible would acquire such licenses rather than allow them to be obtained by outside competitors who never had to protect investments in the show business.

Mr. Yates also drew a parallel between showmen who entered the concession business to bolster their revenues, and producers, who, he said, "are going to have to go into television to supplement reduced incomes." He asserted it now is impossible to tell whether the bigger budget films now being made by Hollywood in standard and dimensional forms will be profitable.

HOLLYWOOD SCENE

(Continued from opposite page)

round praise in anybody's scale of valuations and it was filmed mainly in the Reelfoot Lake section of Tennessee. It carries along a direct and uncomplicated romantic love story, in which the popular television announcer George Fenneman (see Groucho Marx program) and a young actress named Gloria Gough portray the happy principals whose interest in wild life brings them together. The wild life shown includes a great number of varieties, photographed in their natural settings and engaged in their natural pursuits, with a tree-top exploration of the home and habits of egrets used as a climax.

When Mr. Leewood has completed the testing out of the subject it is to be turned over to a national distributor for general release. Until then, the only way an interested exhibitor can get hold of it is to happen to be in the Leewood lane of travel. Remind of the good old days?

Vitapix Sets Program of 26 Films for Television

The Vitapix Corporation, a film production syndicate owned by independent television stations throughout the United States, this week in New York announced a program of 26 feature films, some of which will be in color, to be made in the 1953-54 season for showing on television "prior to their exhibition in motion picture houses." The original films will feature Hollywood stars, directors and writers and will be made in both 54-minute and full length versions. The program announcement was made jointly by Frank E. Mullen, president of Vitapix, and Burt Balaban, president of Princess Theatres.

Cites Better Operation of Drive-ins

DALLAS: A betterment of the technical position of drive-in theatres in several phases of operation was reported here last week by Claude C. Ezell, founder and organizer of the International Drive-in Theatre Owneers Association, which maintains its headquarters here.

In the first issue of a "News Bulletin" to members, Mr. Ezell reported, "the Association is negotiating with a company which has perfected an all-purpose screen for 3-D, flat and wide angle subjects in drive-in theatres. It is a completely seamless, hard-surfaced screen, impervious to all weather conditions and more durable than steel. The screen, which is to be relatively inexpensive, will be available as soon as current tests are completed."

Mr. Ezell also said, "We are completing arrangements to make available to drive-in theatres the German-made Zeiss-Ikon lens. This lens, which is adjustable to any of the ratio sizes, will be available at a reasonable price within the next few weeks."

Also, "The Polaroid Corp. has complied with our request through the presidents of distribution companies to make 3-D glasses for children. We have been informed these glasses will be available in about seven weeks."

Mr. Ezell also reported that a CinemaScope lens recently had been tested satisfactorily at the Gilmore drive-in, Los Angeles. He told members 20th-Fox has available a limited number of lenses.

FIGHT MEXICAN PRICE SLASH

by LUIS BECERRA CELIS
in Mexico City

The powerful National Cinematographic Industry Workers Union (STIC) is championing exhibitors in Mexico in their campaign against continuance of the 20 to 35 per cent reduction in admission prices ordered by the City Amusements Supervision Department last December.

The STIC, which recently forced many exhibitors to increase pay scales 12 per cent in order to get a two-year contract guaranteeing labor peace, has found that the exhibitors are correct in saying that the admission ceilings of 34 and 46 cents leave them little profit, and that playing 3-D pictures at 46 cents leaves them a net yield of a mere 04.27 cents a patron.

Prices Broken Down

The non 3-D, 46-cent price is broken down by STIC as follows: 40 per cent to the distributor, 075 cents for taxes, and 1.54 cents for the exhibitor. STIC finds that the 34-cent price allows the exhibitor only 1.05 cents, since the distributor gets 40 per cent and taxes take 0.5.5 cents. According to STIC, 40 per cent of the gross is the general distributor's share here.

It has been reliably reported that because of the scant profit 3-D pictures earn here, managers of the American companies have advised their home offices not to send any more such films to Mexico City.

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Exhibitors continue to complain about business, which, they say, is 30 per cent below last summer. The decrease is attributable to the general economic depression which the Confederation of Chambers of Commerce says is the result of the prolonged drought, described as Mexico's worst in nearly 100 years. General retail sales have declined 36 per cent and many small stores and factories have gone bankrupt.

Exhibitors report that the only pictures doing business are such strong product as United Artists' "Moulin Rouge" and "Limelight," Republic's "The Quiet Man" and the Italian-made "Tomorrow Is Too Late." A visit to the theatres seems to verify the observation.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Greater Union Theatres is the latest entrant in the wide screen field in Australia. The circuit recently installed a new Wyda Scope screen at the Sydney State theatre for the showing of Columbia's "Salome." Business has been outstanding.

The aspect ratio of the Wyda Scope screen, which is roughly similar to the big screens recently installed on all MGM's theatres, is 1.85 to 1. The Greater Union installation represents the careful interest in wide screen throughout the trade here. Hoyt's has installed only one, at the Sydney Esquire, but has not played any picture on its full surface since the initial screening of the Coronation film, "Elizabeth Is Queen."

Reported Out of Favor

There still is no word of any independent exhibitors rushing into wide screen. Films in 3-D are reportedly definitely out of favor outside of city first runs—not even the big circuits are screening them because of the expense involved. Hoyt's and 20th Century-Fox hope to have "The Robe" on a CinemaScope screen at the Sydney Regent in time for the Christmas holiday trade.

Birch, Carroll & Coyle, the big circuit in Queensland, soon will start installing wide screens throughout the circuit, Dan Carroll, managing director, announced recently. He said, however, that the current non-availability of materials would make it at least a year before the circuit was fully equipped. There are 12 big theatres in the B.C. & C. group.

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The appointment of W. R. Harrop, former business manager of the New South Wales Motion Picture Exhibitors Association, to chairman of the New South Wales Films Commission, a government body, has caused a good deal of discussion in the trade. Mr. Harrop always has guarded jealously the interests of independent exhibitors, despite the fact that he also has been secretary of the Theatrical Employees Association, the union which controls all theatre employees, operations, ushers, cleaners, etc.

He also always has been regarded as a "tough" executive and his appointment to the Films Commission is seen as strengthening the position of the independents against both circuits and exchanges, as the Films Commission has the right to refuse all licenses to build theatres or screen movies in existing halls, and may, under certain circumstances, withdraw existing licences. He is well conversant with the powers of the Commission since he was largely responsible for its creation and helped frame its terms of reference.

Hostile to Drive-ins

Independent exhibitors have been particularly hostile towards any move to erect drive-in theatres.

With Mr. Harrop in the driver's seat as far as licenses are concerned, little hope now is seen for drive-in theatres in the Sydney area. Two men, who were unsuccessful in getting a drive-in for the French's Forest area, now are after Films Commission approval for drive-ins in two other outer suburbs. Trade feeling is that Mr. Harrop may use his influence as chairman to quash the proposals.

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Percy Dive has retired as secretary to Greater Union Theatres after holding that position 43 years. On the amalgamation of four companies in 1913 to form Union Theatres, Mr. Dive was invited to be secretary. At a function in his honor recently, Mr. Dive paid tribute to Norman B. Rydge, who, as managing director of the company since 1938, gave the company a financial strength it lacked. "No one will really know the miracle he performed at a time when the industry gave GU three months to live," said Mr. Dive.

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Celebrating a long service with the one company, but certainly not retiring, was Eddie West, who recently completed 25 years with Universal-International. Mr. West is New South Wales branch manager.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Rafael Ramos Cobian, pioneer in film exhibition in Puerto Rico, recently opened the largest "super drive-in" in San Juan, located on the highway linking Rio Piedras, site of the University of Puerto Rico, and the city of Caguas.

The 1,000-car drive-in is located on a three-acre tract in front of the Santa Maria urban development, with access roads linking it to the best residential districts in metropolitan San Juan. It features a children's playground, opened daily at 5 P.M. (shows start at 7:15 weekdays), a seating area for the "walk-in" trade and a cafeteria. Reports are that the theatre has been filled to capacity every night since its opening.

Says German Producers Seek to Develop Exports

WASHINGTON: German film producers are trying to build up their export markets, Commerce Department film chief Nathan D. Golden reports.

He said an export promotion office had been set up in Frankfort in an effort to get more foreign markets for German films. During 1952, German producers took in about $1,120,000 from exports, he said.

Mr. Golden said a lack of investment capital, a limited export market and the loss of former markets in East Germany were the biggest problems faced by producers in West Germany. During 1952, West German producers turned out 63 features, including five in color, and about 200 shorts, the official estimated. Only 46 features were produced in 1951. Mr. Golden said there are about 50 feature film producers and 100 short subject film producers in the Federal Republic of Germany, mostly in Hamburg or Munich.

"Forbidden Stories" to Ellis

Ellis Films has acquired the U. S. distribution right to the Italian-made film "Three Forbidden Stories."

The National Spotlight

ALBANY

Move-overs were made the same week from Albany's two leading theatres, the Palace and the Strand, to the Grand and Ritz with "Gentlemen Prefer Blondes" and "The War of the World," respectively. There was a two-day lapse for the musical, which did not draw as powerfully as had been expected at the Palace—possibly because of the record $13,000-plus done by Martin & Lewis' stage show the day before the former opened. "The War of the Worlds," which surprised with the substantial patronage and the big concession receipts racked during the Strand engagement, was given a push with television plugs on WRGB, Schenectady. . . . Air-conditioned theatres were a haven for the heat-weary during the record stretch of blistering weather. Even in them, business suffered, however, the day the thermometer officially registered 100 degrees at the Albany Airport—higher readings were reported downtown. . . . Visitors included: S. H. Fabian, Samuel Rosen, Edward L. Fabian and Col. Harry Wilder. They attended a meeting of the Van Curler Broadcasting Corporation to make plans for WTRI-TV, slated to begin operations Jan. 1.

ATLANTA

The Plaza theatre, Ashville, N. C., has been sold by the Publix-Bamford Theatres, to the Ashville Theatres, Inc. The new firm is headed by Jack S. Fuller, of Columbia, S. C., president and Sam L. Irvin, Darlington, S. C., secretary-treasurer. The group owns theatres in Columbia, Orangeburg, Spartanburg, and Darlington. . . . Thomas L. Rawlings has been appointed assistant manager of the Palace theatre, Jacksonville, Fla. . . . The Beach drive-in, Jacksonville, Fla. closed Sept. 12 for the winter. . . . James A. Greer has been appointed manager of the Kuverne theatre, Luverne, Ala. He replaces James H. Counterman who has resigned to go with the state of Alabama. Greer has been with the theatre for several years. . . . Moe Esserman, owner some 20 years back of the Elks theatre, Huntsville, Ala., and now with Screen Guild in Indianapolis, was in Atlanta with friends. . . . Mr. and Mrs. R. J. Ingram (he is district manager, Columbia Pictures) are off for a visit to Europe. . . . Also to Europe is Mrs. George Roscoe, with two daughters. Mr. Roscoe is branch manager for Columbia. The 450-car Azalea drive-in, Orangeburg, S. C. has opened. . . . Also opened is the Fox drive-in, Seneca, S. C.

BALTIMORE

Harry Welch, Mayfair theatre publicist, is in the hospital with a severe case of bursitis. . . . Helen Leonard, secretary to I. M. Rappaport, back from a Boston trip. . . . Herb Rollison, assistant manager Town theatre, back from vacation. . . . M. Robert Rappaport, Town theatre, in Atlantic City visiting with relatives. . . . Joe Liberto, Stanley theatre assistant, back from vacation. . . . Max Miller, UA representative, in town working on "I the Jury." . . . Tom Baldridge, MGM exploiteer in town. . . . George Browning, Stanley publicist on vacation. . . . Richard Dizon, Hippodrome assistant, driving a new car. . . . Leo McGreevy, Apollo manager, back from vacation. . . . Bob Burns, former assistant at Loew's Century, returned home after a year in Korea with the 7th Division, as a second lieutenant. . . . Caryl Hamburger, Little theatre, celebrating a birthday. . . . Due to the refusal of the Health Department to OK permanent type 3-D glasses, local theatres showing 3-D films, will continue to use the cardboard throwaway type. . . . Owen Schnepf, Century assistant, is on vacation.

BOSTON

The 1953 Jimmy Fund Drive has officially opened, according to co-Chairmen Martin J. Mullin of New England Theatres, Inc., and Joe Cronin, general manager of the Boston Red Sox. Election of the following new members to the Board of Trustees was also announced: Cronin, Carl Haffenreffer of Narragansett Brewing Co.; Rudolph King, registrar of Motor Vehicles; Edward C. Fay, Providence exhibitor; and Harry Feinstein of Stanley Warner Theatres. . . . Owners Paul J. Haldeman and Aaron Schindler of the Weymouth, East Weymouth are starting a new policy of "prestige films" for Tuesday, Wednesday and Thursday evenings, at raised admissions, beginning after Labor Day. . . ."The Robe" is set for its New England premiere on October 7 at the Keith Memorial theatre, with Rodney Bush here from 20th-Fox to set up the policy with Jay Golden, Ben Domingo and "Red" King of RKO Theatres, and James Connolly and Phil Engel of the 20th-Fox Boston office. . . . Arthur Lockwood, former TOA president has returned with his family from a cross-country auto tour.

WHEN AND WHERE

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 6-7: Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

BUFFALO

A ten-man, non-partisan committee of industryites has been organized here to support Elmer F. Lux, head of the Elmart Theatres circuit and common council president for mayor—if he is nominated for that Office in the September primaries by the Democrats. They are Jack Mundstuk, George J. Gammel, Robert T. Murphy, George F. Mackenna, Murray Whiteman, Sam Yellen, Jack Chinell, Arthur Bailey, Stanley Kozanowski and Stanley Kostisky. . . . Shea's Buffalo will present "The Robe" here, starting Oct. 2. . . . Jack Mundstuk has returned from a trip to West Coast where he attended the big MGM sales powwow and saw a number of the new season productions at the Culver City studios. Mary Ryan, office manager at MGM is back from a vacation spent in and around Saint Anne DeBeaupre, Quebec. Her mother and sister (the latter also a member of the MGM office staff) accompanied her. . . . Donna Anderson, stenographer at MGM, is vacationing, enjoying several trips around western New York. . . ."From Here to Eternity" opens next week at the Lafayette and manager George H. Mackenna and publicity director William Brereton are planning a huge advance ad campaign on it. . . . Abe Harris, representative in Rochester for MGM and Eddie Susse, Buffalo MGM city salesmen vacationed in the wilds of Canada. . . . George Mackenna, Lafayette theatre, claims his daughter caught a 17½-inch pike while fishing with her pater in northern Ontario waters—which is some fish story.

CHICAGO

Balaban and Katz purchased 150 tickets for "This Is Cinerama" for the circuit's employees. . . . Betty Ginsburg, who was Harry Goldman's secretary when he was United Artists branch manager here, is continuing in that capacity now that he has been made district manager. Emma Urdangen, who has been working at the exchange switch board, will be secretary to Sid Rose, new branch manager. . . . Hal Fisher, Columbia location manager, was here with his family for the opening of "From Here To Eternity." . . . Martin Davis, of White Way Sign Co., returned to his desk after a vaca-

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tion in California. . . . Several special invitational screenings of "Martin Luther," scheduled to open at the Loop theatre Sept. 23, have been held for members of the clergy and other influential citizens to acquaint them with the picture. . . . Henrietta Wenzel, city booker for National Screen Service, was scheduled to return to duty Sept. 10 following her annual vacation. . . . Mrs. Bruce Trinz, wife of the Clark theatre general manager, is at the Mayo Clinic for a check-up.

CINCINNATI

Local and area exhibitors generally are of the opinion that theatre business has, at long last, turned the proverbial corner, although many have their fingers crossed, hoping that the upturn which recently manifested itself will continue. . . . Frank W. Huss, Jr., president of Associated Theatres, local circuit, and an officer of Independent Theatre Owners of Ohio, is in Canada for his annual vacation to escape the hay fever. . . . Jack Finberg, local United Artists manager, was in Columbus recently conferring with Clyde Hissong, state director of education, and as such, head of the state censor board, in connection with the rejection of UA's "The Moon Is Blue," which is still under the censor's ban in Ohio. . . . Susan Vance, daughter of Willis Vance, local circuit operator, was married Sept. 5 to Edward S. Gibson. . . . Theatremen in Uhrichsville, Ohio, have appealed to city council to repeal the city three per cent admission tax, which they contend has not been properly collected in the past, and is discriminatory. . . . Theatres in the college town of Oxford, Ohio, which have either been closed or operating on part time, are reopening concurrently with resumption of the school year.

CLEVELAND

Business in aircooled theatres outgrossed drive-in business during the week of excessive heat, many exhibitors report. . . . Bob Ullman, National Theatre Supply salesman, became the father of a 7½ pound boy this week as a companion piece to his one-year-old daughter. . . . Jerry Lipow who has been distributing exploitation in partnership with Judd Spiegle, has joined the local Paramount sales force succeeding to the territory vacated by the promotion of Lester Irwin. . . . Jack Gutilla re-opened his Roxy theatre, DeGraff, on Labor Day. House was closed during the summer. . . . John O. Guthrie and Charles Meyer have installed 3-D and wide screen in their 160-seat City Hall theatre, Greenwich, a town of 1,000 population. They built most of the equipment themselves. . . . Louis Gross turned his Central Shipping Room interests over to his son, Richard, sold his North Olmsted home and is moving to Florida. . . . Motion Picture Salesmen's Club hosted Ernest Sands, recently promoted from Warner city sales to branch manager, and presented him with a desk set. . . . Charles (Chick) Taylor, pioneer local theatre manager, and Mrs. Taylor celebrated their 25th wedding anniversary on Sept. 5. Taylor currently manages the Center-Mayfield theatre. . . . John F. Kumler, 71, one of Toledo's earliest exhibitors and one of the owners of the Pantheon theatre which he built, is convalescing in Mercy Hospital, Toledo, where he was taken when overcome from the heat while waiting for a bus in front of his home.

COLUMBUS

Loew's Broad will be one of three Loew theatres to show a simultaneous world premiere of MGM's "Torch Song" starring Joan Crawford and Michael Wilding. Date is Thursday, October 1. Loew theatres in Syracuse, New York and Richmond, Virginia are the other two. . . . First showings of 3-D on wide screen here will be "Devil's Canyon" at RKO Palace and "Inferno" at Loew's Broad. . . . Bernard Ginley, manager of the Southern, has been vacationing with his wife and daughter at Lake Placid, Montreal and Quebec. . . . H. & S. Theatres have closed the Champion, a neighborhood theatre, for the month of September for renovation and redecoration. . . . Local critics hailed "Shane" at Loew's Ohio as one of the finest Westerns in many years. . . . Central Ohio exhibitors have been invited to see MGM screenings of "Mogambo" and "Take The High Ground" Sept. 15 and 16 at Loew's Ohio.

DENVER

The Denham this week is celebrating its 40th year. Built in 1913 for legitimate plays, the house was also used for years for stock before closing for a time, and then opening for films in 1932, with the late Lou Hellborn managing until Dave Cockrill came in 1934 to manage until his death last year. His widow, Mr. Vera Cockrill, now is managing director, with Robt. Lotito as manager, and with Wm. Fitzgerald handling the publicity. . . . Frank Monaco, Universal booker, and Josephine Garrimone, married. . . . Evelyn Benson, Denver Shipping Bureau secretary, flew to Los Angeles for the Labor Day holiday. . . . Merf Evans has closed the Lake, Johnstown, Colo., and is now managing the Lakewood, Lakewood, Colo. . . . B. J. McCarthy has resigned as branch manager for Realart, and Robert Patrick, who recently bought the franchises here and Salt Lake City, will handle. . . . Lester Zooker, Universal district manager, in, and he and Mayer Monsky, branch manager, to Albuquerque, N. M., on sales trip.

DES MOINES

Iowa theatres are raising their admission prices following President Eisenhower's veto of the 20 per cent tax repeal bill. At Stratford, M. K. Halverson announced a 10-cent boost in both adult and children's prices at his Stratford theatre. H. J. Lankhorst, owner of the Hawarden at Hawarden plans to announce an increase in the near future as does the Isis theatre at Riceville. . . . Keith C. Bright, former assistant manager of the Englert theatre in Iowa City, has been named to manage the Niles in Anamosa. . . . A petition has been filed with the city council in Waterloo seeking an ordinance regulating the operation of drive-in theatres there. Signing the petition were residents and property owners in the vicinity of the Starlite drive-in owned by Philip E. Winslow and S. A. Oellerich. . . . Roberta Chapman, formerly of Warners, has joined Universal as booker's steno. . . . A carload of 21 persons won first prize in a contest at the Ridge drive-in at Mount pleasant for the driver with the largest load of passengers. . . . Hazel Hudson, Columbia, is still confined to her home with an illness which had her hospitalized for several weeks. . . . Harley Kuhfus has opened the Radcliffe at Radcliffe and will present shows on Saturday and Sunday nights. . . . James K. Roberts, manager of the Wampus in Keosauqua, was to be married Sept. 6 to Lois Darlene Roberts. The bride's name will not change! . . . The Waucoma at Waucoma is being remodeled.

DETROIT

"Gentlemen Prefer Blondes" is still a strong puller in the downtown area. United Artists theatre has beat the heat for the fifth consecutive week. . . . Irving Lovett, late manager of the Lincoln Park, has moved into the distributing end of the business, replacing Eric Clarry as booker for RKO. . . . Wide screen presentations of conventional films came in for criticism by the local critics. . . . Hollywood Detroit Theatre Enterprise's westside house has booked the Notre Dame closed TV circuit for this fall. . . . Broadway-Capitol in sweltering downtown Detroit built a wall of solid ice along the curb. Signs reading "It's Cooler Inside" together with the 200 pound blocks got the idea across to patrons. . . . Isabel Castro who shows with Sabu in "Savage Drums" was guest of honor at the Rouge theatre in Suburban River Rouge. A graduate of Rouge High School, Miss Castro was feted by Thomas Ryan Associated manager in River Rouge.

HARTFORD

A 600-car capacity drive-in theatre, being built by Perakos Theatre Associates at Plainville, Conn., will be ready for operation by Spring, 1954, according to Sperie Perakos, general manager. The New Britain circuit operates seven indoor houses. . . . Robert L. Howell, manager of the Stanley Warner Port theatre, Newburyport, Mass., has returned to his desk, following a vacation in Hartford and Danbury, Conn. . . . Jack A. Sanson, Manchester, Conn., city manager for Stanley Warner Theatres, is back from a vacation in the Pennsylvania area. . . . George Mentsas has been named assistant shipper at the U-I exchange in New Haven. . . . Tom Grace of the Eastwood theatre, East Hartford, Conn., has returned from a Maine and New Hampshire vacation trip. . . . Lou Cohen of Loew's Poli, Hartford, is back from vacation. . . . Lou Brown, advertising and publicity manager, Loew's Poli-New England Theatres, and Mrs. Brown have returned to New Haven from Virginia Beach. Va., where they observed their 20th wedding anniversary. . . . John McGrail, U-I field exploitation man, was in Hartford, New Haven and Bridgeport, for "Thunder Bay."

INDIANAPOLIS

Walter Wolverton has been made assistant to Dale McFarland, general manager of Greater Indianapolis. Dallas Schuder, formerly manager of Keith's, succeeds him as manager of the Circle. . . . George Landis unveiled the first wide screen in local neighborhoods to show "Shane" at the Uptown last week. . . . Attendance for the first three days of the Indiana State Fair, now in session, was down from last year, 123,108 to 134,279 in 1952. . . . Plans for the annual state convention will be formulated at the Allied Theatre Owners of Indiana board meeting here Tuesday. . . ."From Here To Eternity," now in a second week at Loew's,

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has toppled all records since "Quo Vadis," manager Howard Rutherford reports. . . . Foster Gawker, MGM branch manager, is attending the national sales meeting in Los Angeles.

JACKSONVILLE

John Allen, Metro salesman, was generous with the cigars at the birth of his first son. . . . The Edgewood and Murray Hill theatres are now second-run 3-D houses, playing behind the first-run Palace and St. Johns. . . . An early morning fire, caused by defective wiring, damaged the concession room of the Beach theatre to the extent of $2,000, but the theatre opened for business as usual in the afternoon. . . . The Ribault drive-in featured an all-night "owl show" Sept. 5, with four feature films and three cartoons. . . . Fred Kent, Guy A. Kenimer, and Arv Rothschild, all of this city, are now district directors of Motion Picture Exhibitors of Florida. LaMar Sarra heads the important MPEOF legislative committee. . . . The suburban Dixie theatre has re-opened. . . . Mrs. Bobby Preacher managed the Palace theatre while George Krevo was on his annual leave. . . . Joe J. Deitch, Florida State Theatres booking department chief, returned from a stay in New York City. . . . Sarah Keller, Metro secretary, and her husband went apartment hunting after his return from Navy duty.

KANSAS CITY

Senn Lawler, Fox Midwest, has been named general chairman for the annual convention of the Kansas Missouri Theatre Association to be held October 6 and 7, Hotel President, Kansas City, Mo. Louis Higdon, Midcentral States Theatres, Manhattan, Kas., is associate chairman. . . . John Dobson, formerly with Remington-Rand at Kansas City, has joined United Artists as salesman with the Kansas City branch office, to travel western Missouri, replacing Guy Bradford. . . . Loew's Midland, downtown in Kansas City, will be used for morning trade screenings of "Mogambo" October 14 and "Take the High Ground," October 15. . . ."From Here to Eternity" had the "largest opening in years" at the Midland. . . . Donald Shane, manager of the Tri-States Orpheum at Omaha, Neb., is acting manager of the Paramount during the vacation of Harold Lynn, manager. Mr. Shane has the assistance of Jack Bunker, Mr. Lyon's assistant manager. . . ."Stalag 17" has been held over into the third week at the Paramount.

LOS ANGELES

Jack Berman, president of Berman Theatres, and Mrs. Berman, returned from vacationing. . . . Neil Petrie, president of the Downtown Business Mens' Association, has appointed O. N. (Bill) Srere to the organization's executive committee, in honor of Srere's leadership. Srere operates theatres in Los Angeles and Coronado. . . . The recently re-opened Century theatre has once again extinguished the house-lights. . . . MGM has shipped prints of ten different features to each one of their branches throughout the world for screenings scheduled for exhibitors. . . . Alex Cooperman, IFE district manager, off to San Francisco on company business. . . . George Tripp, Warner salesman, back from a three week sales junket to San Diego and Phoenix. . . . Nick Estrada, formerly with Azteca Films, has opened his own film buying and booking service at 1826 So. Vermont. . . . Carl Burrows, Warner booker, and his wife, are off to Northern California for a vacation.

MEMPHIS

United Theatres of North Little Rock have bought 3-D equipment for five additional theatres in their Arkansas chain. Purchase was made in Memphis. . . . Mrs. R. M. Carson, L. B. Clark and James McWilliams, Majestic and Rialto theatres at El Dorado, are building a new drive-in for an early October opening at El Dorado. . . . R. B. Cox, owner of Eureka, Batesville, Miss., has returned from a visit to Hollywood studios. . . . Harold H. Roth, 64, who owned and operated Memphis' largest drive-in, the Sky-Vue, died at Baptist Hospital in Memphis after an illness of five months. . . . Malco gave a dinner for 45 persons, selected by disc jockeys at five radio stations in a contest, to celebrate the opening of the film, "From Here to Eternity.". . . Loretta Healty, office manager's secretary at Universal, and William Hessalbein will be married Sept. 19 at Temple Baptist Church in Memphis. . . . Louis Ingram, branch manager, MGM, is in California attending a company meeting. . . . A baby daughter was born to James E. Smith, Paramount booker, and Mrs. Smith at Methodist Hospital in Memphis.

MIAMI

The latest link in the Wometco chain is the North Andrews drive-in in Fort Lauderdale, Fla., which is designed to be a 900-car twin drive-in. Theatre was opened August 26 and according to Van Myers, Wometco construction superintendent, has what he believed to be, the widest screen of any drive-in. . . . The Flagler, the area's only all spanish film house, has closed for two weeks. . . . The sympathy of the community was extended to the D. Keith McComas family, on the recent death of their three-year-old son, Alan. The McComas family operate the Tropicaire & Dixie drive-ins. . . . Murray Birchansky, who has been with the Wometco organization in many capacities, is now aide to Mark Chartrand in the public relations office. . . . Elizabeth Woodridge is Girl Friday and general factotum for the McComas Theatres since the resignation of Rhea Gilcrest, who left to go into business in Ohio.

MINNEAPOLIS

An out-of-court settlement was reached in the anti-trust suit brought by Martin Lebedoff, neighborhood theatre operator, against the major film companies and Minnesota Amusement Co. Lebedoff was awarded the judgment in U. S. district court about a year ago and an appeal has been pending in the U. S. circuit court of appeals at St. Louis. The judgment was for $138,000 including damages, costs and attorneys fees. The settlement was for approximately the amount of the judgment, according to Lee Loevinger, attorney for the plaintiff. . . . Jack Kelvie, office manager at 20th-Fox, is vacationing in St. Louis and the Ozark mountains. . . . Gene Meredith has been transferred to the Minneapolis Warner branch from Jacksonville, Fla., to serve as office manager. Meredith was once cashier at Warners here. . . . Marjorie Jensen, secretary to Harold Lundquist, 20th-Fox assistant district manager, is leaving the exchange to become traffic director at WDAY-TV in Fargo, N. D. . . . The Twin Cities third television station, channel 11, went on the air this week. . . . Roger Dietz and Ruth Johnson, both bookers at Columbia, were married in Paynesville, Minn.

MILWAUKEE

Harry Boesel, manager of the Fox-Palace theatre here, has been appointed district manager of the Palace and the Fox-Strand theatres. . . . The new assistant at the Palace is Robert Rabe. . . . A new television station went on the air here Saturday, bringing the total of Milwaukee channels to two. WCAN-TV, ultra high frequency station, broadcasts on channel 25. Most set owners here will have to spend $75 to $85 to receive UHF. At least 90% of Milwaukee set owners will have to have outside antennas. . . ."From Here to Eternity" opened at the Riverside theatre here, while at the Alhambra "Houdini" was shown. . . . The Fox-State and Riviera theatres have reopened.

NEW ORLEANS

Gaston J. Dureau, Jr., president of Paramount Gulf Theatres, Inc. announced that the Saenger secured "The Robe" for its "Deep South" premiere. A tentative date has been set for either late September or early October showing. . . . Messrs. Prophit & Hinckle, owner-operators of the Star drive-ins, Monroe, West Monroe and Tallulah, La., have taken over the shuttered Green Frog, Tallulah. After extensive remodeling and refurbishing they will reopen it under the name of Harlem. . . . J. L. Hicks of the H. R. Mitchell and Co., Hartselle, Ala., was here to confer with Tom Neely, NTS, and to introduce the new "Bowline" wide curved screen frame. . . . J. S. Wingate opened his new Gay Lee drive-in, DeQuincy, La. It is RCA equipped. . . . Mrs. Mildred Sinnett has taken over operation of Dixie, Gibsland, La. from Royce Hamil. . . . Several friends treated Milton Dureau to a luncheon on his 57th birthday, August 30. . . . L. C. "Jack" Downing, Haven, Brookhaven, Miss. held the lucky number at a recent drawing at a ball game in Nashville, Tenn. which awarded him an all-expense-paid trip to New York via Eastern Airlines and a three-day stay at Roosevelt Hotel from October 5-7. Before returning to Brookhaven, the Downings will take a look at Boston, Mass. . . .Tom Neely, Sr., handled the sale of equipment for Junior Charles Waterall's C. W. C. drive-in now under construction near Richton, Miss. He also supplied new simplex X L projeectors for Waterall's 43 drive-in, McIntosh, Ala.

OKLAHOMA CITY

Duke Theatres, Inc., Tulsa, Okla., has been granted a charter for 50 years. Incorporators are Harold C. Lloyd, W. K. Johnson, Jr., and Leroy Blackstock, all of Tulsa. . . . Del City theatre, which has been having mid-week "kiddies" shows, had its last "super" show Sept. 2. The shows will be on Saturday mornings during the school year. . . . The Will Rogers theatre is opening daily at 12:45 P. M. effective Sept. 2.

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This new opening policy, Monday through Friday, allows the theatre to schedule programs an hour earlier so that mothers can now attend full matinees and be out in time to pick up children at school. . . . The Bison theatre, Shawnee, Okla., announced that 3-D prices have been reduced to 25c and 65c.

OMAHA

Omahans are going to have another chance to see "The Moon Is Blue." The movie did breath-taking business in 30 days of playing time at the Admiral and Chief theatres. The play will open on the stage of the Community Playhouse September 25 for a two-week run. . . . Barney Rosenthal, ex-Universal booker, has a similar position at Warners. . . . Allied Artists branch manager Sol Francis and his family were in Colorado last week. . . . William Miskell, Tristates district manager, was visited by his father, W. P., from Portsmouth, N. H. . . . Pinky McIlvane, Brandeis theatre assistant manager, underwent an operation. . . . Donna Nielsen has succeeded Ruth Daniels as Republic biller. . . . Ellis Shafton of Los Angeles, former MGM booker, was in town because of the illness of his father. His brother, Eddie, Omaha attorney, is active in Variety Club work. . . . Exhibitors in the Iowa and Nebraska territory were singing the blues as much of the area went into its fourth rainless week, plus two weeks of blistering weather that dealt the corn crop a hard blow.

PHILADELPHIA

Exhibitors throughout the entire State are being asked to help defray the expenses of the recent state campaign to pass the Waterhouse-Andrews Bill, relieving theatres of the 10 per cent local amusement taxes. While the measure lost out in State Legislature, the sponsors stated that they will try again to eliminate the tax. . . . Bob Warner, with Berlo Vending Company and before that with National Theatre Supply Company, left for Seattle, Wash., to take over the direction of the Northwest Automatic Candy Company, a subsidiary of the ABC Vending Company. . . . Arnold Strulson, 20th Century-Fox salesman for the New Jersey and Delaware territory, became the father of a baby girl recently. . . . Herman M. Ellis, son of A. M. Ellis, head of the Ellis Theatre Circuit, and Elinor Grossman, were married last week.

PITTSBURGH

Pittsburghers will see their first movie in CinemaScope when "The Robe" will open at the J. P. Harris on September 30. The Harris was closed for nine days last month so alterations to the stage section of the building could be made and equipment installed at a cost of more than $40,000. . . . Jerry Smith has enrolled as a student assistant manager in the Ritz theatre. He has just returned from the service where he spent three years in Germany and three years in Japan and Korea. . . . Cartoon shows in 12 Warner city theatres have been set for the first Saturday that the kiddies are off. . . . "The Cruel Sea" set a new opening day record, both in receipts and attendance, in the Squirrel Hill theatre. . . . Mike Barry, nationally known radio and TV quiz master, is here for a 12-week series of give-away quiz sessions at five neighborhood and suburban theatres. . . . Eileen Wadding of the Warner booking office has announced her engagement to Lieut. Paul Caine of the Air Force.

PORTLAND

First run business has been big for the past few weeks due to powerful product. Hiked admission prices, single billing, hot weather, and transient name attractions have not affected the box office table. . . . "Lili" did terrific at four second run houses. . . . Mrs. J. J. Parker is back at her desk after being under the weather. She was to reopen her 890-seat United Artists theatre Sept. 12 with "From Here to Eternity". The house has been dark for the summer. Harold Lawrence will be house manager. . . . Marvin Fox, Hamrick's city manager, had a gigantic promotion on "The Bandwagon" and the take proves it was successful. . . . Columbia's Sammy Siegel was here to work on "Eternity".

PROVIDENCE

Maurice Druker, for four and a half years manager of Loew's State, has left for Kansas City, Mo., where he will manage Loew's Midland. Larry R. Levy, former manager of Loew's Colonial, Reading, Pa., arrived in this city, to replace Druker. . . . The Jimmy Fund campaign for money to treat child victims of cancer got underway last week at an informal luncheon in the Sheraton-Biltmore Hotel at which it was reported that 73 children from this state alone have been taken care of by the Cancer Research Foundation in the Boston Children's Hospiatl, which is supported by proceeds from the Jimmy Fund drives. . . . "Stalag 17" held for two weeks at the Strand. . . . After three weeks of unseasonably cool August weather which benefited in-town theatres no end, a torrid spell with temperatures reaching the highest marks of the year, drove hundreds to their favorite open-air theatres.

SAN FRANCISCO

Elmer Benjamin, former salesman, Astor Pictures, is now salesman for Favorite Films of California. . . . Changes in Fox West Coast management: Lee Hess of the State and Ritz, was transferred to Visalia, Visalia; Joseph D'Jarneau of Los Angeles, is now managing the State and Ritz; Timothy O'Brien resigned as manager of the State to join the American Building Maintenance Co.; Hal Honore is now manager of the Peninsula, Burlingame. . . . FWC's East theatre at Stockton, is now closed Tuesday of each week. . . . Management changes in Stockton Blumenfeld Theatres include the transfer of Dee DeWitt from manager of the Esquire to manager of the California at Pittsburg; manager Gus Morris of the Sierra, transferred to the Esquire. Herman Stovall has taken over management of the Sierra. . . . United-California closed the Pine Breeze drive-in, Paradise, Sept. 12. . . . John Forde, business manager, Moving Picture Operators' Local 162, through Frank Costello, has made a projectionist available, without charge, in addition to a spotlight operator, as their contribution to the Film Colony Girls' Fashion and Preview party (for the benefit of Variety Club's Blind Babies Fund) at the Presidio Theatre, Sept. 26 at 1:30 P.M. . . . Joe Young is now the new assistant at the Varsity theatre, Palo Alto.

TORONTO

Luncheon honoring the winners of the Jackpot Jamboree Contest held among Ontario Famous Players managers was addressed by John J. Fitzgibbons. . . . Don Kirnlaw, formerly manager of the Mount Dennis theatre, is new manager of the Hollywood. He succeeds Bill Watts, who has left to manage a theatre in the States. . . . New members of the Motion Picture Theatres of Ontario Association are Mrs. Maryan E. Roy, Roxy theatre, and Fred G. Robertson, Mayfair theatre, both in Ottawa. . . . Jackie Marks, formerly Vancouver branch manager for IFD, has succeeded Max Scheine as Calgary branch manager. The latter has been moved to the local sales territory. . . . Pierre de Bellefeuille is now assistant head of Canadian Non-Commercial Distribution at the National Film Board. . . . John R. MacDougall has joined Cap Palmer Productions, Hollywood. . . . Calgary equipment dealer W. Gray Sharp spoke on new movie developments at the luncheon meeting of the South Calgary Kiwanis Club. . . . Lionel Gibb transferred from the Toronto office of Theatre Confec-

VANCOUVER

German language films are without an outlet since the Hastings theatre discontinued playing them through lack of business. . . . Arie Szent-Miklcosy, Odeon secretary at the district office, was married to Lindsay Crawford. . . . Yvonne Lund, of the Cinema floor staff, was married to Bob Pope. . . . Bob Lightstone, former Paramount Winnipeg salesman, has replaced Bob Murphy as Vancouver manager. Murphy takes over the Montreal branch. . . . Bob Cruickshank joined the staff of the Odeon-Vogue as trainee manager. . . . Johnnie McTaggart is the new assistant to Ivan Ackery, Orpheum manager. He succeeds Bill Finnigan, resigned. . . . Lock Bleakley, general manager of Perkins Electric, is surveying the B. C. Odeon houses for new wide screens. . . . Les Young will open his 700-car outdoor theatre near New Westminster late this month. . . . Westview, B. C., a few miles from the pulp town of Powell River, will soon have a 350-car drive-in, constructed by two local businessmen, J. R. Hiltz and H. C. Bayer. . . . Dorothy Smyth, who started as cashier at the old Empress in Penticton in 1922, has been a cashier for 31 years in the fruit town and now with Famous Players at the Capitol.

WASHINGTON

The Branch drive-in theatre, Clinton, Md., booked a stage show for two nights, in addition to its regular feature film. . . . George Francis O'Malley, 24, son of George F. O'Malley, stage manager of Loew's Capitol theatre, was killed on August 30, when his car overturned. . . . K-B Theatres announces that the Colony, its newest addition, will begin a first run policy when it opens with "Monsoon." The chain also expects to open its first drive-in theatre on Route 240 in Rockville, Md., before the end of the year. It will accommodate 750 cars. . . . The Capitol theatre will open its new no-vaudeville policy with the presentation of 'The Robe" October 1. . . . The National Archives will show the Pare Lorentz film "Fight for Life," produced by the government under Lorentz' supervision. . . . Bill Karras, assistant manager of the Warner theatre, was married to Jeanne Mihills.

Name Silver As Head of Fund Drive

The appointment of Moe Silver, Stanley Warner executive, as the national exhibitor chairman of the 1953 Christmas salute of Variety Club's Will Rogers Memorial Hospital, has been announced by Abe Montague, president. Mr. Silver succeeds Sam J. Switow of Louisville, Ky., who served as national exhibitor chairman for the 1951 and 1952 salute.

Last year's total from the Christmas salute was approximately $125,000. In accepting the post, Mr. Silver noted that the totals for each Christmas salute since its inception as the major fund raising effort for the Hospital in 1950 had increased each year. In 1950 it was $65,000; 1951, $96,000; 1952, $125,000. He stated that the objective for 1953 would be $250,000.

"If everybody in the industry would contribute at least one hour's pay to this year's salute, we'll go over the goal. An hour's pay is not too much to ask for 'our own' in this once-a-year drive to keep our Will Rogers Hospital and its wonderful work a continuing and growing operation." The 1953 drive will start late in October and continue through January, 1954.

To 18 New French Films

Arthur Davis, president of the Arthur Davis Releasing Organization, has recently returned from France, where he obtained the United States distribution rights to 18 new French films. The films are now being prepared with English subtitles and will be released at the rate of one per month beginning in October. The films involved include "That French Impulse," "Olivia," "The Red Inn," "None More Wicked," "The Naked and the Weak," "Three Telegrams," "Forbidden Urge," "Maya," "Mountain Sinners," "Secret Document—Vienna," "Four Intimate Passions," "Rendezvous in Paris" and "The Night Is My Kingdom."

"Tanga Tika" Dated

"Tanga Tika," full length feature filmed in color in Tahiti with an all-native cast, will be the next attraction at the Sutton theatre, New York, following the current run of "The Moon Is Blue." The picture was produced, written and photographed by Dwight Long, director of the Academy Award-winning "Fighting Lady."

Otto Madsen Dies

Otto Madsen, 66, RKO branch operations auditor and employee of the company for 40 years, died September 5 at his home in Floral Park, Long Island, after a long illness. He is survived by his widow, Mrs. Gertrude Madsen, a son, Stanley, and a daughter, Dorothy.

People in The News

ALGER LANCASTER, managing director of several houses for Malco Theatres, Inc., has been commissioned an aide-de-camp on the staff of Kentucky Governor Lawrence W. Wetherby, commander-in-chief of all Kentucky Colonels.

JACK A. SANSON, Manchester, Conn., city manager for Stanley Warner Theatres, has been promoted to manager of the circuit's Strand, replacing **JAMES F. MCCARTHY**, who becomes Connecticut district manager.

GEORGE J. SCHAEFER has been appointed eastern producer representative by Hall Bartlett Productions for its first feature, "Crazylegs, All-American."

HUNTINGTON HARTFORD, independent producer, has purchased the Vine Street Theatre in Hollywood from CBS and plans to operate with touring Broadway hits.

ROBERT STACK has been appointed to the board of the Screen Actors Guild replacing Richard Carlson, resigned.

EDWARD KESTENBAUM, RKO Service Corp. publicist, has been awarded a scholarship to New York University's Washington Square College of Arts and Science.

JOHN J. COLE has been appointed manager of west coast sales for Motion Pictures for Television, Inc., it was announced by **E. H. EZZES**, vice-president.

VINCENT TROTTA, veteran film artist, has been assigned to a USO group in Korea to do portraits of wounded American soldiers in hospitals there.

ARNOLD M. PICKER, United Artists foreign distribution vice-president, returned to New York last Wednesday from a two-month trip to Europe and South America.

STANLEY R. GREENFIELD, in charge of motion picture advertising in the east for "Look Magazine," has resigned to become president of the N. C. Greenfield Advertising Agency, succeeding his father, **NICHOLAS GREENFIELD**, who yields administrative duties in the agency to devote more time to consultant work.

ROBERT GORDON EDWARDS has been appointed head of the Rome public relations office of Italian Films Export.

Install Wide Screens At U.S. Military Posts

WASHINGTON: Wide screen installations are being made at 45 theatres on U. S. military posts by the Army and Air Force Motion Picture Service, it has been announced by Fred Bund, director of the service film group. The organization, which operates 380 theatres inside the continental limits of the country, is installing screens with an aspect ratio of 1:66 to 1. The installations are scheduled to be completed by the end of November, at which time, according to Mr. Bund, the service will decide how many additional post theatres to equip.

Supreme Court Dates Several Film Cases

WASHINGTON: The Supreme Court has tentatively set October 16 for argument in the so-called Crest case, involving the right of distributors to refuse first run showings in neighborhood theatres. Court officials said, however, that there is a possibility the parties might want to print some additional testimony to submit and in that case the date would be postponed.

Argument in another film case already taken by the court, involving a suit by the Partmar Corp., has been tentatively set for October 15.

The high court returns from its summer vacation October 5, but will hold only a routine session then. The court will really get down to business October 12, at which time it might announce whether or not it will review lower court decisions in other film cases submitted over the summer, including ones involving film censorship and Sunday film showings.

Daly and Considine Make "Little Boy Lost" Short

John Daly, television star and vice-president of the American Broadcasting Company, and Bob Considine, noted war correspondent, have made a short, for exhibition in the New York area, to stimulate interest in the reserved seat September 21 premiere of Paramount's "Little Boy Lost," at the Rivoli. All the proceeds of the premiere will be turned over to the Memorial Building Fund of the Overseas Press Club of America, of which Mr. Daly and Mr. Considine are prominent members. The fund will open New York headquarters dedicated to the memories of 60 co-members who lost their lives while covering the news in World War II and Korea.

Spanish House Opens

William L. Taub, president and managing director, has announced the opening of his Hispano theatre, New York City, which features Spanish language films. Beginning September 11, the house was also set to feature outstanding Latin American stage attractions.

Story Vital To Success, Says Seaton

The story is the thing, George Seaton, co-producer with William Perlberg of "Little Boy Lost" and other films, stressed in an interview Tuesday in the New York office of Paramount. He declared that his conviction is strengthened by the arrival of new techniques and by visits among exhibitors. He and Mr. Perlberg have made it a practice to take their pictures on the road during the first few weeks, and from these travels they gather information on exhibitor preferences in stories, casting and techniques.

The exhibitor, Mr. Seaton pointed out, is still interested in a "good picture." The good picture, he added, is defined, as in some recent instances, very strongly at the box office, regardless of color, size of screen or dimension.

The latest Seaton-Perlberg picture has opened in Hollywood and in London. Their next will be "The Bridges at Toko-Ri," the best selling James Michener story, which probably will be for wide screen, in color, and with stereo sound, and after that will be "Country Girl."

Mr. Seaton feels CinemaScope will be successful, and like 3-D is suitable for certain subjects . He and Mr. Perlberg have been making pictures since 1939. He begins his visits with exhibitors when "Little Boy Lost" opens at Amarillo, Texas, September 28.

Rank to Distribute 3-D Pola-Lite Viewers Abroad

S. G. Fassoulis, president of the Pola-Lite Co., this week in New York announced completion of a deal whereby the Pola-Lite 3-D glasses will be distributed in England by the J. Arthur Rank organization. It was announced at the same time that True View Ltd. had been licensed for the manufacture in England of the 3-D viewers, with manufacture on a mass basis to start immediately. The agreement with Rank also calls for the viewers to be distributed by the Rank subsidiary, G. B. Kalee, Ltd., on the European continent, Latin and South America, as well as in Britsh possessions.

Allied Artists Schedules Managers Sales Drive

Allied Artists will hold a branch managers sales drive during the 13-week period beginning November 6 and ending January 29, it has been announced by Morey R. Goldstein, vice-president and general sales manager. Cash prizes for branch managers, salesmen and bookers have been established to stimulate the drive. "Slade," a Lindsley Parsons production, has been selected as the picture which will be designated with which to launch the drive.

King Warns of Effects Of Theatre Closings

"No business community is isolated from the success, failure or prosperity of its movie theatres," according to Henry King, director of 20th Century-Fox's "King of the Khyber Rifles," "and when a movie house closes down, don't ask to know for whom the bell tolls—it tolls for all business." Mr. King sounded this warning last week in a speech before a meeting of the Southern California Chamber of Commerce at the Los Angeles Biltmore. Surrounding rentals and property values go down, said Mr. King, even when the theatre is converted immediately into another business or operation. A dark theatre, he said, means that "the business neighborhood has been deprived of a magnet which drew people to the section."

Small in New Company To Make Films for TV

Edward Small, producer, and Milton Gordon, financier, have formed a new company for production and distribution of films for television, the name of which is Television Programs of America. Mr. Small is chairman of the board and Mr. Gordon is president. Michael M. Sillerman, who until recently was with Ziv Television Programs, Inc., is vice-president. The announcement asserted 75 per cent of the firm's working force has been hired and it now is handling product. Mr. Gordon is a financial adviser to United Artists, and also has an investment company. Until last March, he was a vice-president of Heller and Company, Chicago financing company.

Chicago Tax Collections Indicate Higher Grosses

CHICAGO: August collections from the city's three per cent amusement tax once again followed the upward trend, indicating that grosses were improving. The collections amounted to $91,415.94, a considerable increase over last month's $84,130.81 taxes and August, 1952, taxes, which totaled $75,496.85. Theatre collections this year have been approximately five per cent higher than last year. The City Tax Collector's office attributes the rise from $664,720.66 to $694,404.60 to three-dimensional films which touched off a series of price increases in the city.

Reiner Sees Competition In Europe Spurring Selling

Competition is growing in the European film market, and American product needs aggressive selling, Manny Reiner, foreign manager for Goldwyn Productions, declared upon his return to New York last week after three months abroad. He cited Samuel Goldwyn and Spyros Skouras as executives who while abroad not only sell their own product but also the motion picture industry and he also said the growth of competition was the result of increased production, and more importing of American films. Of the latter, he remarked American companies should be more selective.

Seek Census Check of Film Dollar Total

WASHINGTON: The U. S. Census Bureau is attempting to collect figures indicating the total dollar volume of motion picture theatre business and the total number of motion picture theatre admissions.

The Bureau already has started collecting figures for these two items for 1953, and hopes to do the same each year. These will be the only two figures collected by the Bureau, and will be based on a sampling of theatres rather than on a survey of all theatres.

Congressional budget cuts forced the Census Bureau to give up its plans for a 1953 census of business and manufactures, which was scheduled to provide comprehensive, detailed data on film production, distribution and exhibition. Instead, the Congress allowed only limited funds for certain sampling operations.

Bureau officials said the only sampling that will be done in the film field will deal with the total dollar volume and total number of admissions for motion picture theatres. The Bureau already has started collecting these two items from a sampling of smaller theatres all over the U. S., and then will supplement this with a mailing at the end of the year to all larger circuits and many smaller theatres. From these results, the bureau will build up its guess as to the total volume of business done by all U. S. theatres.

There are no plans whatever for any separate sampling or figures on production and distribution, Bureau officials said.

Sperling, Fregonese To Go Into Field

HOLLYWOOD: Going along with the present tendency in Hollywood for production executives to get into the field and personally contact key showmen and representative citizen groups in selling important new pictures, producer Milton Sperling and director Hugo Fregonese will each make an extended tour in connection with their latest Warner Bros. release, "Blowing Wild." Reflecting the growing conviction in the industry that a much closer liaison should be maintained between top production men and exhibitors across the country, Mr. Sperling and Mr. Fregonese will confer with showmen and address Chambers of Commerce, service clubs, and other organizations of influential community leaders.

Holliday in First Musical

Judy Holliday has signed to appear in her first screen musical, "My Sister Eileen," to be made in color by Technicolor by Columbia Pictures. Miss Holliday was known for song-and-dance performances on Broadway before she turned to dramatic roles.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Time To Pay a Call On Your Newspaper Editor

NEW YEAR'S DAY is the traditional time for making courtesy calls, but not in our business. For *now* is New Year's—the start of a new movie season—and we have calls to make that might better have been made in June than January. Every theatre manager should make it his important personal assignment at this season to call on newspapermen, especially the editor-in-chief, no matter what your previous habit has been in this procedure. If you seldom see your editor—or if you often talk with newspapermen—the time is now.

Kyle Rorex encloses in his welcome letter from Texas COMPO, copies of the newspaper survey which is now being conducted —a show of hands as to who's on our side in controversial and timely matters effecting movie theatres. A census of editorial opinion following the recent veto of the Mason Bill showed an unfortunate number of newspapers who did not respond to our plea for the elimination of the excise tax on theatre admissions.

Texas COMPO says frankly that the press in certain cities published unfair and untrue reports regarding the plight of motion picture industry—and this can be understood, because we fail to tell our own story, in our own behalf. There is too much misunderstanding about theatre closings, and too many estimates published which have no substantial support in fact. We need a national PR program just to straighten out these figures.

Actually, we have more theatre seats to fill today than ever before. Remember, that through the war years there was little theatre building; and remember, also, that *every year,* we lose 300-500 theatres that wear out or close through individual management status, and that goes on continuously, and always will. We have more than offset theatre closing since 1948 with the addition of 3500 new drive-in operations, and believe it, there were *never* 21,000 indoor theatres in America, in recorded history, regardless of published figures. Metro's spot check of last February, was much closer to the truth, for Metro has done this before, with the same accuracy. Theatre totals grow, like tall tales, with many tellings, and frequent additions of fancy rather than fact. We are reminded of the old saying that figures don't lie, but liars figure.

NEWS FROM TEXAS

Best news of the week was the reprieve for Texas COMPO, announced from Dallas, with the sincere applause of all branches of film industry. The regional organization will go on, to act as sparkplug for showmanship in the national scene. The only loss of the moment will be the cancellation of the Conference which was scheduled in Texas late this month, and which will be replaced with a national meeting of COMPO officials in New York on September 21-22, to map policies and projects.

With such an inclusive, efficient and congenial association of regional leaders, it is no wonder that Texas COMPO smooths and solves some problems by its very existence. Bob O'Donnell and Colonel Cole, as co-chairmen, represent two great groups that have found unity in Texas. With such leaders as Ed Rowley, H. J. Griffith, Claude Ezell, Phil Isley, Julius Gordon and Henry Reeve on the executive board, it's not surprising that things get done, with neatness and dispatch.

We credit as yeast-cakes that start industry bread raising, or watch-dogs that see things through for a common cause—if we can mix our metaphors to reach for a proper description—such showmen as Kyle Rorex and Paul Short, who guide our interests in community relations.

For the sooner we learn that all industry relations start—and finish—at the grass roots, the sooner we will have a proper P. R. program for motion picture industrty.

¶ WE haven't been telling some of the exciting things that have been happening with regard to our Round Table plan for Children's Clubs, as outlined on this editorial page in the issue of July 11th, waiting the premiere of "Little Boy Lost" at the Rivoli in New York—since ours is a continuing project.

But two stories we can't refrain from telling now. When George Fraser, assigned by Paramount to develop the promotion of this new Bing Crosby picture, came in contact with Lenore Sorin, of the Foster Parents' Plan for War Children, he acted immediately from his personal impulse. George and Paula Fraser will adopt a little French girl, and the papers and photos have gone through, to make this dream come true.

And when we visited with William J. German, president of W. J. German, Inc., distributors of Eastman motion picture film throughout the world, and told our friend what this Children's Club idea would accomplish, across the nation, he did what everybody would expect Bill German to do. Without our solicitation, he landed us his check for the Foster Parents' Plan.

* * *

¶ Nothing we like better than to print news of Vincent Trotta in this corner —and now we learn that he's a member of a Washington group with the proper name of "Chipper Participants, Inc." As one of these, Vince has done more than 600 portraits of wounded veterans in our hospitals here, among his personal, wartime services. Last Thursday, he flew to Korea and Japan, representing his organization and the Society of Illustrators, to do portraits of our service men over there, as another morale-building, peace-building endeavor, so typical of this lifelong artist for motion picture industry. We were envious of Vince when we told of his trip to California in this corner recently, and now even more so, as we read what his associates in C. P., Inc., have to say about him.

—*Walter Brooks*

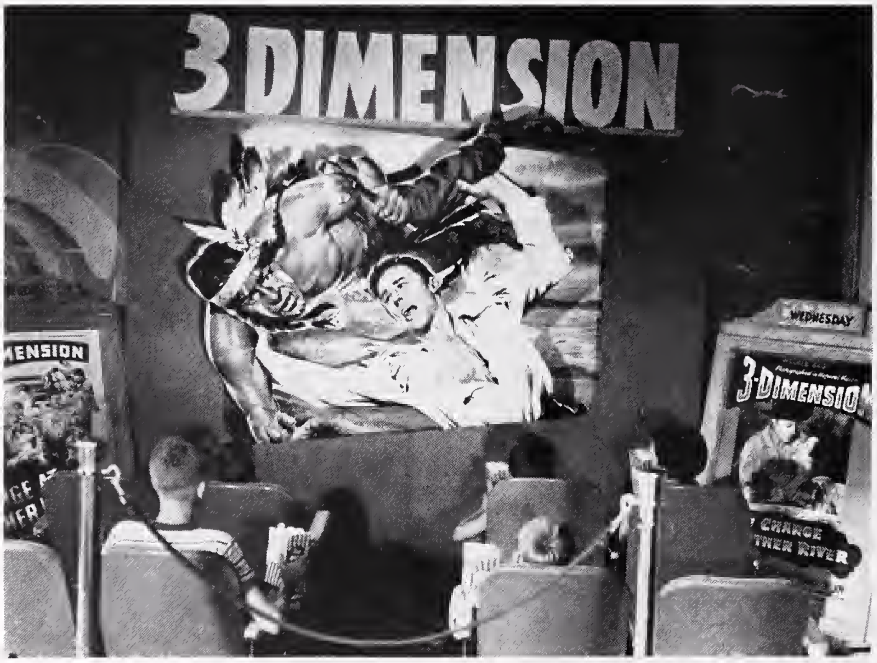
On The Trail Of Publicity

COOPER
RETURN TO PARADISE
VALENTINE
AT AUG 28

Abe Ludacer, manager of Loew's Valentine theatre, Toledo, had this perfectly agreeable float as street ballyhoo for "Return to Paradise."

Great SIOUX UPRISING

Uprising, of the Sioux, in the lobby of the Fox Wisconsin theatre, Milwaukee created interest and excitement, with a crowd of colorful characters.



"Dramatize, Personalize, Mechanize"—the old J. P. Harrison formula for making ballyhoo and exploitation stunts effective—at the point of sale! Here the veteran manager of the Campus theatre in Denton, Texas, takes a few spare theatre seats from the stockroom, puts them in front of a lobby sign for 3-D, and furnishes free popcorn for his "audience."

A tieup with the Kansas City Blues brought applause and enthusiasm for a contest designated "Gentlemen Prefer Blondes"—with a blonde, a brunette and a redhead—and you get another look as to which of these was the winner!

At right, Charles B. Moss (center), managing director of the Criterion theatre on Broadway, poses with a few of the finalists in his "twins" contest for the opening of "I, the Jury."

Hugh Martin Invents His Own Ideas

Hugh G. Martin writes to the Round Table from his hotel room in Jacksonville, to report several new ideas that have been percolating through his mind, and put into trial runs as he travels around his Florida theatres. He has a new Drive-In, the Clearvue, at Clermont, Florida, and he has been using a personal appeal, in the form of an institutional herald, "Speaking Frankly" to educate new patrons into proper habits as regards the use of speakers. He breaks down the cost to the theatre at $200 per speaker—broken down into speaker units, and he gives them a real sales talk as to why they should take good care of them.

He says the personal appeal takes hold. Patrons who accidentally damage a speaker, as they sometimes do by driving away without removing the unit from the car, then come back full of apologies and offer to pay damages. The patron helps to take care of valuable property when he has such a sound argument and commonsense approach. We've handed the full copy of "Speaking Frankly" to George Schutz, for inclusion in the next issue of Better Theatres.

Another innovation from Hugh Martin is the development of "Scrambled Hot Dogs" —which we never heard of before, and thus can credit to his inventive mind. He says it's a meal, and sells for 30c—like hot cakes! Like any chef, he doesn't publish his recipe. And by the way, we notice that the Orlando Sentinal, in one of his towns, has run-of-paper four-color printing on the front page, which is a cue for color ads made up by recasting an ad several times and cutting them apart for color separation.

"Legit" Musical Borrows "Blondes" Advertising

Proving that 20th Century-Fox advertising for "Gentlemen Prefer Blondes" at the Roxy rings the bell, and sells tickets on both sides of the street along Broadway, the astute management of the Mark Hellinger theatre, borrowed those familiar poses of Jane Russell and Marilyn Monroe and put them at work, with different names and faces, to suggest that "Hazel Flagg"—a $7.20 musical show, is somehow comparable in newspaper appeal to the potential audience. Just a couple of kittens doing a copycat stunt for whatever it may be worth in simulated applause.

Call "Stalag 17"

George Cameron, manager of Schine's Vernon theatre, Mt. Vernon, Ohio, got the wholehearted support of veterans' organizations, via their own bulletins and local radio programs, to plug for Stalag 17 and used the title for a phone number.

SHOWMEN IN ACTION

Charlie Doctor had a lobby exhibit provided by Paramount Ocean Foods for the showing of Canadian Film Board's "Herring Hunt" at the Capitol theatre, Vancouver, which included some tasty dishes.

▼

Art Cauley, manager of the Paramount theatre, Peterborough, Ont., had such a good tieup with a sporting goods store for "One Minute to Zero" that it was printed in their own trade magazines as an example of theatre cooperation.

▼

Herman Hickman, well-known football coach and television personality, will make a key-city tour as promotion for Universal's "The All-American" with the initial swing through the South, starting Sept. 8th.

▼

Keith Maupin, manager of the Uptown, Richland and Village theatres in Richland, Wash., has hit his stride in making lobby display from 24-sheet poster cut-outs, and gets a new combination every week.

▼

The Norwich, Conn., Bulletin says that Loew's Poli theatre hasn't gone to the dogs, but surely the dogs have gone to the theatre, since a reporter found all the neighborhood hounds lapping up the air conditioning.

▼

When Lili played Schine's Strand theatre, Watertown, manager Zaval Hubberman had local disk jockeys plugging the song, "Hi-Lili-Hi-Lo" and made the town completely Lili conscious, with many music shop and window tieups.

▼

The American Legion gave full cooperation, and the American Red Cross came in with a half-hour radio program daily through the run of Stalag 17 at Schine's Holland theatre, Bellfontaine, Ohio, through the effort of manager Lewis Thompson.

Roy H. Kane, manager of the Reeves theatre, Elkin, N. C., has a Quiz Show on stage for the card-carrying members of his Saturday morning children's club, and uses a flash herald to sell the idea.

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, arranged with the Atlantic Refining Company to distribute 200 window cards to their service stations and 15,000 heralds to customers, on Universal's Thunder Bay—an oil picture.

▼

Russ Barrett, manager of Stanley-Warner theatres in Willimantic, Conn., is cooperating with local merchants in a new civic project, to make visitors feel better when they unintentionally violate a parking ordinance in the business zone.

▼

Dale McCoy, manager of Shea's State theatre, Cambridge, Ohio, took a novel turn when he offered a $50 savings bond to the patron who suggested a better title for Scandal at Scourie—our idea of a not-too-difficult contest.

▼

Tony Masella, manager of Loew's Poli-Palace theatre, Meriden, Conn., had full-page co-op ads and a newspaper coloring contest running for "The Band Wagon."

▼

According to the Wall Street Journal, the nation's amusement parks are enjoying their greatest summer, with a 12 per cent gain in admissions, catering to 225,000,000 persons.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, set up a Philadelphia-to-Hartford telephone interview with Ann Robinson, of Paramount's "War of the Worlds" and Allen Widem, film editor of the Hartford Times, for resulting publicity.

Bill Trambukis, manager of Loew's Regent theatre, Harrisburg, Pa., at the microphone, subbing on a local disc-jockey program for a popular master-of-ceremonies, who was on vacation—thus accomplishing at least three showmanship objectives.

Selling Approach

ALL I DESIRE—Universal International. Now he knew, she had known other nights like this! Yet he knew, with every beat of his hungry heart, he would take her back again! The name they had called her in whispers, was true! He took her in his eager arms, and saw her as she really was! He could never let her go, again. No 24-sheet, but the 6-sheet looks okey for poster cut-outs, as lobby or marquee display. It's pleasantly pictorial without crowding. One-sheet and window card in the same advertising style. The herald tips off small town showmen and their customers as to the sales angles in this attraction. You can underwrite it with an ad on the back from a cooperative merchant, who has something to sell that women desire. Newspaper ad mats, both very large and small, supply sufficient assortment for any manager who plans his own advertising. The complete campaign mat, at 35c, is especially well selected, and gives you six newspaper ad mats in one and two-column sizes, plus two publicity mats, all for the price of one. Smart showmen put the complete campaign mat on their standing order at National Screen. Another utility mat is for larger theatres, who really don't need or use mats and slugs, for they can provide their own inset material. Picture has been presold with over 66,000,000 appeals, direct to the hearts of the ladies, via the national magazines. Songs of a 1905 vintage offer music tieups, and "Then and Now" is an exploitation theme for the film.

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I, THE JURY—United Artists. Mickey Spillane dynamites the screen in shattering, sensational 3-D! That fury, those women, the Mickey Spillane thrills that have sold sixty million paper books. What does this author have that others haven't got? You'll find out, in three dimensions! 24-sheet and other posters give you fair chance to sell something different, in a new process, without any particularly distinctive selling approach. Herald has the slant, and it IS a slant, which you better hunt for, to key your advertising campaign. 100,000 book dealers have found it, maybe you better take a look. Solid opportunity for local promotion, with fans. Newspaper ad mats are strong, but never reveal whether the lady is tucking her shirt in, or taking it off. That's suspense! Mat No. 3-B supplies slugs to sell the picture in stereophonic sound, if you have it installed in your theatre. This is the first motion picture that blasts you out of your seat. Throws every thrill in the book, at you, from all directions. Complete campaign mat, costing only 35c at National Screen, has all the newspaper display ads in one and two-columns, the necessary slugs for program and directory space, and two publicity mats, for a real bargain. Good exploitation tieups, as only United Artists can find 'em, in the pressbook, and free reprints of the story, for lobby display purposes.

INFERNO—20th Century-Fox. In Color by Technicolor. Hang on to your seat! Myriad-wondered 3-dimension—as the theatre itself becomes the mountain, the desert, an ever-changing, ever challenging Inferno, in huge, dramatic proportions, plus the thrill of 3-D, with stereophonic sound and color. This said to be 20th Century-Fox's answer to the question of 3-D, wtih amazing realism and all-star cast. 24-sheet and all posters are perfect examples of selling approach for 3-D with great opportunity for lobby and marquee cut-outs. It leaps at you—and this is a strong story. Newspaper ad mats are especially good and will sell 3-D even better than it has been sold before. Use some of these ads to introduce 3-D to your audience. Be warned that if your theatre is not equipped with stereophonic sound, you must delete this reference from your advertising. They will be able to enjoy 3-D with proper glasses, and there are better glasses available now than formerly. The complete campaign mat, very well selected, contains five ad mats and slugs and two publicity mats, all for 35c at National Screen. Every small theatre in America should place the complete campaign mat on standing order for every picture—it's the biggest value for 35c in this or any other industry. You get a choice of material for the price of a single ad mat, and your newspaper man gets a better break setting your ads. He will be more interested in results. Picture, with Robert Ryan, Rhonda Fleming, William Lundigan, is top-bracket western for adults, with plenty of excitement and suspense. No namby-pamby!

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LATIN LOVERS—MGM. In color by Technicolor. Tense, Torrid, Thrill! Lana Turner, that "Bad and Beautiful" girl in a deluxe musical of romantic Rio. She surrenders to the spell of the Brazilian moon, and you'll give in, to this musical romance of tropical ecstasy! Is it true what they say about "Latin Lovers?" Si Seadler shyly suggests, "What did Dr. Kinsey know unless he saw this picture?" 24-sheet and other posters are really not posters—they're scrapbooks, with everything that was loose and free pasted down to crowd out the pictorial and poster values. A 24-sheet, to be right, should be planned to be read in five seconds flat, or it's not a poster. It's a catalogue. You can't even make cut-outs from this hodgepodge of type and shadows. Color herald from Cato Show Print, at $3.50 per M, including imprint. Newspaper ad mats are better than the posters for legibility and selling approach. You'll find anything you need or want, in a variety of sizes and shapes. Lana looks delectable in the ad mats. The complete campaign mat, created by Metro for small situations, has nine ad mats and slugs, two publicity mats and a bunch of linotype border, all for 35c to give your newspaper composing room a better chance and choice. A special mat, 7XA, spreads Lana across seven columns, in argumentative poses, to explain the title of the picture. Special accessories, another Metro invention, supply new color stills to sell color with color, and fan photos. Pressbook suggests a psychiatrist's couch in a store window!

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AFFAIR WITH A STRANGER—Howard Hughes-RKO. Jean Simmons and Victor Mature in a story of the modern marriage game and how three people played it. Adult fare, and sold accordingly with the benefit of "25 years of showmanship."

•

SECOND CHANCE—Howard Hughes-RKO. Robert Mitchum, Linda Darnell and Jack Palance, in 3-D so real you feel you're fighting for YOUR life. For the first time, three-dimension with big-name stars, in modern style.

We have praised RKO's new pressbooks, and with good reason, for they have a new selling approach, worthy of applause from this corner. Our thanks to Mr. Howard Hughes, Mr. Grainger, et al., those east and west who have added and contributed to pressbook style with this new and improved method. We purposely review two pressbooks together, on two pictures at once, because they have the same benefits for showmen, and the same compliments apply to both. The presentation of new ideas will help the weary manager.

24-sheets and all posters, with special emphasis on the 6-sheet, which is just as desirable, have all the necessary poster quality to create lobby and marquee display. The pressbook repeats the query—"Are you ordering enough paper to give you a strong showing?"—and we clap hands! Somebody along the line is pictorially, and poster-minded, which means **showman!**

The newspaper ad mats are equally strong and ingenious. We asked, some time ago, why RKO didn't supply the big 35c economy mat, so useful in small situations, and **here it is!** Beginning with these two releases, you'll find a 35c mat that will raise your showmanly blood pressure to a new high. It has everything that any manager could need for use in small theatres.

These pressbooks are easy to read and follow. You'll find what you want, where you want it, when you want it. The heralds are good; the publicity mats and stills are good. On "Second Chance" there are some very unusual ad mats and publicity mats to sell 3-D, better than we've seen elsewhere. —W. B.

ALWAYS BEST....
ALWAYS ON TIME...
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CHICAGO: 1327 S. WABASH
NEW YORK: 630 NINTH AVE.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

PATHFINDER, THE: George Montgomery, Helena Carter—This one really drew and was well liked. It seems to me as though people would be very weary of watching Indians cavorting around, but my people still eat it up—so keep 'em coming! Played Thursday, August 20.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Metro-Goldwyn-Mayer

INVITATION: Dorothy McGuire, Van Johnson—Here is a neat little package of acting that will especially please the ladies of your theatre. The story has enough human interest to please. Do not be afraid to bill it. Small town and rural patronage. Played Monday, Tuesday, August 17, 18.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

YOUNG BESS: Jean Simmons, Stewart Granger, Deborah Kerr—Excellent story of Queen Elizabeth I in Technicolor. The cast is terrific and right for this English story. Laughton's part in the scene where he lay dying was the acting of a genius. Business here was very good. This is the kind of picture that I'm proud to play, and I still think that M-G-M makes the best productions. Played Thursday, Friday, Saturday, August 20, 21, 22. —George L. Kraus, Varsity Theatre, Buffalo, N. Y.

Paramount

HOUDINI: Tony Curtis, Janet Leigh—Congratulations, Paramount, for bringing something different to the screen, which paid off big at our box office for all performances, both matinees and evenings. Everyone liked this Technicolor picture and I could have played it a full week. Played Thursday, Friday, Saturday, August 27, 28, 39.—George L. Kraus, Varsity Theatre, Buffalo, N. Y.

GIRLS OF PLEASURE ISLAND: Don Taylor, Leo Genn—Rather a "surprise picture," as people said it was much better than they thought. However, it did not have the stars in it to justify preferred playing time nor the high percentage asked. A good show, nevertheless. Did average business. Played Sunday, Monday, August 16, 17.—Charles Reynolds, Marco Theatre, Waterford, Calif.

OFF LIMITS: Bob Hope, Marilyn Maxwell—I listened carefully, but I didn't hear the audience roaring. However, the comments were all favorable. It didn't draw too well, but I would say that was the fault of the weather, not the picture. Played Sunday, August 16.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RKO-Radio

STORY OF ROBIN HOOD: Richard Todd, Joan Rice—The best version of this famous classic yet, and it could not be left in better hands. The color by Technicolor is gorgeous, stars all turn in a mighty fine performance and the story moves as smoothly as you could wish. Grown-ups should find this as entertaining as the youngsters did. As a matter of fact, here is one film that can be recommended for then tire family. We did excellent business—Saturday, August 19, 20, 21, 22.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Republic

QUIET MAN, THE: John Wayne, Maureen O'Hara, Barry Fitzgerald—They do strange things in this country. After seeing "The Quiet Man" three times, one of our Irish patrons resigned from his very good employment on the copper mines here and packed himself and his entire family off to auld Ireland; We are really beginning to worry now. What if they make a good Scot film—we cannot afford to lose too many of our fellow Scotsmen here! But how lovely can a movie get? "The Quiet Man" without a doubt is about the finest motion pictures to come anybody's way for the last generation. Such humor, color, acting and directing we have not seen in many years. Heartiest congratulations to all concerned with it! Played nine days, Sunday through Monday, July 19 to 28 (a record for this country)—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

WAC FROM WALLA WALLA: Judy Canova, Stephen Dunne—Don't know what this one should have done (booked double with a Gene Autry western). Republic booked three features at the neighboring drive-in, including this Judy Canova picture. Business was less than normal for these days. Small town and country patronage. Played Friday, Saturday, August 21, 22.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Twentieth Century-Fox

JESSE JAMES: Tyrone Power, Henry Fonda—Played this double bill with "Return of Frank James" (same company). We have been playing this combination once a year for some ten or twelve years and they always outgross the new ones. Of course, this is the James boys' country, and survivors still either remember them or say they do. Small town and country patronage. Played Friday, Saturday, August 14, 15.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

SNOWS OF KILIMANJARO: Gregory Peck, Susan Hayward—Played at regular prices except the split with the film company which left little to pay operating expenses. We hate to belittle what has been blown up as a big one, but had some walk-outs. Played Sunday, Monday, August 2. 3.—Charles Reynolds, Marco Theatre, Waterford, Calif.

TITANIC: Clifton Webb, Barbara Stanwyck—An all-out campaign picture. Will live up to all you can say about it. With campaign we used, business was up $500 over our average weekend business—this despite our hottest period this year. Played Thursday, Friday, Saturday, August 6, 7, 8.—J. Mel Gow, Capitol Theatre, Nanaimo, B. C., Canada.

STARS AND STRIPES FOREVER, THE: Clifton Webb, Ruth Hussey—If you haven't played this picture, do not hesitate any longer. It will send your customers home whistling tunes and you will see faces not seen in your theatre for some time. A swell show—give us more like this! Small town and rural patronage. Played Friday, Saturday, August 21, 22.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

MY PAL GUS: Richard Widmark, Joanne Dru—Just about the best family picture you can play. Every member of the family will enjoy it if you bill it as a family picture. The kids here loved "Gus" and the older ones took him to their hearts as well. Small town and rural patronage. Played Monday, Tuesday, August 24, 25.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

United Artists

BABES IN BAGDAD: Paulette Goddard, John Boles—In my estimation this is one of the worst pictures to come from Hollywood. It is an insult to my intelligence and to my theatre for having played it. If you haven't played it, don't. These are the kind of pictures that hurt our business. The only place where this picture should be shown is on television. Business here was terrible. Played Tuesday, Wednesday, May 19, 20.—George L. Kraus, Varsity Theatre, Buffalo, N. Y.

Universal

FRANCIS COVERS THE BIG TOWN: Donald O'Connor, Yvette Dugay—Here is a picture that will do all right in any small town, but why should they ask percentage on it? When you can make a nickel on a picture, they want the big end of the B. O. Play it, but don't give percentage. Small town and rural patronage. B. O. good. Played Friday, Saturday, July 31, August 1.—Charles Reynolds, Marco Theatre, Waterford, Calif.

MA AND PA KETTLE ON VACATION: Marjorie Main, Percy Kilbride—A continuous uproar in the showing of this one to about 200% of what we call normal business now. Small town and country patronage. Played Sunday, Monday, August 9, 10.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—Here is a nice picture in color with a good story and a top star, but the price was high, and they don't go for Ty Power here. Weather hot and B. O. below average. Small town and rural patronage. Played Sunday, Monday, July 26, 27.—Charles Reynolds, Marco Theatre, Waterford, Calif.

QUEEN IS CROWNED, A: Laurence Olivier, Narrator—Played this after "Elizabeth Is Queen" and did above average business. Played Monday, Tuesday, Wednesday, August 3, 4, 5.—J. Mel Gow, Capitol Theatre, Manaimo, B. C., Canada.

QUEEN IS CROWNED, A: Laurence Olivier, narrator—Here is a picture that we had the most walk-outs on in the three years I have been here. It just is no good for the small towns—too long and drawn out. It could have been cut 30 minutes and still would have been too long. B. O. poor. Small town and rural patronage. Played Tuesday, Wednesday, Thursday, July 28, 29, 30.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Warner Bros.

BEAST FROM 20,000 FATHOMS, THE: Paul Christian, Paula Raymond. I wish the beast had stayed 20,000 fathoms under. Why he ever had to rear his ugly head, I'll never know, as he surely put me in the red. If this is supposed to be a good small town picture, heaven help the small town box offices! In other words, it did not draw. Had several walk-outs and all in all, I am most unhappy! Played Sunday, August 23.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

BY THE LIGHT OF THE SILVERY MOON: Doris Day, Gordon MacRae—Here is an example of good family entertainment in Technicolor. Everybody loved it, including yours truly. The cast is excellent, especially Doris Day and the father and mother, Leon Ames and Rosemary DeCamp. This is the kind of picture that will bring them out in this neighborhood. Business was very good. Played Thursday, Friday, Saturday, July 9, 10, 11.—George L. Kraus, Varsity Theatre, Buffalo, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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NOW AVAILABLE EXECUTIVE WITH 15 years' experience in all phases of theatre business. BOX 2738, MOTION PICTURE HERALD.

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FOR SALE: OUTSTANDING DRIVE-IN THEatre located in Southern Illinois rich industrial city. High class. Profitable. One-third down, balance monthly. Investigation invited. BOX 2737, MOTION PICTURE HERALD.

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BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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Treasury Department Aids "Cash Stashers"

The Treasury Department is cooperating with MGM in getting people to see the short subject, "Cash Stashers," produced by Pete Smith. The Government department is sending copies of the company's enlarged pressbook on the short to its 51 savings bond division headquarters in an effort to increase the sale of Government bonds. The short deals with various methods of hoarding money.

Rally Industry to Elect Elmer Lux

Elmer F. Lux, manager of Elmart Theatres, Buffalo, a civic figure of some renown, now running for mayor, is receiving active support from his fellows in the local motion picture industry. A 10-man committee from exhibition and distribution has been formed. Jack Mundstuk, local MGM manager, heads it. Others are Stanley Kostisky, United Artists; Robert Murphy, Century Theatre; Stanley Kozanowsky, Rivoli; Arthur Bailey, Little Hippodrome; Murray Whiteman, past chief barker of Variety Tent No. 7; Chris Pope, Schine circuit; and George MacKenna, Basil circuit's Lafayette. Mr. Lux has been a chief barker of the Variety tent, a manager of the RKO Radio exchange, and a national canvassman for Variety International.

Filmakers Announce Plans To Produce TV Films

Filmakers Corporation, an independent producing company releasing theatrical films through RKO, last week in Hollywood announced its entry into television film production, beginning with a series of 39 half-hour adventure films entitled "Ports of Call." Ida Lupino, partner in Filmakers; Joan Fontaine and Edmund O'Brien will star in the series, which Comet Television Films will distribute.

Goes After Race TV Rights

William P. Rosensohn, vice-president of Boxoffice Television Inc., has announced that his firm is negotiating with the Westchester Racing Association for the exclusive theatre TV rights to the race between Native Dancer and Tom Fool in the Sysonby Mile at Belmont Park, New York City, on September 26.

Premiere of "Sky" Attracts 15,000 Hollywood Fans

An estimated 15,000 fans turned out last week to watch the premiere festivities for Warner Brothers' "Island in the Sky" Thursday evening at the Hollywood Paramount theatre. John Wayne, star and coproducer of the picture, headed the list of film personalities at the event, special guests at which included prominent aviation personalities. The premiere was designed as a tribute on the part of the film industry to aviation on the 50th anniversary of powered flight.

Buy Asheville House

ATLANTA: The plaza at Asheville, N. C.. the city's largest theatre, has been sold to the recently-organized Asheville Theatres, Inc., by Publix-Bamford Theatres. The new firm is headed by Jack D. Fuller, of Columbia, president, and Sam L. Irvin, of Darlington, S. C., secretary-treasurer. The group owns theatres in Columbia, Orangeburg, Spartanburg and Darlington, all in South Carolina. Thomas L. Stelling has been replaced as manager of the theatre by Roy B. Gibbs.

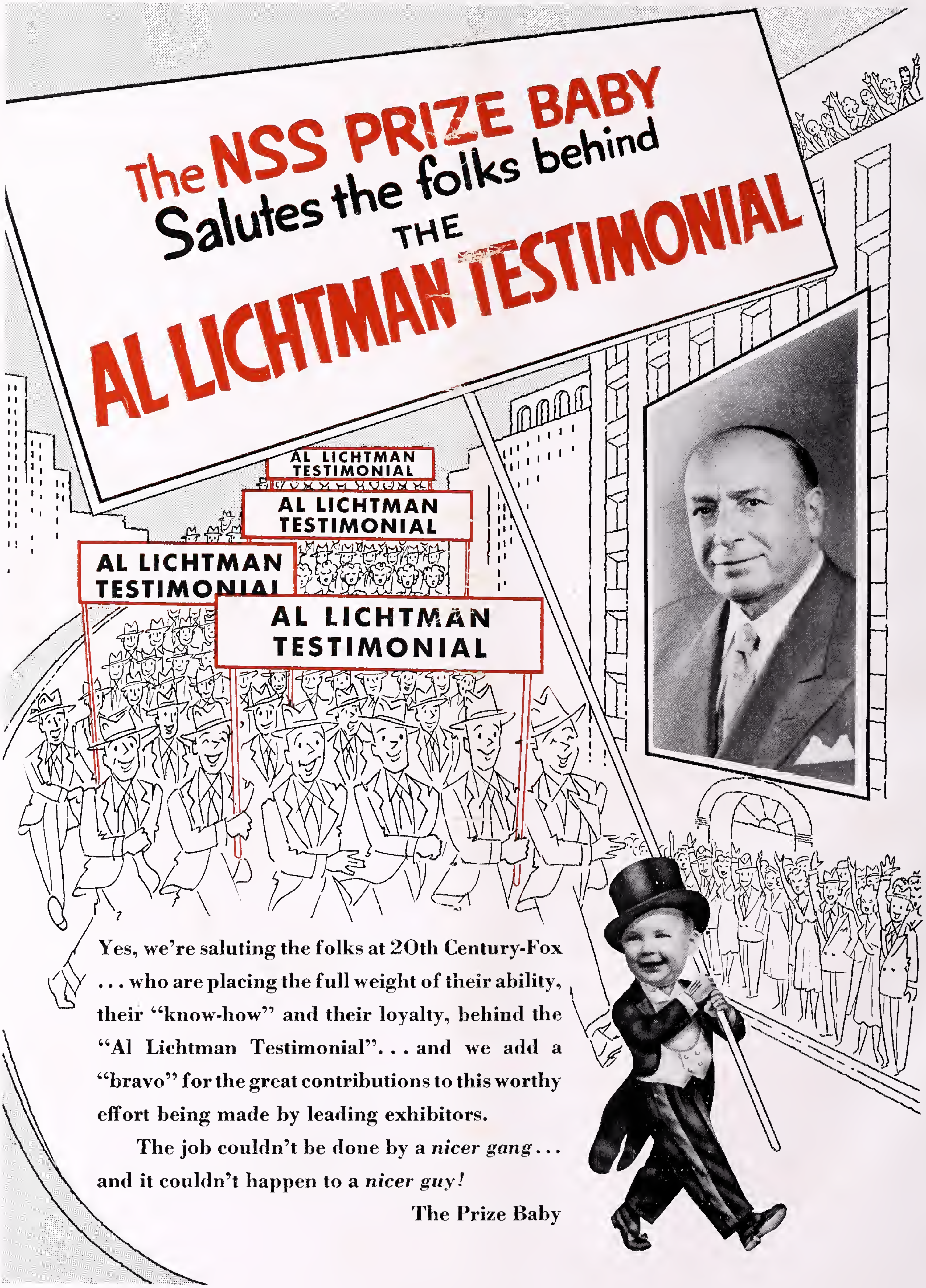
FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This reports cover 120 attractions, 5,113 playdates

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go To Mars (Univ.)	–	10	33	30	3
All Ashore (Col.)	1	10	27	22	3
All I Desire (Univ.)	–	1	15	12	1
Ambush at Tomahawk Gap (Col.)	–	3	7	9	–
Arena (MGM) (3D)	–	4	2	13	2
Band Wagon, The (MGM)	2	4	5	2	–
Battle Circus (MGM)	–	13	65	29	12
Beast from 20,000 Fathoms, The (WB)	6	24	14	8	6
*Blue Gardenia, The (WB)	–	5	8	23	6
Bwana Devil (3D) (UA)	18	16	4	5	1
By the Light of the Silvery Moon (WB)	3	32	53	17	4
Call Me Madam (20th-Fox)	3	24	36	44	24
Charge at Feather River (3D) (WB)	8	4	5	8	–
City of Bad Men (20th-Fox)	–	3	25	4	–
*City Beneath the Sea (Univ.)	2	1	17	21	9
Code Two (MGM)	–	5	10	–	1
Column South (Univ.)	–	4	12	18	1
*Confidentially Connie (MGM)	–	2	19	24	12
Count the Hours (RKO)	–	–	4	1	7
Cow Country (AA)	–	2	6	4	1
Cruisin' Down the River (Col.)	1	1	6	8	–
Cry of the Hunted (MGM)	–	–	9	6	–
Dangerous When Wet (MGM)	5	37	43	2	–
Desert Legion (Univ.)	–	7	24	36	1
Desert Rats, The (20-Fox)	–	5	15	24	2
Desert Song, The (WB)	–	1	34	21	2
Destination Gobi (20th-Fox)	–	5	31	42	6
Down Among the Sheltering Palms (20th-Fox)	–	1	27	23	5
Dream Wife (MGM)	–	6	13	14	3
Fair Wind to Java (Rep.)	–	1	9	14	7
Farmer Takes a Wife (20th-Fox)	–	18	16	5	3
Fast Company (MGM)	–	–	8	7	4
Fort Ti (Col.) (3D)	12	17	7	3	–
Fort Vengeance (AA)	–	–	2	7	4
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	5	33	11	3	–
Gentlemen Prefer Blondes (20th-Fox)	24	11	–	–	–
Girl Next Door, The (20th-Fox)	4	6	18	11	–
Girl Who Had Everything (MGM)	–	7	19	13	1
Girls of Pleasure Island (Para.)	2	12	29	13	1
Glass Wall, The (Col.)	–	2	7	3	2
Glory Brigade, The (20th-Fox)	–	2	4	5	1
Great Sioux Uprising, The (Univ.)	1	3	14	9	–
Gunsmoke (Univ.)	2	21	31	24	1
Hans Christian Andersen (RKO)	22	28	6	1	2
Hitch-Hiker, The (RKO)	–	8	10	5	–
Houdini (Para.)	2	15	4	–	–
House of Wax (WB) (3D)	52	24	5	3	3
*I Love Melvin (MGM)	–	7	44	43	14
Invaders From Mars (20th-Fox)	–	10	9	16	8
It Came From Outer Space (Univ.) (3D)	2	4	10	7	3
It Happens Every Thursday (Univ.)	–	2	14	19	3
Jack McCall, Desperado (Col.)	–	1	17	10	5
Jamaica Run (Para.)	–	2	13	14	3
Juggler, The (Col.)	1	–	1	3	2
Kid From Left Field, The (20th-Fox)	–	–	7	4	–
Lady Wants Mink (Rep.)	–	–	3	6	7
Law and Order (Univ.)	–	7	29	28	–
Let's Do It Again (Col.)	–	4	10	9	1
Lili (MGM)	5	6	3	2	1
Lone Hand (Univ.)	–	12	33	15	–
Ma and Pa Kettle on Vacation (Univ.)	48	33	28	20	–
Main Strait to Broadway (MGM)	–	1	–	4	7
Man From the Alamo (Univ.)	–	5	4	1	–
Man in the Dark (Col.) (3D)	4	15	7	5	2
Man on a Tightrope (20th-Fox)	–	–	5	15	5
Maze, The (3D) (AA)	1	2	3	9	1
Member of the Wedding (Col.)	3	1	6	2	4
Moon Is Blue, The (UA)	10	3	–	–	–
Moulin Rouge (UA)	15	31	12	18	4
Never Let Me Go (MGM)	–	5	40	43	3
Off Limits (Para.)	2	17	39	23	–
Peter Pan (RKO)	43	23	3	2	–
Pickup on South Street (20-thFox)	10	41	18	5	4
Plunder of the Sun (WB)	–	–	–	5	–
Pony Express (Para.)	–	37	28	10	–
Powder River (20th-Fox)	–	8	25	24	–
President's Lady, The (20th-Fox)	11	20	45	20	13
Prince of Pirates (Col.)	–	–	4	6	–
Queen Is Crowned, A (Univ.)	3	8	1	4	4
Raiders of the Seven Seas (UA)	–	1	3	10	3
Remains to be Seen (MGM)	–	10	32	9	1
Ride Vaquero (MGM)	1	7	20	5	1
Roar of the Crowd (AA)	–	3	2	–	–
Salome (Col.)	9	36	13	5	1
Sangaree (Para.) (3D)	3	8	2	1	2
Savage Mutiny (Col.)	–	–	3	5	–
Scandal at Scourie (MGM)	–	6	12	14	6
Scared Stiff (Para.)	21	34	5	3	–
Second Chance (3D) (RKO)	2	2	3	6	–
Seminole (Univ.)	–	22	30	17	3
Serpent of the Nile (Col.)	–	–	6	11	3
Shane (Para.)	9	4	–	1	–
*She's Back on Broadway (WB)	1	11	31	40	10
Siren of Bagdad (Col.)	–	–	2	7	1
Slight Case of Larceny, A (MGM)	–	–	1	9	–
Small Town Girl (MGM)	–	10	33	52	3
Snows of Kilimanjaro (20th-Fox)	28	58	15	4	1
†So This Is Love (WB)	–	1	4	1	–
Sombrero (MGM)	1	5	16	46	3
Son of Belle Starr (AA)	–	2	3	2	–
South Sea Woman (WB)	–	9	24	10	–
Split Second (RKO)	–	1	18	16	2
Stalag 17 (Para.)	2	10	6	1	–
*Star, The (20th-Fox)	–	–	17	17	29
Stars Are Singing, The (Para.)	–	4	25	27	14
Story of Three Loves, The (MGM)	–	8	6	4	3
Sun Shines Bright, The (Rep.)	–	–	–	3	6
Sword and the Rose, The (RKO)	–	1	3	1	1
Take Me to Town (Univ.)	–	8	17	9	1
Tarzan and the She-Devil (RKO)	–	4	4	2	1
Taxi (20th-Fox)	–	4	12	18	16
Thunder Bay (Univ.)	2	6	8	6	1
Titanic (20th-Fox)	2	39	33	11	2
Tonight We Sing (20th-Fox)	–	8	2	5	9
Trouble Along the Way (WB)	2	10	26	58	11
Vanquished, The (Para.)	–	1	17	9	4
White Witch Doctor (20th-Fox)	12	27	8	1	–
Woman They Almost Lynched (Rep.)	8	10	15	4	1
Young Bess (MGM)	1	17	27	19	3



The NSS PRIZE BABY Salutes the folks behind THE AL LICHTMAN TESTIMONIAL

AL LICHTMAN TESTIMONIAL
AL LICHTMAN TESTIMONIAL
AL LICHTMAN TESTIMONIAL
AL LICHTMAN TESTIMONIAL

Yes, we're saluting the folks at 20th Century-Fox . . . who are placing the full weight of their ability, their "know-how" and their loyalty, behind the "Al Lichtman Testimonial". . . and we add a "bravo" for the great contributions to this worthy effort being made by leading exhibitors.

The job couldn't be done by a *nicer gang* . . . and it couldn't happen to a *nicer guy!*

The Prize Baby

SEPTEMBER 19, 1953

MOTION PICTURE
HERALD

THE ROBE

A Review by Martin Quigley

IN the twin premiere of "The Robe" and CinemaScope there has been added a date of historic significance in the meteoric evolution of the art and science of motion pictures.

On September 16, 1953 at the Roxy Theatre, New York City, there was admitted to public view the long-awaited motion picture version of the famous Lloyd C. Douglas novel entitled, "The Robe." The method of presentation is the CinemaScope process. The twin premiere of the picture and the process, while blending into a happy marriage of art and science, presents a variety and an expanse of grounds for individual critical appraisal. In both departments of the presentation there are asserted valid claims to the laurel of significant and enduring accomplishment.

CinemaScope or any other real or potential technological development in the medium of the screen inevitably requires for a fair test a dramatic content of excellency. The authorities of Twentieth Century-Fox have indeed been wise in safeguarding the CinemaScope process with respect to having its inaugural present a subject that even in the conventional medium would rate recognition as one of the outstanding pictures in the history of the screen.

"The Robe," apart from CinemaScope, is just such a subject. When there is added to a subject which contains essentially those attributes required for such a rating the grandeur, sweep, power and vividness of the new CinemaScope process, the result is a formidable challenge to the audience of such depth and calibre that cannot be denied.

The inaugural of "The Robe" in CinemaScope spreads a blanket of distinction bordering on glory upon a long list of persons whose scientific, executive and creative talents have made the auspicious result possible. At the airy heights of this list stand brilliantly etched the names of Henri Chretien, who is responsible for the scientific development that has been applied; Spyros P. Skouras, chief of Twentieth Century-Fox, whose vision, enthusiasm and energy drove the whole project through to completion, and Darryl F. Zanuck, the producer upon whose shoulders fell the awesome task of pioneering the project in the new medium.

The picture, strictly in its dramatic impact, has warmth, intimacy and understandableness. As produced by Frank Ross, who has lived closely to the story for a decade, it is a splendid picturization of those varied and moving attributes which enabled the Douglas novel to achieve a readership that seldom has been exceeded by any subject within book covers.

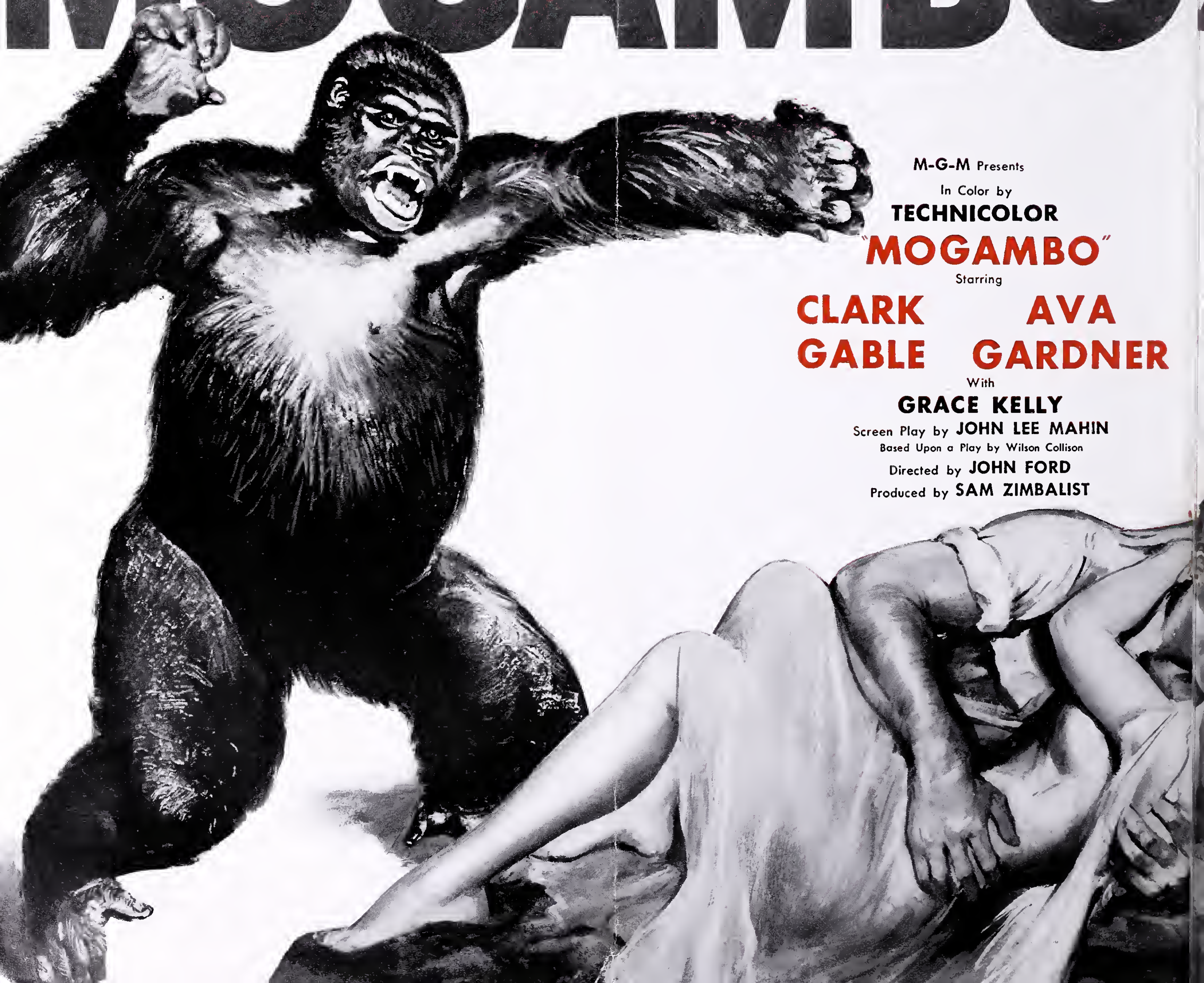
[*Continued on page 14, column 1*]

Entered as second-class matter January 12 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

SHOW BUSINESS DICTIONARY
-Si

There's a New Word for it!

MOGAMBO



M-G-M Presents
In Color by
TECHNICOLOR
"MOGAMBO"
Starring
CLARK GABLE **AVA GARDNER**
With
GRACE KELLY
Screen Play by **JOHN LEE MAHIN**
Based Upon a Play by Wilson Collison
Directed by **JOHN FORD**
Produced by **SAM ZIMBALIST**

"MOGAMBO" Launches the New Movie Season!
"MOGAMBO" The Greatest! Tops "King Solomon's Mines!"
"MOGAMBO" Sure-fire for Columbus Day crowds!
"MOGAMBO" Filmed on safari in darkest Africa!
"MOGAMBO" Clark Gable, Ava Gardner are terrific!
"MOGAMBO" M-G-M promotes it to the skies!
"MOGAMBO" Spectacular Technicolor production!
"MOGAMBO" Next at Radio City Music Hall!

XOFFICE!

ENTER M-G-M's BIG "LUCKY 7" CONTEST!

Get the Booklet from your M-G-M Branch office! Enter your campaign on each of M-G-M's Seven consecutive Big Ones. All in Color! (*"Mogambo", "Torch Song", "Take The High Ground!", "All The Brothers Were Valiant", "Kiss Me Kate", "Escape From Fort Bravo", "Easy To Love"*)

$5,950 IN EXTRA PRIZES!

In addition to paying for the entire cost of the winning campaign on each picture, M-G-M will award cash prizes to the persons (theatre managers and/or advertising men) who create them.

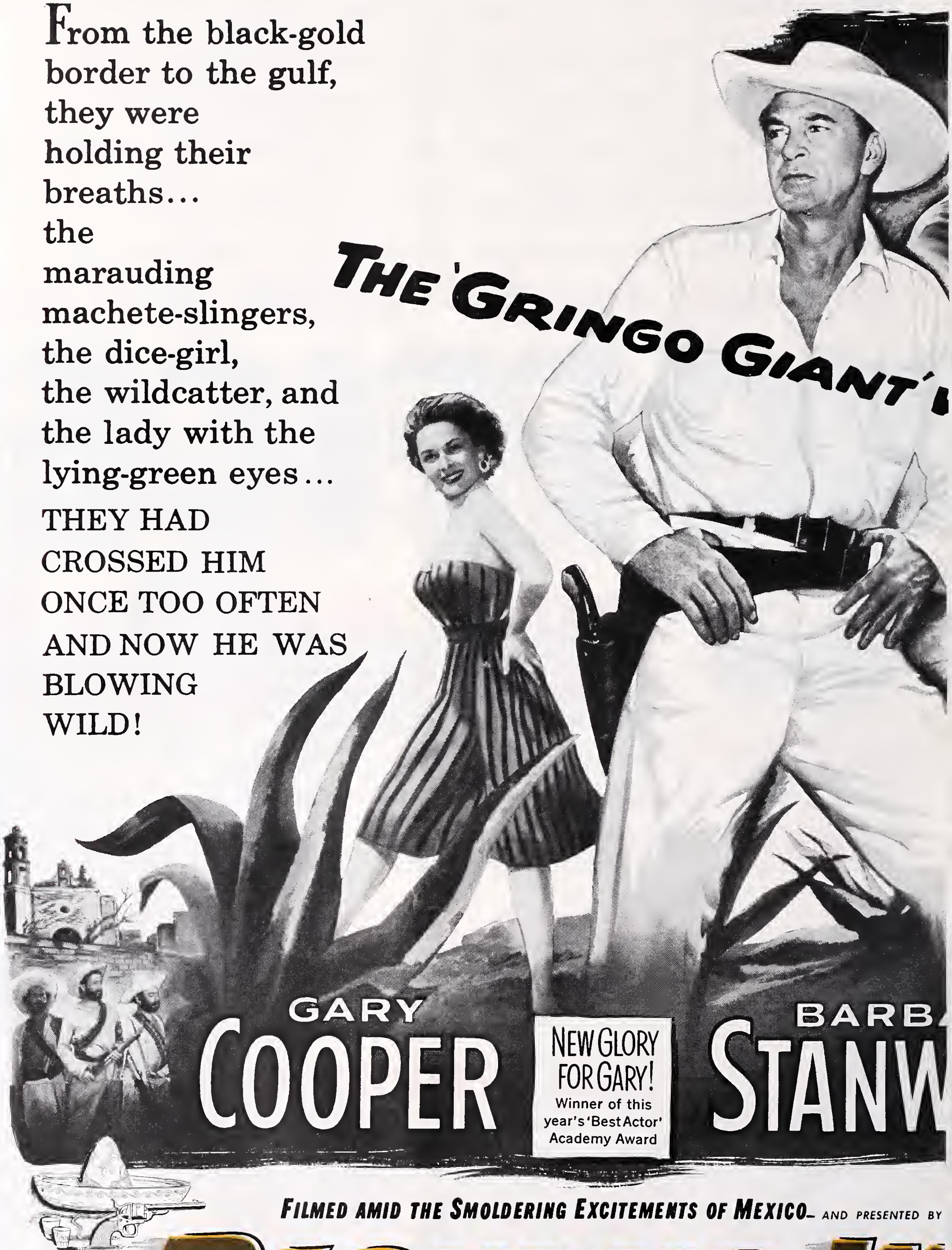
200 ENTRIES OVERNIGHT!

Entry cards are rolling in. In one mail came entries from: American Theatres, Boston • Independent Theatres, Chattanooga • Syndicate Theatres, Franklin, Ind. Walter Reade Theatres, New Jersey • Stanley-Warner Theatres, Penn. & Va. • R. K. O. Theatres • John Hamrick Theatres, Portland, Ore. • Florida State Theatres • Engel Theatres, Pa. • Fox Midwest Theatres • Skirball Theatres, Cleveland • United Detroit Theatres • Essaness Theatres, Chicago • Favorite Theatres, Spokane • United Theatres, Salem, Ore. • W. Va. Theatrical Ent., Wheeling, W. Va. • Tri-States Theatres, Des Moines • Stewart-Everett Theatres, Charlotte, N. C. • Alliance Theatres, Terre Haute, Ind. • Cooper Foundation Theatres, Lincoln, Neb. • Roth Theatres, Va.

ACT FAST! SEND IN YOUR CARD TODAY!

From the black-gold border to the gulf, they were holding their breaths… the marauding machete-slingers, the dice-girl, the wildcatter, and the lady with the lying-green eyes…

THEY HAD CROSSED HIM ONCE TOO OFTEN AND NOW HE WAS BLOWING WILD!



GARY
COOPER

NEW GLORY FOR GARY!
Winner of this year's 'Best Actor' Academy Award

BARB
STANW

FILMED AMID THE SMOLDERING EXCITEMENTS OF MEXICO– AND PRESENTED BY

BLOWING W

ALL ITS THRILLS MORE THRILLING WITH **WARNERPHONIC SOUND** THIS PICTURE ALSO CAN BE EXHIBIT

VAS MAD!

ARA

YCK

FRANKIE LAINE SINGS 'BLOWING WILD' the ballad featured in the sensational musical background by Academy Award composer Dimitri Tiomkin

WARNER BROS.

ILD

ED ON WIDE SCREENS

WARNERS' MASS TEXAS MOP-UP THIS WEEK! 211 HOUSES SIMULTANEOUSLY!

CO STARRING

RUTH ROMAN · ANTHONY QUINN

Winner of this year's Academy Award for 'Best Supporting Actor'

WRITTEN BY PHILIP YORDAN PRODUCED BY MILTON SPERLING DIRECTED BY HUGO FREGONESE

Music Composed and Conducted by Dimitri Tiomkin

A UNITED STATES PICTURES PROD. DISTRIBUTED BY WARNER BROS.

THE FIRST MOTION PICTURE IN

CINEMASCOPE

You See It Without Glasses!

20th Century-Fox's

The Robe

TECHNICOLOR

IS LAUNCHING THE GREATEST ERA OF BOXOFFICE PROSPERITY THE INDUSTRY HAS EVER KNOWN!

NOW...Roxy, NEW YORK; NEXT WEEK...Chinese, LOS ANGELES; State Lake, CHICAGO; Fox, PHILADELPHIA— AND SOON... THROUGHOUT THE NATION AND THE WORLD!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher | *MARTIN QUIGLEY, JR., Editor*

Vol. 192, No. 12 | September 19, 1953

CinemaScope's Debut

ELSEWHERE in this issue the news of the premiere of the first CinemaScope picture, "The Robe," is reported in detail. The HERALD's coverage of this historically significant event includes not only a review of the picture itself and a reporting of the event at the Roxy Theatre, New York, on September 16 but also an account of the contributions to the entertainment quality of the attraction that are attributable to the technical innovations of the panoramic screen process and to stereophonic sound.

It was fitting that Professor Henri Chretien, French optical scientist, was on hand to see brought to fruition as a powerful tool of the motion picture medium his anamorphic lens, invented a quarter of a century ago. However, applause for CinemaScope's opening goes first of all to Spyros P. Skouras, president of 20th Century-Fox, who in nine months' time and armed with a lens and an idea, inspired a revolution in production technique. Darryl F. Zanuck, production head, and his associates in the making of "The Robe," have set for themselves and others who are using the CinemaScope method a high mark to shoot at in subsequent productions.

As printing was launched with a masterpiece in its first work, the Gutenberg Bible, so also "The Robe" has launched CinemaScope.

■ ■ ■

New Show Season

SO far as the entertainment world is concerned (North of the Equator) this is the beginning of the new show season. It is a period of new beginning more significant than any other during the whole year. In contrast, the official end of one year and the beginning of another on each January 1st have only a chronological —and financial—aspect. This is the time for a reawakening in show business.

Now that vacations are over and schools have reopened, the pattern of theatre patrons' lives is settling down to normal—or what may best pass for normal in these times. The pace of industry generally is increasing in tempo. (Already the fifth hurricane of the year, named Edna, is being charted.) Changes in the weather's mood accent a turn away from outdoor sports and incline the way to good theatrical entertainment. The sun itself plays its part as darkness comes earlier each evening. The time, the mood and the inclination are all pointing towards theatrical entertainment. It is a period of great opportunity for the motion picture business.

To meet the public entertainment needs a reasonably diversified list of well-made motion pictures is always important. This year's theatrical season commences with an unusually strong group of films already in first runs and others scheduled to open shortly. Exhibitors, understandably, have been seeking a regular flow of good box office attractions all during the twelve months of the year.

The fates of production do not always make this possible. In any event it is of prime importance that strong attractions be in theatres during the Fall. Otherwise the return of the big-name television shows may make a noticeable dent in theatre attendance. It is good news for exhibitors everywhere that picture prospects for the last quarter of 1953 are bright.

■ ■ ■

Production Code "Changes"

PRESS attentions to the Production Code in certain publications recently have given grounds for a misunderstanding that could have an adverse public relations effect. Stories published in newspapers, magazines and some industry papers have asserted that deliberations are currently underway looking to a "liberalizing" or "relaxing" of the Production Code and the Production Code Administration. These assertions are incorrect. What is pending before the board of directors of the Motion Picture Association are a number of minor modifications in the Code text recommended by the Production Code Administration, in order to make the work of applying the Code operate more efficiently. Some of these minor changes and clarifications have been pending for a considerable length of time. No one of them, or all of them together, may be taken as forecasting a change of policy of the industry towards the Production Code. There is no responsible effort directed at "liberalizing" the Code. On several occasions in the past changes in the Code recommended by the Production Code Administration have been approved in order to make its application more businesslike. Similar action at this time would not constitute any change in code purposes or policies.

■ ■ ■

¶ RKO has been making encouraging progress during the seven months since James R. Grainger assumed the post of president. Coming after the heavy financial losses of recent years, it is a matter of considerable satisfaction to all concerned with the standing of RKO as a major product source to note that in connection with a law suit the treasurer of the company recently informed the court that RKO is now operating in the black. A full share of the credit goes to Mr. Grainger for supervising an effective selling organization.

—*Martin Quigley, Jr.*

Letters to the Herald

Pessimists Challenged

To the Editor:

Congratulations on your marvelous editorial, "A Challenge to Pessimists" (The Herald, September 5).

If the entire industry could just get together in a gigantic drive nationwide to carry to movie theatre patrons everywhere some of the thoughts expressed therein, I am sure there would be an additional surge of ticket buyers at the box offices.

While it is regretted we have pessimists in this business . . . and probably always will, it is of encouragement to believe that there are more optimists than pessimists and speaking as a theatre manager, who could but read your editorial; read all the ads of the coming products; thrill to the coming experience of selling your patrons the newer mediums—stereophonic sound, big screen, and CinemaScope—without realizing that we are indeed in a new beginning and that today more than ever before "Movies Are Your Best Entertainment."

Wouldn't it be swell to open the pages of prominent magazines and see full-page enthusiastic ads selling all movies to the public, in all mediums, telling folks what the fall season would bring forth.

Theatre managers will do this in many instances on the local level, but a nationwide campaign using national advertising, and other mediums, would help bring back some of the patrons who have strayed away.

And what is to prevent film companies in their regular national ads on certain pictures to add a line or two of general plugging for movies in general?

For comparison, note some of the ads selling television sets, and note that copy that pertains in many of them to selling the public on television as an entertainment regardless of what set your purchase.—*EARLE M. HOLDEN, Lucas and Avon Theatres, Savannah, Ga.*

Some 3-D Results

To the Editor:

As 3-D is still news for some people here is some dope you may be interested in. Slayton is a town of 1,900 population, close to average. We have a 600-seat theatre five years old, better than average theatre but close to the national average in size.

We have played six 3-D films. There has been a lot of money made out of 3-D but we didn't get any of it. The distributors who sold us rock bottom budget pictures for big film rentals and the glasses manufacturers who changed us a dime for glasses that probably cost about a cent to manufacture, were the ones who made the dough.

The one comment heard most from patrons as they left the theatre was, "Give me a half-way decent 2-D picture any time," and that is the way I feel, too.

Our projection is excellent. Patrons remarked that the picture was brighter and clearer on our screen than on some others that they had seen. I just mention this as the 3-D flop was not because of poor projection or presentation.—*D. G. RAUENHORST, Murray Theatre, Slayton, Minn.*

Inspirational Editorial

To the Editor:

Your editorial in the current (September 5) issue of The Herald is inspirational to anyone who believes in the future of the American motion picture industry. In the great tradition of your publication, you have once more shown that the American free press will always ensure that the voice of truth will be heard. The fact is that the American motion picture industry has an unfortunate way of seeking to destroy itself in times of plenty, exactly as if one cried "Starvation!" with fresh bread in hand.

This industry has a place for every technological advance, whether three-dimensional films with glasses, CinemaScope, Cinerama or whatever. Each supplements and helps the other—since all will bring new customers to the box office.

The real tragedy of the business is that some of these new processes, in the hope of sole success, believe they can win by attacking the other. This is far from the truth. Each should welcome and sponsor healthy competition. Untruthful propaganda, such as that spread recently against 3-D films, is hardly the answer.

I believe sufficiently in the three-dimensional medium to have invested large sums in the development and manufacture of our new all-plastic Pola-lite glasses. I agree with you that the producers must be stimulated to make better and better 3-D pictures and we, on the technical side, must recognize our own responsibility by better equipment. And the exhibitor must fulfill his responsibility by better and better care of his theatre's part in the important chain.

But the main thing is—all of us together should help and encourage everything which causes public interest and helps the business. That should be our axiom. And you are proving that the American trade press, at least, is trying to do just that.

Many thanks.—*S. G. FASSOULIS, President, Pola-lite Company.*

MOTION PICTURE HERALD

September 19, 1953

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FRANK ROSS, "Robe" producer, sees new lens having wide use Page 17

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PARAMOUNT greets Zukor book, cites Jubilee drive product Page 20

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U-I reports production at peak for the balance of the year Page 26

SUBSCRIBER TV to have a test on the west coast next month Page 26

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FCC desires to establish UHF TV channels in 35 cities Page 32

IATSE names Cooper to succeed Brewer in coast pact talks Page 32

LEWIS STONE, 73, long a notable star of the screen, dies on coast Page 38

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On the Horizon

"ETERNITY" was established as a byword in the industry this week. Now in its seventh week at the New York Capitol, the Columbia production brought $120,000 into the box office in its sixth week, making the total for that single engagement $885,000. And it continued to set records in its other runs.

▶ Paramount has started to sell its 3-D "Sangaree" for 2-D presentation. Although the single print version has not yet played any engagements, the company has between 300 and 400 contracts. A company spokesman estimates the conventional version will play some 13,000 accounts. Warner Bros. also plans to put "House of Wax" into 2-D distribution in the near future, and RKO Radio eventually will offer "Second Chance" for standard projection.

▶ Herbert Wilcox was to have left London for New York Thursday to confer with Herbert J. Yates, Republic president, on their production agreement following the successful premiere in London of "Laughing Anne." Mr. Yates was scheduled to fly to New York for the meeting. Among subjects to be discussed is the possible production in a wide screen process of Anna Neagle's stage success "Glorious Days," with CinemaScope in mind for it.

▶ Retention of the three-man governing board of the Council of Motion Picture Organizations or the election of a single individual to head the organization will be a prime topic of discussion at the meeting of COMPO directors in New York next Wednesday. It is reported that some elements within the group are pressing for a change in the method of government.

▶ Unusual, and psychologically smart in several directions, was the action of Robert Shapiro, manager of the New York Paramount, in taking large daily newspaper space to praise and urge attendance at the record-breaking "From Here to Eternity," Columbia film playing at the competitive Capitol up the street on Broadway. Well serving the dual purpose of promoting good will for the Paramount on the one hand, and stimulating further interest in motion pictures generally, on the other, the ad copy was objective and effectively simple. In an "Open Letter to Movie Goers," it said in part: "Unusual as it may seem for one important theatre to urge attendance at a competitive house, we do it because of our pride in being part of an industry that can provide entertainment of this superb quality."

▶ Distributor defendants in the Government's anti-trust suit charging the withholding of 16mm prints from television have been given an additional month in which to complete their answers to interrogatories. The answers originally were due last Tuesday.

▶ MGM studio officials this week pointed out that the company's backlog of completed product is adequate to insure the release of 32 features next year, or approximately the same number as in each of the past several years.

▶ When it completes its first year run on Broadway September 30 "This Is Cinerama," now at the Warner theatre, will have grossed an estimated $2,663,000. The production, which touched off the enthusiasm for new screen techniques, is now grossing about $45,000 for 17 shows per week at the Warner and is bringing in parallel grosses in Los Angeles, Detroit and Chicago.

▶ Representatives of the British Government are scheduled to meet Motion Picture Association officials in Washington next Wednesday to open negotiations for new terms for the Anglo-U. S. remittance agreement.

▶ A new note of pleasant industry prosperity emerges this week from Washington, where Universal Pictures Company and subsidiaries filed an interim report with the SEC. For the 13 weeks to August 1, 1953, the company reported consolidated world gross sales of $17,471,385, compared with $15,454,260 for the comparable 1952 period. For the 39-week period to August 1, 1953, the total was $51,948,222, compared with $45,831,682, a substantial $6,000,000 gain in the year.

▶ All signs point to extreme pressures within the television industry to hasten the practical application of color broadcasting. Federal Communications personnel were to meet members of the National Television System Committee Friday to set up a schedule for early demonstrations of the Committee's compatible color television system. There probably will be an extensive series of tests but it is expected that the FCC will expedite its study of the system.

▶ The drive-in theatre owners may be a factor in any future discussions of an industry arbitration plan. Claude Ezell, president of a Texas drive-in circuit, and president of the International Drive-in Theatre Owners Association, this week told a group of charter members of his organization that he would press for the establishment of an arbitration system. He indicated that such a plan should cover all grievances but exclude arbitration of rentals.

▶ Don Hartman, production head of the Paramount studio in Hollywood, was given a new long term contract, it was announced by the company Wednesday. He was signed, the studio announced, to continue to act as executive producer for the studio.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures

'THE PRESIDENT'
PAA

DEPARTURE. Alfred E. Daff, Universal vice-president, and Milton R. Rackmil, president, as they left New York for Rome, first stop on a six-week round the world tour.

ARRIVAL. Harold Mirisch, right, Monogram-Allied Artists vice-president, is greeted in London by MacGregor Scott, Associated British-Pathe sales manager. Mr. Mirisch was joined this week by company president Steve Broidy.

He's beating
his way back
a photo to remember Maggie!

AT THE PARAMOUNT, New York, playing Warners' "Island in the Sky," staff sergeant Alfred Orosco and Captain James North, Jr., both with records of air-sea rescues, are greeted by manager Robert Shapiro. The airmen were among several special guests.

By the Herald

GEORGE SEATON, co-producer with William Perlberg of the Paramount release, "Little Boy Lost," starring Bing Crosby, as he was interviewed at the company's home office last week. Mr. Seaton said his next will be "The Bridges at Toko-Ri."

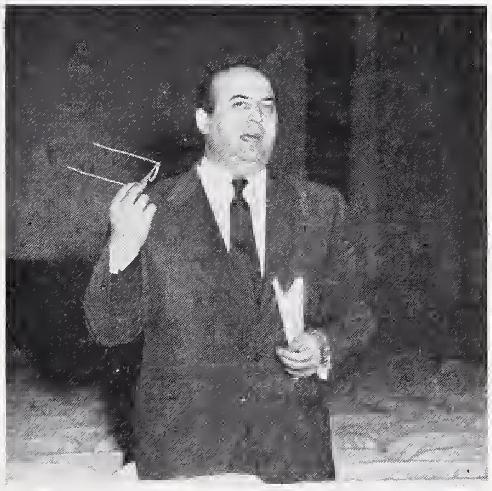
RUBE JACKTER, assistant general sales manager of Columbia, and Mrs. Jackter, as they embarked at Idlewild Airport, New York, for two months on the Continent.

THE MOST WICKED WOMAN WHO EVER LIVED!
Sins of Jezebel

REGIONAL SALES MEETING for Lippert Pictures, in Los Angeles. The host, seated, center, Robert L. Lippert. With him, left, Arthur Greenblatt, general sales manager; and right, Edmond Baumgarten, executive assistant. Standing, in order, are Al Grubstick, distributor in San Francisco; Marty Weiser, director of advertising and publicity; Charles Kranz, Los Angeles; Tom H. Bailey, Denver and Salt Lake City; Jack Sheriff, Irving H. Levin, Leon Blender, all of Los Angeles; Zollie Volchok, and Jack J. Engerman, of Seattle and Portland. The meeting specifically was for discussion of sales policies and the October release of the wide-screen production in Ansco Color of "Sins of Jezebel."

Dinner
Stein

PROMOTION, in the Stanley Warner circuit. The recipient is James McCarthy, left, manager of the Strand, Hartford, who becomes Connecticut district manager. With him are zone manager Harry Feinstein, Manchester city manager Jack Sanson, and assistant zone manager James Totman.



MATTHEW FOX, president of All Dimensions, Inc., as he unveiled Moropticon, the new process using one film for two 3-D images, at a showing for press and exhibitors in the RKO 86th Street Theatre, New York City, last week.

MANNY REINER, right, foreign manager for Samuel Goldwyn Productions, returned to New York headquarters last week after six months during which he visited key distribution centers over the world. Competition from native product is increasing, he reported; and the situation, particularly in Europe, is important. American companies seeking to hold their advantage in screen playing time should be very selective in their product, he warned. He added that personal promotion by executives and stars from this country is immensely valuable, and pointed out as examples Samuel Goldwyn, Spyros Skouras and Gary Cooper, who have received wide European news coverage.

by the Herald

NEW PANORAMIC TECHNIQUE IS A PRIME STORY TELLER

by GEORGE SCHUTZ
Editor, Better Theatres

The premiere in New York of "The Robe" has now submitted to the public the application of panoramic technique to screen story telling. The initial production of 20th Century-Fox is distinguished as an expression of the "wide-screen" idea, not only by use of anamorphosis for expansion of the picture physically, but also by modifications of cinematography to take advantage of greatly extended and radically different picture dimensions.

"The Robe," which is reviewed elsewhere in this issue, abundantly supplies in story and setting the kind of material that can effectively exploit sheer physical magnitude. And it enjoys magnitude in sound as well as picture.

Presented at the Roxy theatre, "The Robe" was projected in a width of approximately 65 feet, which at the CinemaScope ratio of 2.55-to-1, gave the screen image a height of about 26 feet. That height is approximately two feet more than the height of the picture which has been more recently presented at the Roxy with the standard 4-to-3 ratio. The width, on the other hand, is more than twice the standard picture.

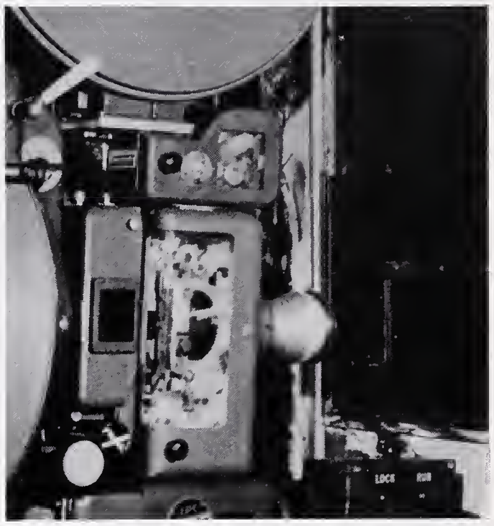
Although the Roxy, with 6,000 seats, is not typical even of the larger theatres in total capacity, it presents conditions of installation and vision for "wide-screen" comparable to those of existing theatres generally whose stages are large enough to accommodate the screen effectively, and of course placement on a stage in such theatres is usually the simplest method of installation. In the Roxy, a picture width of 65 feet amounts to a little more than half the mean width of the auditorium.

Sizes Screen to the Dimension of the Art

When such relative proportions of picture and auditorium are maintained, the widened performance area seems to this observer to be no larger than desired impact, conviction and "presence" requires. There is no "engulfing" of audience. Enlargement of the picture in the scale of the Roxy installation strikes the writer as a sizing of the screen to the dimensions of the art.

The Roxy screen is masked in black to the size of the picture, but since it fills the width of the proscenium opening, it has none of the remoteness produced by a broad black surround.

Curvature of the screen is on a radius equal to the projection throw. Since this is 95 feet, the maximum depth (from the center of the chord) is 6 feet. While one looking for it could occasionally discern a lateral bending of line, the writer could observe no critical distortion due to curvature from his position at the center of the main floor.



The Roxy stage equipped with a "Miracle Mirror" screen for CinemaScope projection. Right: An anamorphic expansion lens of the CinemaScope method of wide-screen projection, shown mounted on a projector, which is also equipped with a button-on magnetic soundhead for reproduction of the four CinemaScope tracks.

Illumination across the screen employed appeared uniform and it was altogether adequate even for scenes of greatest expanse and massing of performers, while middle shots, particularly exteriors, were brilliant.

Indeed, exteriors are often markedly convincing in their quality of daylight. The screen, a "Miracle Mirror," is of course metallic; furthermore, it is embossed ("lenticulated") for maintenance of constant light angles both laterally and vertically. Projection lenses (in front of which the anamorphic lenses are mounted) are Bausch & Lomb "Super-Cinephors" of speed f/1.8.

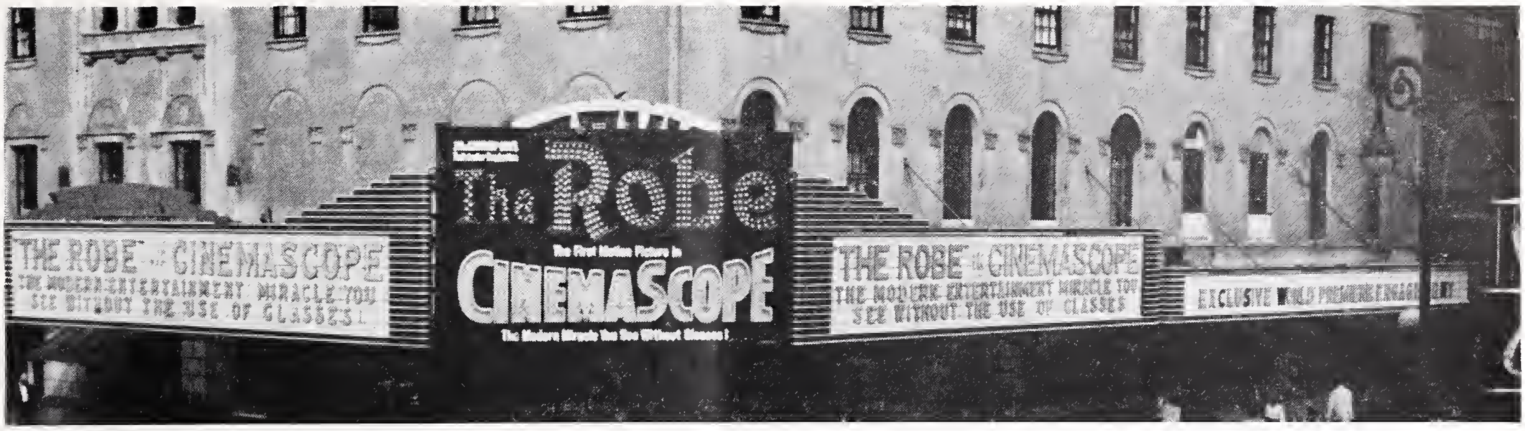
Projection lighting for "The Robe" is by National "Excelite 135" lamps operated at 135 amperes. The lamps are equipped with Bausch & Lomb dichroic filters which are rated to pass close to 95 per cent of the available light, while heat at the aperture is said to be reduced 35 per cent.

Additionally, the Roxy installation includes an air blast system for cooling the projector mechanism in the area of the gate. Developed by Russell McCullough of National Theatres, the device uses refrigerated air, pumped to those parts.

In addition to serving the directional requirements of a picture of such dimensions, the multiple-track sound of "The Robe" provides material for auditorium speakers consisting predominantly of choral music to reinforce the religious quality of the story. In this the technique of narration acquires a most effective instrument for productions of such theme, and "The Robe" employs it quite consistently to augment the orchestral score. And the latter seemed to have a brilliance and fidelity that may be attributed to the stereophonic technique.

All of the tracks, of course, are carried on the picture film, according to the system developed for CinemaScope. This provides for three magnetic tracks of 63 mils, and one effects-control track of 29 mils. (Incidentally, providing for four magnetic tracks on the same film that carries the picture, instead of reducing the area of the frame, has allowed for increasing its dimensions to 0.912x0.715 of an inch, which accounts for some slight increase in light, reducing the effect of the anamorphic lenses, which introduce a light reduction factor of about 8%.)

In the Roxy installation for "The Robe," effects track sound is available, according to control of the track itself, to 52 auditorium speakers. Twenty speakers were installed from proscenium to rear on each side; in addition, the theatre's public address system, with 12 speakers, has been hooked up with effects track amplification.


THE ROBE in CINEMASCOPE
THE MODERN ENTERTAINMENT MIRACLE YOU SEE WITHOUT THE USE OF GLASSES
The Robe
The First Motion Picture in
CINEMASCOPE
The Modern Miracle You See Without Glasses!
EXCLUSIVE WORLD PREMIERE ENGAGEMENT

"ROBE" and CINEMASCOPE DAZZLE HUGE AUDIENCE

TWENTIETH CENTURY-FOX opened the first CinemaScope production, "The Robe" at the Roxy theatre, New York, Wednesday evening. If there was a man, woman or child over seven within a radius of 50 miles who did not know that fact they would have had to not only have been deaf and blind but totally out of communication with the world.

For the carefully chosen invited audience of 6,000 in the theatre who arrived there pushing through police lines stretched for blocks around the corner of 50th Street and Seventh Avenue, the event was as great as the picture. It climaxed months of careful preparation and weeks of intensive advertising publicity and promotion on a scale and in depth never before seen in this industry of showmen.

Hardened Trade, Too, Was Slightly Breathless

One index of the attention it gained, for instance, is that for this special occasion not only was the public attracted but the industry itself, hardened to its own publicity, watched breathlessly, and competed as eagerly for the prized invitations as the men in the street.

The only word for that audience was glittering. It included the heads and top executives of every distribution company and theatre circuit in New York and ranged through the important names in political, social, entertainment, journalistic, industrial, juridical, financial and ecclesiastical life. It sparkled with such names as Chrysler, Ford, Vanderbilt, Field and Whitney. Even the Hollywood star names were submerged in a list which ranged from General Van Fleet, Arthur and Milton Eisenhower, Bishop Sheen and Judge Kaufman to Milton Berle, Frank Sinatra, Ava Gardner, Dagmar and Mrs. Sloan Simpson.

Backstage managing the debut of the picture and of CinemaScope was Charles Einfeld with his staff of advertising and publicity experts who missed not a single bet from an unprecedented advertising campaign

(*Continued on following page, column 3*)

***PROFESSOR HENRI CHRETIEN** arrives, and is interviewed immediately. With him are his secretary of many years, Suzanne Royer; daughter Yvonne, interpreter for the occasion, and Mrs. Chretien.*

DARRYL F. ZANUCK

Photos by The Herald

***PRODUCER FRANK ROSS** meets the press, above, at luncheon. Left, Spyros P. Skouras, 20th-Fox president. And, below, as Professor Chretien was guest at luncheon tendered by the SMPTE. With him on the dais are E. I. Sponable, 20th--Fox technical director, and Herbert Barnett, SMPTE president.*

THE ROBE

A Review by Martin Quigley

[Continued from Front Cover]

Henry Koster, the director, who is no stranger to brilliant achievement upon the screen, has here contrived a work of which he may well be proud. He has managed a large cast with consummate skill, yet he has been able to hold in sharp relief the handful of principal characters. The performances of these few central characters upon whom the picture depends for its emotional impress upon an audience are of valid distinction. Richard Burton as the Marcellus of the story, Jean Simmons as Diana and Victor Mature as Demetrius are a trio of artists whose personalities and talents make the picture a living, breathing document.

Rounding out the histrionic portrayals there are several other distinguished performances, including those offered by Michael Rennie as Peter; Jay Robinson as the hateful Caligula and Betta St. John as Miriam.

▼ ▼ ▼

The story of "The Robe" which attained a quasi-classic status during the period of its ascendency in the best-seller lists centers upon a fictional account, invented by Lloyd Douglas, of the effect and influence upon a number of persons arising out of possession of the seamless garment taken from Christ at the time of his crucifixion upon a hill outside the City of Jerusalem. It is set against a background of Rome and Palestine and the Roman persecution of the new religious sect, The Christians. The story has some data related to biblical history and contains also an intimate narrative of the loves, heroisms and tragedies of a number of private lives which are lived in the brilliantly reflected aura of those momentous days.

Upon the screen "The Robe" becomes a deeply moving narrative with broad and heavy overtones of religious connotation. It contains those elements of dramatic appeal which whenever done in a like atmosphere of biblical history have never failed to win vast public attention virtually throughout the world.

▼ ▼ ▼

This production, presenting as it does the dual claims for examination, the play itself and the medium, provides a difficult task for any reasoned analysis of individual claims because the play and the medium become finally blended into an integral whole. It is not, however, to be doubted that the CinemaScope process has made an unparalleled contribution. While in the usual manner further refinements in the process will come about with wider use and greater experience, the process as used in presenting "The Robe" is nothing short of a development that heightens the impact of the screen and adds immeasurably to the facilities of the producer, writer and director in bringing better and more compelling entertainment to the theatres of the world.

THE CREDITS:

Producer: Frank Ross. Director: Henry Koster. Writer: Philip Dunne. Adaptation: Gina Kaus (from a novel by Lloyd C. Douglas). Music: Alfred Newman. Director of Photography: Leon Shamroy, A.S.C. Art Directors: Lyle Wheeler and George W. Davis. Special Photographic Effects: Ray Kellogg. Set Decorators: Walter M. Scott and Paul S. Fox. Film Editor: Barbara McLean, A.C.E. Wardrobe Director: Charles LeMaire. Orchestration: Edward B. Powell. Makeup: Ben Nye. Sound: Bernard Freericks and Roger Heman. Assistant Director: Tom Connors, Jr. Technicolor Color Consultant: Leonard Doss.

Release date, October, 1953. Running time, 135 minutes. PCA No. 16441. General audience classification.

Marcellus Gallio	Richard Burton
Diana	Jean Simmons
Demetrius	Victor Mature
Peter	Michael Rennie
Caligula	Jay Robinson

Dean Jagger, Torin Thatcher, Hayden Rorke, Richard Boone, Betta St. John, Jeff Morrow, Ernest Thesiger, Dawn Addams, Leon Askin, Helen Beverley, Frank Pulaski, David Leonard, Michael Ansara, Jay Novello, Nicolas Koster, Frank De Kova, Harry Shearer, Francis Pierlot, Emmett Lynn, Thomas Brown Henry, Sally Corner, Rosalind Ivan, Antony Eustrel, Arthur Page, Pamela Robinson, Peter Reynolds, Virginia Lee, George Melford, Eleanor Moore, Irene Demetrion, Dan Ferniel, Leo Curley, George Robotham, Alex Pope, Jean and Joan Corbett, Gloria Saunders, Percy Helton, Ed Mundy, Anthony Jochim, Van Des Autels, Roy Gordon, George E. Stone, Ben Astar, Marc Snow.

CinemaScope, because of the vast and curving surface of the screen, has a definite implication of audience participation in the events being depicted. It has, because of its size, a vast sweep and power, yet in the close-up and medium shot scenes it has a greater and not a lesser intimacy. "The Robe" as presented has a great deal more of intimate scene than of spectacle, proving a limitless flexibility for the process.

▼ ▼ ▼

Stereoscopic sound which has been so zealously sought and labored for, comes here in the presentation of "The Robe" to a rewarding hour. Stereoscopic sound makes a solid and undeniable contribution to the realism and vividness of the production. It significantly adds a fidelity to life which has been previously lacking.

"The Robe" in CinemaScope is now auspiciously launched upon a course that is destined to lead the motion picture to a new position of authority in the entertainment world.

Tax on Admissions in Milwaukee Suggested

MILWAUKEE: New non-property tax revenue sources, including new municipal levies against amusement admissions, were suggested to the Milwaukee Common Council's special taxation committee last week by a research group of city workers. The group was asked to find additional revenues to help meet the rapidly increasing costs of city government.

AUDIENCE

(*Continued from page* 13)

in every available medium to a publicity and promotion program that included everything from giant searchlights visible as far away as Westport, Conn., down to the Tarrytown boy who wrote in that he was being inducted into the Army Thursday and wanted to see "The Robe" as his last act of civilian life.

As another indication of the extraordinary industry interest exhibitors throughout the country and abroad were persuaded to have their electricians blink the marquee lights on theatres in every major city in Morse code for "73," the telegrapher's signal for "Good luck" at the precise moment of the opening.

For days preceding the actual event public and industry interest was whetted by a series of interviews and introductions. Last week Frank Ross, producer of the "The Robe" met the press to describe his emotions at seeing his ten year project brought to fruition in a new and revolutionary medium. Monday Professor Henri Chretien, French scientist who developed the anamorphic lens which made CinemaScope possible, arrived in New York by plane from Paris for the opening. Tuesday he was the guest of honor at a special luncheon tendered him by the Society of Motion Picture and Television Engineers at which Herbert Barnett, president of the Society, said that CinemaScope "and the manner of its presentation is an inspiration. Its influence in nurturing the industry to a healthy future is already apparent."

As of Thursday morning everyone in the industry could heartily agree with that. No matter what the future of CinemaScope or even of the industry, showmen had been shown how to beat the drums loud, long and with overpowering effect.

Italian Grosses Reached Record High in 1952

Gross box office receipts for motion picture attendance in Italy reached an all-time high of $120,800,000 (80 billion lire) in 1952, according to figures furnished to Italian Films Export by the General Italian Association of Entertainment. The over-all figure for last year represents an increase of more than 500 per cent over the figures for 1946, the first full post-war year when the total receipts were $21,800,000 and an advance of $6,000,000 over the year 1951. The increase has been attributed to increase of performance days through the opening of 2,000 new motion picture theatres since 1946 and to the rise in admission price from an average of $.08 (54.19 lire) in 1946 to $.16

Robson to Direct "Bridges"

Paramount has announced that Mark Robson will direct William Holden in the forthcoming William Perlberg - George Seaton production of "The Bridges of Toko-Ri," based on the James A. Michener novelette.

AUDIENCE REACTION TO JOAN CRAWFORD's NEW TRIUMPH, M-G-M's

"TORCH SONG"!

We want you to feel the mounting excitement of the folks in a theatre watching the superb performance of Joan Crawford shown for the first time in Technicolor in M-G-M's "TORCH SONG." We want you to SEE FOR YOURSELF the reaction of women to this off-beat love story. We want you to get the best out of the latest hit of the star of "Sudden Fear" by being in a theatre to see this great new M-G-M attraction.

M-G-M Presents
Color by
TECHNICOLOR
JOAN CRAWFORD
In
"TORCH SONG"
Co-Starring
MICHAEL WILDING
With
GIG YOUNG
MARJORIE RAMBEAU
Screen Play by
JOHN MICHAEL HAYES and JAN LUSTIG
Based On a Story by I.A.R. Wylie
Directed by
CHARLES WALTERS
Produced by
HENRY BERMAN and SIDNEY FRANKLIN, JR.

THEATRE TRADE SHOWS-OCT. 1*

*(Except Cleveland, San Francisco and Washington, D. C. where the dates are October 5th)

CITY	THEATRE	ADDRESS	DATE	HOUR	CITY	THEATRE	ADDRESS	DATE	HOUR
ALBANY	Palace	19 Clinton Ave.	10/1	10 A.M.	MEMPHIS	Loew's Palace	81 Union Ave.	10/1	8:30 P.M.
ATLANTA	Loew's Grand	157 Peachtree St., N. E.	10/1	8:30 P.M.	MILWAUKEE	Riverside	116 W. Wisconsin	10/1	10 A.M.
BOSTON	Loew's State	205 Massachusetts Ave.	10/1	8:30 P.M.	MINNEAPOLIS	Radio City	36 South Ninth St.	10/1	10 A.M.
BUFFALO	Loew's Teck	760 Main St.	10/1	8:30 P.M.	NEW HAVEN	Loew's-Poli College	90 College St.	10/1	8:30 P.M.
CHARLOTTE	Carolina	226 North Tryon St.	10/1	10 A.M.	NEW ORLEANS	Loew's State	1108 Canal St.	10/1	8:30 P.M.
CHICAGO	B & K Uptown	4814 Broadway	10/1	10:30 A.M.	NEW YORK	Loew's Lexington	Lexington Ave. & 51st St.	10/1	8:30 P.M.
CINCINNATI	Palace	16 East Sixth St.	10/1	10 A.M.	OKLAHOMA CITY	Will Rogers	4322 Northwestern	10/1	10 A.M.
CLEVELAND	Loew's State	1515 Euclid Ave.	10/5	8:30 P.M.	OMAHA	Orpheum	16th and Harney Sts.	10/1	10 A.M.
DALLAS	Majestic	1921 Elm St.	10/1	9:30 A.M.	PHILADELPHIA	Arcadia	16th and Chestnut	10/1	10 A.M.
DENVER	Orpheum	1537 Welton	10/1	10 A.M.	PITTSBURGH	Loew's Penn	6th and Penn.	10/1	8:30 P.M.
DES MOINES	Des Moines	517 Grand Ave.	10/1	10 A.M.	PORTLAND	Esquire	23rd and Kearney Sts.	10/1	2 P.M.
DETROIT	Michigan	134 Bagley Ave.	10/1	10 A.M.	ST. LOUIS	Loew's Orpheum	9th and St. Charles	10/1	8:30 P.M.
INDIANAPOLIS	Loew's	35 N. Pennsylvania	10/1	8:30 P.M.	SALT LAKE CITY	Centre	Broadway & State St.	10/1	10 A.M.
JACKSONVILLE	Florida	Forsyth St.	10/1	10 A.M.	SAN FRANCISCO	Loew's Warfield	982 Market St.	10/5	8:30 P.M.
KANSAS CITY	Loew's Midland	1228 Main St.	10/1	8:30 P.M.	SEATTLE	Music Hall	7th and Olive Way	10/1	10 A.M.
LOS ANGELES	Fox Wilshire	8440 Wilshire Blvd.	10/1	10 A.M.	WASHINGTON, D.C.	Loew's Palace	1306 F. St., N. W.	10/5	8:30 P.M.

Terry Ramsaye Says

HALL OF FAME—Interest is engaged by the project announced by Jean Hersholt, president of the Motion Picture Relief Fund, to finance a two million dollar "motion picture museum or hall of fame" as a tourist attraction in Hollywood. As a tourist attraction it would have to deal extensively with personalities and related aspects, rather than dusty machinery and the technology about which the tourist knows nothing, cares little. That, it seems, might bring the project to wax works and busts for its hall of fame, after the pattern of Mme. Tussaud and the Eden Musee. Assuredly there would need not be any shortage of busts, if the current era is to be adequately represented.

Also there could be an exhaustive and scholarly study of the movements of hemlines, waist lines and necklines, with their rises and falls. Excerpts from selected sequences of productions presenting notable players from Carmencita to today's—you name her—could be presented in coin-in-the-slot arcade type viewing devices with great service to history.

The worthy project might not only add revenues to the Relief Fund but also relieve some of the pressure on the studios from eager sightseers, always so invasive of operation.

* * * *

Speaking of archives and such, there is in a historical sense a decided need for a centralized and workable institution of service to research of the business records of the industry. That would not constitute an attraction to the tourist trade. But it could on the long term serve the institutionality of the motion picture.

Scattered beginnings have been made. More than twenty years ago this writer, on invitation, sent the records of Raff & Gammon, Edison's agents, pertaining to the first five motion picture companies in the world, to the custody of the Business Historical Society, Soldiers Field, Boston, which operates in a neighborly relation to the Harvard School of Business. Recent inquiry there finds no evidence of enthusiasm about building upon that start. Some important business archives have been assembled by the Film Library of the Museum of Modern Art in New York, including much of the rather revealing correspondence of David Wark Griffith back into "Birth of a Nation" days. Some of the files of the late George Kleine of Chicago, one of the founders of the Motion Picture Patents Company and an influential figure for the industry's first three decades, repose in the files of the drama department of the New York Public Library.

At this time your commentator is being sought for advice on disposal of a vast and valuable file pertaining to the history of exhibition by one of its leading figures. Just now there is no satisfactory answer to be made.

Very few indeed in this industry care, it would seem, to preserve the records of its past.

* * *

EXCISE ISSUE—From here on the motion picture will be having much company in its quest of elimination of excise taxes on theatre admissions. The House Ways and Means Committee has opened its doors wide to applications from all industries. This may not impair the prospects of the pictures. It will certainly make their drive considerably less conspicuous and special. A most conspicuous and vigorous new campaign has been launched by the vast communications services. It is set forth that existing taxes are highly inequitable and discriminatory, proportionately much higher, for instance, than the levy on a bet on a horse race. It is recorded that the excise on telephone and telegraph messages now runs to more than $700,000,000 annually.

From this point on the motion picture's efforts must become one of many components of a wide drive of industry on the war-imposed excises. In view of the demonstrated Eisenhower position it is hardly to be expected that the excise taxes will be entirely eliminated in any instance, but political consideration can bring some reductions and ameliorations as a face-saving gesture.

Beardsley Ruml has been quoted as declaring that in the excise field taxes on tobacco, alcoholics and gasoline should be retained. Why gasoline and not on coal, furnace oil and cordwood? If the taxes on tobacco and liquor have implications of sin and destruction, let us see constitutional warrant for pocketbook coercion, or profit sharing with the Devil! That is muscling in on a racket.

In this observer's opinion one of the most absurd and unfair of all the excise taxes is that on women's handbags. That is about as reasonable as it would be to put a tax on a man's pants pockets.

Cut Prices Of 20th-Fox New Screens

A reduction from $3 to $2.10 per square foot in the Magniglow Astrolite and and Miracle Mirror screens for stock sizes up to 50 feet in width was announced in New York this week by Al Lichtman, 20th Century-Fox distribution director.

The announcement was made following a demonstration of the new all-purpose Magniglow Astrolite Screen for the projection of CinemaScope pictures. The price of screens using widths in excess of 50 feet remains at $3 per square foot, he added.

The price reduction, Mr. Lichtman explained, was made by the manufacturers because of the production volume achieved and the virtual elimination of waste due to the standardization of sizes. The stock sizes, he added, are for theatres of any size or shape which require screens up to 50 feet in width and generally have up to 2,500 seats. "The Magniglow Astrolite, like the Miracle Mirror Screen," he stated, "meets the rigid requirements for perfect CinemaScope projection."

Attending the final test showing were the presidents of the three corporations involved: Spyros P. Skouras, 20th Century-Fox; Agis I. Mihalakis, Glowmeter Corp. of Buffalo, which developed the Magniglow Astrolite Screen, and Harry Eller, Radiant Manufacturing Corp. of Chicago, fabricators of the screen, as well as W. C. Michel, executive vice-president 20th-Fox; Earl I. Sponable, the company's research director, and Herbert E. Bragg, assistant director of research for 20th-Fox.

Lippert Sets Meetings On "Sins of Jezebel"

HOLLYWOOD: The largest cooperative trade press, newspaper and TV campaign in Lippert Pictures' history was announced for "Sins of Jezebel" by Robert L. Lippert here last week at the opening of the first of four regional meetings on the forthcoming release of the Ansco color feature. Mr. Lippert last Wednesday was host at the wide screen showing of the Paulette Goddard film at the Goldwyn studio for Arthur Greenblatt, general sales manager, who called the meetings, and for Lippert western distributors in attendance.

RKO-Lesser in New 3-Year Agreement

HOLLYWOOD: James R. Grainger, president of RKO Radio, and Sol Lesser, president of Sol Lesser Productions, announced last weekend the signing of a new three-year distribution agreement. With this new pact RKO will have represented Sol Lesser Productions for almost 14 consecutive years. The deal calls for the distribution by RKO of one Tarzan picture per year.

Ross Cites Advantages Of New Lens

Producer Frank Ross, who had difficulty for years getting "The Robe" off the ground and then suddenly found it adopted by 20th-Fox for its new medium CinemaScope, told newsmen in New York last week over the luncheon table that he expects the whole industry to be making pictures with the anamorphic lens within a year.

He said he was surprised first by the 20th-Fox deal, and then by the new medium, which he hadn't envisioned as a vehicle for his pet project. It has unexpected advantages for production, he related. It reduces the number of sets and cuts shooting time; in the instance of "The Robe," it was only 52 days, one-third less than it would have been ordinarily. In general, it reduces the complexity of film making, with its complement of angle shots, longs, mediums and closeups, and involved cutting and editing; and it has a corollary but important effect—because extras are now seen as part of the scene, sometimes importantly, it has boosted their morale and enhanced their performances.

Mr. Ross outlined with satisfaction the long years he struggled to have "The Robe" made, his acquisition of it 10 years ago, the planning for production. He believes $800,000 was spent merely in planning.

He said "Demetrius and the Gladiator," his second, will use the same sets, will be regarded as a sequel of a sort, and be fully as big as "The Robe," yet cost less, about $2,500,000 against the latter's $4,000,000. It now is being edited but its release will wait.

Of 3-D, he said the uses of glasses, with a greying effect, ruins the color effect and diminishes light disastrously in any event. He did say, however, the medium hadn't been given a fair chance, and he hopes someone will come along with a really good picture for it.

He said one problem in "The Robe" was to prevent it from being a mere spectacle, and he had to keep injecting the personality element, and estimates the ratio is 20 per cent spectacle 80 per cent personal.

REPUBLIC PLANS FINANCING INDEPENDENT PRODUCTION

HOLLYWOOD: Herbert J. Yates, president of Republic Pictures, last week outlined details of a new direct-financing policy for independent production under which, he said, "box office pictures can be made to support millions of dollars invested in theatres all over the world."

Mr. Yates' plan, it was stated will encompass the financing of any independent producer, director, artist or author who has the basis of an outstanding story, either in treatment, or completed script. This plan, according to Mr. Yates, will eliminate the usual legal red tape of financing and complicated contracts which have discouraged many independents with box office ideas.

In addition to providing the necessary financing, Mr. Yates' new plan will make available to the producer all of Republic's studio facilities and worldwide distributing organization. J. J. Milstein, former Republic general sales manager, has been named to take charge of the new department, effective immediately, with headquarters at the studio.

Calling the present formula of picture-making "antiquated," Mr. Yates said that "the future of this business depends on the sympathetic understanding by the company of the creative work of independent producers, directors and artists, working in an atmosphere free of interference."

Mr. Yates said that independent productions such as John Ford's "The Quiet Man" and Herbert Wilcox's "Laughing Anne" could never have been brought to the screen under the old formula of studio supervision of independent producers. "We need to unshackle the great talent in our industry and give the creators every chance to bring a picture to the screen as it was visualized. It will also rid the independent producer of the headaches of financing and will guarantee him an equitable share of the profits of his creative work without long drawn-out quibbling."

In a recent statement Mr. Yates said: "Republic's policy today is based on public reaction. This is what has asserted itself and demanded that motion picture theatre and television must find a common ground."

He pointed out that 5,000 theatres are closed "and the remaining are in a precarious condition." He went on to point out that leading exhibitors have bought television stations, which he thought was a wise move.

Gunzburg Outlines New Soundhead

HOLLYWOOD: Details of a "new four-channel CinemaScope type soundhead" which will sell at $1,425 per pair "as against $1,900 for others currently on the market" were outlined here last week by Milton L. Gunzburg, president of National Sound Corp., together with a statement that an order for the first units to come off the production line has been placed by Robert J. O'Donnell for the Interstate Circuit. The announcement said the "new soundhead, when combined with the Natural Sound-Kinevox separate-sound-track stereophonic sound system will enable theatres to project any picture recorded in any sound system that has been thus far announced. The Natural Sound-Kinevox four-track head can also be used with RCA or other separate track sound systems." The new four-track film transport may be installed on standard theatre projection units and used on any type projector.

UA Opens Sales Meetings Series in Branches

United Artists Monday launched an intensive series of sales meetings in every branch throughout the United States and Canada to carry through the program established at the company's recent three-day national sales conference in New York.

The meetings, aimed to gear the company's entire sales force to handle the record product line-up of the 48 releases for 1953-54, will be held under the supervision of division and district managers who participated in the New York conference. Many of the branch sessions will be attended by William J. Heineman, vice president in charge of distribution, and B. G. Kranze, general sales manager. Mr. Heineman and Mr. Kranze will meet separately with different branches.

Milton E. Cohen, Eastern Division Manager, and James Velde, Western Division Manager, have embarked on tours of their territories to give personal guidance to the meetings of branches under their jurisdiction.

Drive Hits New High

Every 20th Century-Fox holiday record was smashed during the second week of the Al Lichtman Testimonial, according to reports made Tuesday by the division managers, who lead this "grass-roots" campaign.

The previous Labor Week record for revenue was exceeded by 32.3%, while that for number of participating theatres in both the United States and Canada was topped by 26.8%.

The old all-time holiday week's revenue was established during Christmas Week of 1945. That mark was topped by 21.1%.

Last week's earnings exceeded those of the first seven days of the Al Lichtman Testimonial by 3.9% and the initial stanza's revenue was 43.37% above the company's weekly average for the preceding 36 weeks of this year.

Division managers Herman Wobber, Harry G. Ballance, Martin Moskowitz, Moe A. Levy, Tom McCleaster, Glenn Norris and Peter Myers also reported that last week 20th Century-Fox features were shown at 17,442 theatres in the U. S. and Canada against 17,116 in the prior week.

Also last week 3,017 drive-ins showed the company's features against the previous seven-day high of 2,983 participating in the first week of the Al Lichtman Testimonial.

HERBERT J.
presents

CHA
FOR A

starring

ALEX NICOL · AUD

with

CHARLES WIN

HOPE EMERSON · JOSEPH WISE

Screenplay by IRVING SHULMAN ·
Based on the Saturday Evening Post Story
"The Disappearance of
Dolan" by WILLIAM FAY · Associate
Producer-Director WILLIAM A. SEITER

A REPUBLIC PICTURE
Republic Pictures Corporation

YATES

MP DAY

REY TOTTER

NINGER

MAN · BARRY KELLEY

HIS FISTS... MADE FOR KILLING

HER LIPS... MADE FOR KISSING

Together they busted the fight racket wide open!

ZUKOR JUBILEE PRODUCT SET

AT THE LUNCHEON in New York marking publication of Adolph Zukor's autobiography, "The Public Is Never Wrong" and the start of the "Adolph Zukor Golden Jubilee Salute" by Paramount. In left to right order are E. K. O'Shea, vice-president of the Paramount Film Distributing Corporation; Alan Jackson, Paramount Pictures story and play editor; Barney Balaban, Paramount Pictures president; Mr. Zukor, who is the company's board chairman; Walter Minton, Jr., advertising manager of G. P. Putnam's Sons, publishers of the book, and Paul Raibourn, Paramount executive.

Paramount's product position at present is at its highest level in terms of both film quality and box office, motion picture trade press publishers and editors were told by Paramount executives Adolph Zukor, Barney Balaban and A. W. Schwalberg at a luncheon in New York Monday in honor of Mr. Zukor.

Paramount's production-release schedule for 1954 will match this year's in number and quality, and production expenditure will be greater than in either 1951 or 1952, Mr. Balaban said.

Mr. Schwalberg, president of Paramount Film Distributing Corp., announced nine pictures for release from September through December, indicating that more would be added shortly to the four-month lineup.

Inaugurates Drive

The luncheon, to which trade press executives were invited by Mr. Balaban, Paramount president, was motivated by the publication of Mr. Zukor's autobiography, "The Public Is Never Wrong," and the inauguration of the Adolph Zukor Golden Jubilee Salute, 14-week sales drive commemorating the Paramount Pictures board chairman's 50 years in the industry.

With the official publication date of the book set as September 28 by G. P. Putnam's Sons, the trade press executives received advance copies from Mr. Zukor.

Mr. Zukor will leave New York shortly for Hollywood to review new product, preparatory to departing for Europe October 9 for a one-month tour of the capitals in conjunction with the worldwide Adolph Zukor Jubilee Salute which got under way August 30. He will be accompanied by George Weltner, president of Paramount International Films, Inc.

Never before in the company's history has it had in release as large a group of hits as at this time, Mr. Balaban said.

Among the current pictures he cited in this connection were "Stalag 17," "Shane," "Scared Stiff," "Roman Holiday," "The Caddy," "Sangaree," "Houdini," "The War of the Worlds," "Pony Express" and "Arrowhead."

Mr. Balaban expressed the conviction that careful production planning and maximum emphasis on star and story quality will pay off handsomely regardless of the extent to which motion picture theatre entertainment may be challenged by other entertainment forms. Mr. Balaban voiced unqualified optimism concerning the business prospects of forthcoming Paramount releases.

Announces Releases

Mr. Schwalberg announced the four-month release schedule as follows:

September—"Roman Holiday," made entirely in the Eternal City with William Wyler as producer and director, and starring Gregory Peck and Audrey Hepburn.

"The Caddy," Dean Martin and Jerry Lewis comedy.

October—"Little Boy Lost," starring Bing Crosby, which William Perlberg and George Seaton produced in France and Hollywood. It is slated to have an Overseas Press Club benefit opening at New York's Rivoli theatre the evening of September 21; "The War of the Worlds," Technicolor interplanetary story produced by George Pal and based on H. G. Wells' novel, and "Those Redheads from Seattle," 3-D musical in color by Technicolor starring Rhonda Fleming and Teresa Brewer.

November—"Flight to Tangier" in 3-D Technicolor, starring Joan Fontaine, Jack Palance and Corrine Calvet; "Botany Bay," epic in color by Technicolor starring Alan Ladd, James Mason and Patricia Medina.

"Cease Fire," Hal Wallis' 3-D production filmed in Korea.

December—"Here Come the Girls," Technicolor musical comedy starring Bob Hope, Arlene Dahl, Rosemary Clooney and Tony Martin. Slated, meanwhile, for a limited number of New Year's Eve engagements is the picture which will bring Dean Martin and Jerry Lewis to audiences for the first time in color by Technicolor and 3-D, "Money from Home."

Company executives attending the luncheon, in addition to Mr. Balaban, Mr. Zukor and Mr. Schwalberg, included: Paul Raibourn, Paramount Pictures vice-president; E. K. O'Shea, distribution vice-president; Jerry Pickman, vice-president in charge of advertising, publicity and exploitation, and others.

Walter Minton, Jr., advertising director of G. P. Putnam's Sons, and Dale Kramer, who wrote the book with Mr. Zukor, also were among the luncheon guests.

Polaroid to Show New 3-D Device at Allied Meet

In connection with the Allied National convention in Boston next month, Polaroid Corporation will give a demonstration of its new synchronization monitoring and control devices for 3-D films at the University Theatre, Cambridge, on the morning of October 7. With these devices the projectionist can maintain perfect synchronization between the two linked projectors at all times, according to the company. This is the same demonstration that Polaroid offered members of the Society of Motion Picture and Television Engineers in New York August 7. Buses will take exhibitors from the Sheraton-Plaza Hotel to the University Theatre and return. Polaroid Corp. is also offering a door prize of a camera.

"Salzburg" to Be First Of Vistarama Series

HOLLYWOOD: Plans for making "Festival in Salzberg," said to be the first true wide-screen motion picture to be actively scheduled for immediate European production were completed here last week as a co-production between Dudley Pictures Corp., Intercontinental Film Corp. of Germany, and Eric Pommer Films, Inc. This will be the first of a series of Vistarama co-productions planned by Dudley with European producers. The Salzburg film, which will be shot in the Dudley Vistarama process utilizing the widescreen anamorphic lens with its aspect ratio of 1 to 2.66, in addition to Eastman color and stereophonic sound, will be a musical comedy.

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BRITISH INSIST ON EADY PLAN

Government Gives Trade Ultimatum: Voluntary or Enforcement by Law

by PETER BURNUP

LONDON: The four British trade associations were summoned to separate meetings by the Board of Trade last week expecting to air their views on the continuance of the Eady Plan. Instead, the delegations were dramatically and unexpectedly presented with an outline of the Government's own plan for statutory enforcement of the box office levy failing agreement among the parties for its voluntary continuance.

The delegations were bound over to the strictest secrecy regarding the details of the Government's proposals.

Statement from Whitehall

The only information allowed subsequently to emerge was contained in an unrevealing Whitehall statement in the following terms: "The Board of Trade have in the last two days held meetings with the four film industry associations to discuss with them the arrangements that would be necessary for the institution of a statutory Film Production Fund if the discussions within the industry for a voluntary scheme do not achieve their desired results. The latter discussions are still continuing."

In spite of the secrecy embargo, this Bureau can reveal that trade-men were told that, failing agreement among them, the Government will introduce an "enabling Bill" in Parliament in December empowering the Board of Trade to make regulations with statutory authority in February or March of next year.

The proposed regulations would define and cover the following points:

1. The amount and form of the levy to be paid to the Production Fund by exhibitors;
2. The exception of certain small theatres;
3. The class of film which would benefit by the levy;
4. Penalties on defaulting exhibitors;
5. Widening the constitution of the controlling body, which at present is confined to representatives of the associations concerned, so as to include "independent persons" and to make the body directly responsible to Parliament.

Could Raise Questions

Effect of the last provision would be to enable Members of Parliament to raise any question on the collection and administration of the Fund.

It was intimated to the various delegations that the Government was disposed to give the trade a few weeks' grace—namely, until the end of October—to arrive at an agreed scheme. It may be taken as assured that the associations will now drop their haggling and get down to an earnest endeavour to hammer out a scheme. For none—even tough-demanding producers—want to stomach a cast iron statutory operation.

Exhibitors claim and said so with increasing bluntness that producers, led by Sir Henry French, hitherto have bogged down negotiations by their unyielding insistance on an annual minimum of £3 millions from the Fund and a refusal to disclose how they arrive at the figure. Theatre men have taken a consistent view that the postulated finance of the Fund has not been realised. Many theatres, they say, especially smaller ones, are running at a loss and continuation of their support for the scheme depends on the money being available. In consequence of the levy being a fixed one of three-farthings per seat, it is also claimed, the payments have not wholly been made by patrons as was intended but to an extent out of the exhibitors' own pockets.

Compromise Is Expected

Hurried get-togethers will occur in the next few days. It will be found that producers will abandon their hitherto adamant attitude of insisting on a fixed £3 millions. Exhibitors, it is believed, will establish their point that the amount of the Fund be conditioned by the turn of box office business. On the other hand, there will be a significant change in the climate of their own thought.

Hitherto, they have insisted that the levy is integrated with entertainment tax. They accepted it indeed at the outset as part of a hurried bargain that in return for their acceptance they would have tax concessions. Moreover, in their latest tax campaign they have sought to make continuance a condition that further tax remissions come their way. Treasury and Board of Trade officials will have none of that.

They make it clear that the tax and levy are separate and unrelated things. Although it may well be the fact that the Chancellor of the Exchequer will look more favourably on tax remission claims of exhibitors if they now be good boys in the matter of the Production Fund.

One unresolved point and one likely to be raised at the Washington monetary agreement talks later this month is how far a statutory levy in favour of British pictures may be regarded as a tax discrimination against Americans trading here. The levy, naturally, will arise partly out of the screening of American pictures with the latter deriving no benefit therefrom. But that may be found an academic point, in view of the extreme likelihood of an agreed voluntary scheme arrived at following the dramatic cracking of the Board of Trade's whip.

ENTERTAINMENT TAX IN AUSTRALIA ABOLISHED

SYDNEY: The entertainment tax in Australia will be abolished October 1, Sir Arthur Fadden, the Federal Treasurer, announced in Parliament last week. The abolition is part of a tax-cutting budget which gives relief to film companies. Jubiliation over the tax death is tempered with caution as state governments are expected to enter this now vacated field. Before 1942 all states imposed their own taxation alongside Federal taxation, but as a wartime measure, uniform taxes came into being as the states voluntarily surrendered their powers.

Silverman Cites Vital Need of Tax Repeal

Edwin Silverman, president of Essaness Theatres, Chicago, visiting New York this week, criticized Samuel Goldwyn's recent statement that President Eisenhower had no alternative but to veto the Mason Bill repealing the 20 per cent ticket tax.

"What other businesses subject to excise tax also have their product given away free?" Mr. Silverman asked. "Only motion pictures are subject to the tax and at the same time available free over television. Furthermore, all other commodities, if not sold today may be sold later. In the theatre business a lost sale is lost forever."

Mr. Silverman said the industry must make it clear that its situation with respect to the excise tax is unique to bring relief at the next session of Congress no matter what happens to other excise taxes.

Stereophonic Sound On SMPTE Program

Three talks on stereophonic sound were scheduled for the meeting of the Atlantic coast section of the Society of Motion Picture and Television Engineers, which was to have been held Thursday in the auditorium theatre of the Museum of Modern Art in New York. M. V. Wolfe, manager of the film recording group in the RCA Victor division of RCA, was to give a status report on stereophonic sound and its application to films. J. V. Leahy, film recoding engineer of the same RCA division, was to outline a stereophonic recording system for motion pictures. A. J. Platt, manager of the field equipment sales group of the Victor division, was to describe sound reproduction equipment for the use of motion picture theatres.

"Hans" Success in Paris

PARIS: Samuel Goldwyn's "Hans Christian Andersen" has gone into its fifth week at the Colissee, Madeleine and Marivaux theatres here, continuing to play to capacity audiences in each house. Indications are, according to the local RKO authorities, that the film will continue its run for some time to come.

Nights when the stars come down . . .

Nights now—lucky audiences are viewing modern movies as they sit in their cars—movies spectacular in close-up and depth of picture and sound—brilliant in color. Problems were met and solved before the public could have these innovations—many of them solved in co-operation with the Eastman Motion Picture Film Service.

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Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

Victor Saville

THERE ARE more reasons for the extraordinary financial success of "I, the Jury" than meet the eye or ear—obviously—and even its producer, the illustrious Victor Saville of "Goodbye Mr. Chips," "The Citadel" and a double dozen other distinguished films, says he doesn't know what all of them are. He doesn't know, for instance, how much of the picture's remarkable ticket sale is due to the fact that it's in 3-D, and wishes he did. But professional Hollywood believe the best of the unseen reasons responsible for the big grosses is Victor Saville. He thinks it's Mickey Spillane.

In support of that opinion the producer brings up from his British boyhood an account of the eagerness with which he and his generation awaited each stimulating adventure of the intellectual Sherlock Holmes as it came in due course from the leisurely pen of Sir Arthur Conan Doyle.

If allowances are made for a half-century of change in means, manners, processes, availabilities, facilities, and perhaps people, the avidity of the present population for each shocking exploit of Spillane's physical Mike Hammer is not fundamentally different he contends. There was an almost equivalent hunger for the scores of swift chronicles of violence churned out by the prolific Edgar Wallace, he observes, and "there always has been a big popular interest in who-dun-its," as the films and the radio, especially the latter, have borne constant witness.

Sees Them Putting New Edge on Basic Material

"But the Spillane stories are of a little different stuff," he qualifies, "and they've put a new edge on the basic material." Then he recounts, with a tone of incredulity but without discounting it, the sale of 3,000 copies of a Spillane book in a single day by the Brentano book shop in the Pentagon Building (he didn't say which administration was in power at the time). This, he says, never happened to Doyle, to Wallace, nor to anybody else, and even if you slice the statistic in the middle two or three times it's still a record.

It was this opinion and line of reasoning that prompted Mr. Saville to contract for the production of six Spillane stories in five years—a light chore indeed for a Saville—and to flaunt the name and fame of Spillane and his works above all else in the "I, the Jury" billing. The returns have been so stunning as to persuade him to set aside temporarily his plans for producing "The Silver Chalice" on a $3,000,000 budget to do the second Spillane job, "The Long Wait," in recognition of the manifest market.

◆

SIX PICTURES were started during the week and the same number of others were completed.

Using the Warner all-media camera and WarnerColor, a circumstance which will make it available to screens of all or nearly all shapes and sizes, Henry Blanke started "The Phantom Ape," directed by Roy Del Ruth, which has Karl Malden, Claude Dauphin, Steve Forrest, Dolores Dorn and Veola Vonn in the cast.

Irving Allen and A. R. Broccoli of Warwick Productions began shooting "Black Knight" in color by Technicolor in England for Columbia release, with Tay Garnett directing a cast headed by Alan Ladd.

"Gorilla at Large" was launched by Robert Jacks for Panoramic Productions, the Leonard Goldstein company releasing through 20th-Fox, with Harmon Jones directing. It's going in color by Technicolor and 3-D and has Anne Bancroft, Cameron Mitchell, Charlotte Austin and Raymond Burr in the cast.

Off in Colorado Republic's William J. O'Sullivan began shooting an untitled picture in Trucolor with John Derek heading a cast directed by William Witney.

"Space Station U.S.A." is an Ivan Tors Production for U-A release, with Herbert Marshall, Richard Egan and Constance Dowling in a cast directed by Herbert Strock. It's in Natural Vision 3-D and Eastman color.

"The Golden Idol" is another of producer-director Ford Beebe's solid Bomba features for Allied Artists with Johnny Sheffield as Bomba supported by Anne Mitchell, Rick Vallin and Smoki Whitfield.

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS
The Golden Idol

COLUMBIA
The Black Knight (Warwick Prod., Technicolor, England)

INDEPENDENT
Gorilla at Large (Panoramic Prod., 20th-Fox release, 3-D, Technicolor)
Space Station, U.S.A. (Ivan Tors Prod., U.A. release, Eastman Color, N.V.)

REPUBLIC
Untitled (TruColor, Colorado)

WARNER BROS.
The Phantom Ape (3-D, WarnerColor, All-Media)

COMPLETED (6)

ALLIED ARTISTS
Dragonfly Squadron (3-D)

INDEPENDENT
Silver Dollar (Edward Small Prod.)

REPUBLIC
Red River Shore

RKO RADIO
Rangers of the North (3-D, Technicolor)

20TH CENTURY-FOX
King of the Khyber Rifles (CinemaScope, Technicolor)

UNIV.-INT'L
Yankee Pasha (Technicolor)

SHOOTING (20)

ALLIED ARTISTS
Riot in Cell Block 11

INDEPENDENT
Gatling Gun (Panoramic Prod., Fox release, Technicolor)
River Beat (Abtcon Picts., Inc., London)
Duel in the Jungle (Moulin-Assoc. Brit. Corp., Tech., W.S., Johannesburg, S.A.)
Man in the Attic (Panoramic Prod., Fox release)
Three Young Texans (Panoramic Prod., Fox release, Technicolor)
Americano (Moulin Prod., U.A. release, Brazil)

MGM
Executive Suite (Wide Screen, Stereophonic Sound)
Miss Baker's Dozen (Ansco Color)
Rose Marie (Eastman Color, CinemaScope)

REPUBLIC
Hell's Half Acre (Honolulu)

20TH CENTURY-FOX
Night People (CinemaScope. Technicolor, Munich)
We Believe in Love (Technicolor, CinemaScope)
River of No Return (CinemaScope, Technicolor)
Prince Valiant (Technicolor, CinemaScope)

UNIV.-INT'L
Fort Laramie (Technicolor)
The Far Country (Technicolor, W.S.)
Saskatchewan (Technicolor)

WARNER BROS.
Dial M for Murder (3-D, All-Media, WarnerColor)
Rear Guard (3-D, WarnerColor, All-Media)

Warner Adds "Anastasia" To List of Story Properties

Purchase of "Anastasia," current London stage hit, by Jack L. Warner for Broadway stage production this fall was announced last week by Warner Brothers. The story by Marcelle Maurette was adapted for the stage by Guy Bolton. Warner's production vice-president has returned here from Europe. "Anastasia" is the latest in the list of story properties recently acquired by WB, others being Edna Ferber's "Giant," Leon Yuris' "Battle Cry," John Steinbeck's "East of Eden," Ernest Gans' "High and Mighty," and "Mr. Roberts."

Buy "Confidential" Rights

The purchase of film rights to "New York Confidential," the Jack Lait and Lee Mortimer book, has been announced by Edward Small. The property has been turned over to Clarence Greene and Russell Rouse to adapt as one of six pictures they are making with Mr. Small for U.A. release.

ASSIGNMENT:

The frequently expressed opinion, "I don't see how you can still further improve it," occurring in letters to the editor of Motion Picture & Television Almanac after the last edition went into circulation, reacted as though it were a challenge. It evolved into a self-assignment—an undertaking to make the Almanac still more useful and valuable to its subscribers everywhere.

The art of doing that without making the book cumbersome requires careful consideration of what to leave out *as well as* deciding what to add. In a progressive industry, types of data which previously were valuable can become seldom if ever used—while new types of information, alone, can be worth the price of the complete book.

FULFILLMENT:

The 1953-54 edition of Motion Picture and Television Almanac is now being distributed to its thousands of subscribers (the largest number of advance subscriptions in the 25-year history of the Almanac). We invite attention to not merely the fact that it contains more pages (mere size is no criterion of practical value) but to the *usefulness* of the expanded or additional services it provides.

The advantages of the 15 thumb-indexed sections are now even more pronounced. Not only can you find still *more* valuable information which is not readily available elsewhere, but you turn to it instantly—without bothersome hunting to locate the page you need.

We submit the 1953-54 edition of Motion Picture & Television Almanac as an up-to-date and thoroughly practicable national and international reference book for the industries it serves.

Suggestion:

For the third successive year the print order for the Almanac was larger than the previous years. That was because the edition of each of the previous years was a sell-out and many subsequent orders could not be filled. With advance orders for the 1953-54 edition at a new peak the indications are that the remaining quantity will not be sufficient. *If you have not yet ordered your copy, we suggest that you send your order now.*

The price of the 1953-54 Almanac is unchanged: $5 per copy, including packing and postage. Quigley Publications, 1270 Sixth Ave., New York 20, N. Y.

People in The News

James R. Grainger, president of RKO, who was in Chicago from Hollywood for a sales meeting Thursday, will fly directly from there to London this weekend accompanied by **Alfred Crown**, foreign manager.

Harry Bryman, formerly MGM manager in Singapore, is now manager for Puerto Rico; **Bronislaw Landau**, formerly manager of Israel, is now manager of Singapore; **Edouard Castro**, formerly MGM office manager in Tel-Aviv, is now manager for Israel; **David Ehrenfeldt**, formerly acting manager in Puerto Rico, will shortly replace **Seymour Moses**, Holland manager, who is resigning.

Charles Simonelli, Universal Pictures eastern advertising and publicity department manager, and **Jeff Livingston**, eastern advertising manager, are currently in Hollywood for meetings with studio executives.

William Mansell and **Charles M. Beilan** who have been promoted to Warner Bros. district manager and branch manager, respectively, in Philadelphia, will be guests of honor at a dinner given by the Motion Picture Associates September 28.

Milton R. Rackmil, president, and **Alfred E. Daff**, executive vice-president of Universal, left New York for Rome last weekend, on the first stop of a six-week trip around the world.

Samuel Goldwyn and **James A. Mulvey**, president of Samuel Goldwyn Productions, are in Hollywood for meetings on future production plans.

Larry Shayne, professional manager of Famous Music Corp. and Paramount Music Corp., has been transferred to Hollywood from New York.

Herman M. Levy, general counsel of Theatre Owners of America, has been appointed Town Counsel by the board of selectmen of the Town of Hamden, Conn.

Arthur J. Dunne has been promoted to head of the Paramount bidding department, succeeding **Harold Beecroft**, who resigned recently.

A. E. Cates, Jr., has been promoted to theatre relations manager for the Pola-Lite Co., manufacturer of all-plastic 3-D glasses. He succeeds **Richard Morros**, who leaves to become vice-president of All Dimensions, Inc.

Osmond Pence has been named manager of the Razorback Drive-in; **E. E. Jones** of the Pines Drive-in; **Clarence Aldridge**, the Arkansas Theatre; and **Raymond Mills** the Heights Theatre, in new appointments for the Little Rock territory announced by James S. Carberry, city manager of the Arkansas Amusement Co.

Subscriber TV Test Set Next Month

HOLLYWOOD: Scheduled to begin the first week in November in Palm Springs is the long-anticipated test of pay-as-you-see home television, offering the same films concurrently in the same community in the theatre.

Some 400 homes in the community 100 miles south of here have been wired to receive the closed-circuit telecasts sponsored by the International Telemeter Corp., which has sent two years planning the project.

Paramount Pictures Corporation, which has approximately a 60 per cent ownership of Telemeter, will provide one of the feature films. The Earle C. Strebe circuit is cooperating in the test.

The premiere program, supplemented by a special "live" show, will go out to Palm Spring homes on the night of October 31. Thereafter, films showing at the El Paso theatre and a second house operated by the Strebe circuit will be televised nightly. In addition to the films, Telemeter is lining up sports events as part of the experiment to test the public appeal of box office television on a regular basis.

Details of the prices to be charged to home viewers and other features of the experiment will be disclosed shortly.

It was learned that the TV price will be the same as, or slightly, above the admission scale at the theatres. Television showings will start about 15 minutes later than in the theatre. This will enable the Telemeter sending station to use the same reels of film. They will be "bicycled" between the theatre and station.

Paramount's "Redheads" To Open in Seattle

Paramount's "Those Redheads from Seattle" will open in that city Wednesday, at the Paramount theatre. The picture's stars will arrive, in a plane-load, to participate in the ceremonies. They are Rhonda Fleming, Agnes Moorhead, Gene Barry, Roscoe Ates and the Bell Sisters. They will join the parades, be interviewed, and make personal appearances. The picture is by William Pine and William Thomas.

U-I Reports Production Peak Ahead

HOLLYWOOD: Universal-International production activities will hit a peak for 1953 during the next three months, it was announced Monday by Edward Muhl, vice-president in charge of production. He said that 12 major pictures are scheduled to go before the cameras during the 90-day period.

This will give the studio from four to six shooting constantly from now to Christmas. Ten will be in color by Technicolor and one will be in 3-D.

Launching of these pictures will give U-I a total of 32 films put into production since last January 1. Of the pictures already completed or currently shooting, 11 are in color by Technicolor, two in 3-D and color by Technicolor, two black and white in 3-D, and five in black and white.

Leading the list of new starters will be the Technicolor "Johnny Dark," starring Tony Curtis and Piper Laurie, which goes into production on location in Toledo next week with George Sherman directing and William Alland producing.

This will be followed by "Magnificent Obsession," called one of the studio's most important pictures, which also will be in color by Technicolor and will star Jane Wyman and Rock Hudson. It will be produced by Ross Hunter and directed by Douglas Sirk.

Others scheduled for production in the next 90 days are the 3-D film "Black Lagoon," starring Richard Carlson and Julia Adams with Jack Arnold directing for producer William Alland; "Drums Along the River," Technicolor, with Melville Tucker producing; "Tanganyika," Technicolor, produced by Albert J. Cohen; "Echo Canyon," color by Technicolor, to be produced by John W. Rogers; "Fireman Save My Child," to filmed in 3-D with Abbott and Costello starring and Howard Christie producing; the Technicolor "Spring Song," to be produced by Ross Hunter, and "Francis Joins the Wacs," to be produced by Ted Richmond.

The remaining three will be announced as soon as negotiations now in progress with several stars are completed.

Berg in Pola-Lite Post

Al O'Keefe, vice-president in charge of distribution for the Pola-Lite Company, this week announced the appointment of Herbert Berg as director of advertising and publicity for the company. Mr. Berg is a veteran industry publicist and trade paper writer.

Decca Dividend Voted

Directors of Decca Records, Inc., last week declared a regular quarterly dividend of 17½ cents per share on the company's capital stock, payable September 30, 1953, to stockholders of record September 18.

The National Spotlight

ALBANY

A strong line of releases augurs well for firm grosses the next two or three months, Stanley Warner zone manager Charles A. Smakwitz said last week. He included Colyumbia among the companies with excellent product. Mr. Smakwitz expressed pleasurable surprise over the fine business which "The War of the Worlds" recently did at the Strand. . . . Fabian's Palace charged 74 cents in the afternoon, $1 at night and 35 cents for children with "Inferno." "The Caddy," which Dean Martin and Jerry Lewis plugged during a one-day stand at the Palace, was moved from the latter to the Grand for a second week. . . . Harold Strassberg's Eagle played its initial 3-D, "House of Wax," with "The Lady Wants Mink" as second feature. . . . Harry Lamont's success with "Crazy Auction" nights at his drive-ins (brother Bob handles them) has prompted others to stage them. Fabian's Mohawk, Albany-Schenectady Rd., imported a New York City auctioneer for one.

ATLANTA

Georgia Theatres, Atlanta, has closed the State theatre, Gainesville, Ga. . . . John Giddens, manager of the Midway Drive-In, Durham, N. C., has been appointed auditor of R. C. Saunders & Associates, owner of local theatre in Durham and others in the southeast. Mr. Giddens will be replaced by Frank W. Bennett of Durham, who was city manager of the Midway and Skyvue Drive-Ins there. . . . Matt Schroeder, treasurer of Florida State Theatres, Jacksonville, has revealed that the circuit accounting will move to Atlanta about October 1. . . . J. D. Younge has opened his new drive-in theatre (250 cars) in High Springs, Fla.; another one will be at Elizabethton, Tenn., the Valley Drive-In owned by Earl Bolling. . .. Plans for a de luxe drive-in theatre at Winter Haven, Fla., has been announced by B. B. Garner, president of Winter Haven Theatres. It will open about Dec. 1. . . . Jimmy Evins, of Petersburg, Tenn., former resident of Lewisburg, Tenn., has returned and will reopen the Linmar theatre. For the past five years he has been with the Capital theatre in Dubuque, Iowa. . . . Martin and Thompson, Hawkinsville, Ga., will have their new 400-car drive-in in Baxley, Ga., ready for opening about Dec. 1.

BOSTON

"The Moon Is Blue" at the Astor theatre broke an attendance but not a gross record on its opening day (Labor Day) playing at $1.10 top. The all-time grosser at the theatre is "Hans Christian Andersen," which opened Christmas Day, at $1.50 top. . . . The Beacon Hill theatre is really going "arty" in other ways as well as in films. Managing director Sam Richmond and his assistant Harry Harding have planned a series of exhibits of the oil paintings of local artists for the lobby at two-week intervals. . . . Mary Keaney, bookkeeper at Affiliated Theatres, was married to Richard Cahill of Dorchester. . . . Otis Page, Jr., whose father operates the Lincoln theatre, Damariscotta, Maine, is engaged to Allegra E. Love of Goshen, N. Y. The Keith-Boston theatre will shortly be equipped with 3-D, wide screen and CinemaScope processes with stereophonic sound, ready for new showings by mid-October.

BUFFALO

Edward L. Hyman, vice-president, ABC-UP, his assistant Bernard Levy and Harry Rubin, chief of the projection department, were in town last weekend looking over the wide screen installations in the local Paramount and Center and inspecting the Seneca and Niagara for future big screens. . . . The Center will have the theatre TV telecast of the Marciano-LaStarza world heavyweigmt championship bout September 24. It will be the only theatre TV of the fight in western New York—the nearest spot being Erie, Pa., 100 miles away. There will be no reserves seats. Prices will be orchestra and balcony, $3 and loges, $3.60, tax included. . . . George H. Mackenna, manager of Basil's Lafayette, is really busy these days as he directs the campaign of Elmer F. Lux, Elmart Theatres head, for the mayoralty nomination at the coming primaries. . . . Jack Mundstuk, MGM manager, reports big audiences attended his two big trade shows in Shea's Buffalo last Monday and Tuesday evenings (14 and 15) when western N.Y. exhibs saw "Mogambo" and "Take the High Ground."

WHEN AND WHERE

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 6-7: Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

CHICAGO

Despite a crackdown by the police on teen-age hoodlums, theatres here still are having trouble with rowdies. The B. & K. Granada on the north side was forced to refund 150 admissions on a recent Friday night when teen-agers made so much noise that it was virtually impossible to hear the dialogue in the picture. Police arrived at the scene shortly thereafter and quieted the theatre without making any arrests. . . . Richard Clooman, cashier at Capitol Films, married Alice Foote September 5. . . . John Balaban of B. & K. and his wife took off for Europe. . . . Everett Cristoferson of the Filmack art department has resigned to accept a position with an advertising agency. . . . Balaban and Katz held four dinner parties for managers, assistant managers and other executives at the Bismarck, following which they went downstairs to see "This Is Cinerama" at Eitel's Palace. . . . Henry Fonda, Lloyd Nolan, and John Hodiak will appear here at Anshe Emet Synagogue in a special adaptation of the courtroom scene from "The Caine Mutiny." The production is handled by Charles Laughton and Dick Powell. . . . The Bartlestein Brothers' partnership was dissolved by the recent blast that destroyed the Oakley Theatre. Al is operating the Annetta and Lane Court in association with Bob Templer and Ben is retaining the 152 and the Standard.

CINCINNATI

Several drive-in theatre operators on this area, encouraged by the recent upturn in business, are considering remaining open throughout the winter for the first time, by using in-car heaters. The Twin Drive-in, the only outdoor theatre within the city limits, has operated through the winter for the past several seasons. . . . Jack Bien, son of William Bien, district manager of National Screen Service, and head of a local circuit bearing his name, was married September 6 to Nancy Marx. . . . The Cincinnati Variety Club, Tent No. 3, held its first Saturday night party of the season September 12, at which the film of the recent Mexico convention of Variety International was shown. . . . Carl Williamson and James Swafford, of Liberty, Indiana, just across the Ohio state line, have taken over the Union theatre there, formerly operated by Mr. and Mrs. Donald French. . . . Michael Chakeres, general manager of Springfield Theatres Co., in Springfield, Ohio, has offered use of the nearby Melody

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Cruise-in theatre to any church or religious group desiring to use the property for church services on any Sunday morning of the year. . . . Also Springfield, the Regent, a unit of Springfield Theatres and the Liberty theatre, operated by William Settos, both are installing 3-D equipment. . . . The Star theatre, at Delbarton, W. Va., is the latest house to sign with Theatre Owners Corporation, a local buying and booking agency. . . . The Lyric theatre, formerly known as the Family and later as the State, at nearby Hamilton, Ohio, has been razed, and the site will be used for part of a business enterprise. It was one of the first theatres in that city.

CLEVELAND

"From Here to Eternity" comes into the RKO Palace Sept. 17 with a four-week playing contract, first picture ever booked for a similar period. according to manager Max Mink. . . . Ira Sichelman, 20th-Fox salesman in Washington, D. C., his wife and mother, Mrs. Jack Sichelman, were house guests over the weekend of UA branch manager and Mrs. David Rosenthal. . . . Vincent Lauter raised admission scale at his West Theatre Barberton, nine cents with the presentation of large panoramic screen. Scale is now 39 cents and 49 cents. . . . William N. Skirball, of Skirball Brothers, sails this week for a tour of England and the continent. . . . Bookers and Cashiers' Club of Cleveland holds a clambake at Schluter's Restaurant September 28. Herb Horstemeier, president, is in charge of arrangements. . . . Frank Arena, Loew's Ohio theatre manager, is assigned to a six-week relief period in Tennessee and Texas. State theatre manager Sam Shubouf handles both the State and Ohio during his absence. . . . "Shane" piled up a $68,000 take in its five-week first run engagement at Loew's State and Stillman, and followed this with doubling the average at the Loew's Park and Granada. . . . Luke P. Media, 86, long ago owner of the old Davoy theatre, died. . . . Vernon E. Hostetter, 59, pioneer Toledo projectionist and member of Local 28, died in Riverside Hospital, Toledo, following a 10-day illness.

COLUMBUS

Local theatre men are congratulating Tod Raper on his new position as promotion and public relations director of the "Columbus Dispatch." Before he went into the promotion department, Raper was in radio and theatres on the "Dispatch" editorial staff. . . . Manager Robert Sokol of Loew's Broad was host to several local ex-GIs who were prisoners in the real Stalag 17 in Germany. . . . Tyrone Power, Raymond Massey and Anne Baxter will appear at Memorial Hall in person November 1 in "John Brown's Body," directed by Charles Laughton. . . . The "Dispatch" is sponsoring the four-day presentation of the Black Hills Passion Play at Memorial Hall starting September 27. . . . Marjorie Schreiber, daughter of Manager Harry Schreiber of RKO Palace, has entered the freshman class at Wellesley. Harry, Jr., has returned to the Massachusetts Institute of Technology, where he is president of the junior class. . . . Charles Sugarman and Lee Hofheimer turned over facilities of their North Hi drive-in for a Sunday afternoon public rally sponsored by the Maple Grove church.

DENVER

Max, son of Mr. and Mrs. Herbert Gumper, owner of Colorado theatres, was operated on at Children's Hospital here. The operation, one on the heart, had been recommended by specialists at the Mayo clinic, Rochester, Minn. Several employees of National Theatre Supply branch here donated blood for transfusions. The boy is recovering nicely. . . . Ralph Clark, United Artists district manager, stopped here on his way home from the Chicago sales meeting, and held a sales meeting with M. R. Austin, branch manager, and salesmen William Sombar and Herbert Buschman. . . . Several Denver theatres are putting on Hopalong Cassidy bicycle campaigns to boost children's attendance, with Harry and Lillian Charness of American Theatre Advertisers, arranging the details. . . . Dora Kaplan, Universal cashier, went east for her vacation, via the Great Lakes, Niagara Falls and New York. . . . Robert Patrick, Realart exchange owner, went to New York to close deals for product.

DES MOINES

The Variety Club has just finished holding one of its most successful fund-raising activities in years. It was a hole-in-one golf tourney held at a local golf school with a new Cadillac as first prize. All of the proceeds from the contest were donated to the Des Moines Health Center. No one of the hundreds competing got the coveted hole-in-one, but there were many other prizes in which contestants participated. Lloyd's of London, however, were not so sure there would be no winner, and turned down a policy which would have insured against one. . . . Leon Mendelson's picture—life size—is mounted in the doorway of Warners during the current Leon Mendelson All Media drive which ends December 26. . . . Gloria Blanche Swanson of Maxwell was married to Allen A. Anderson of Nevada at Camp Polk, La. She is the daughter of Mr. and Mrs. Paul E. Swanson, widely-known exhibitors of Maxwell. . . . Annabelle Joublanc, formerly of Warners, is the mother of a baby daughter. . . . Lois Ewing of Columbia is on vacation. . . . Lucy Williams, of National Screen Service, spent her vacation in Memphis, Tenn.; Oliver Patrick, Universal salesman, is on a vacation fishing trip. . . . G. E. Pauley has leased the theatre at Garden Grove from Clarence Smith. Pauley formerly owner a theatre at Truro.

DETROIT

Labor Day weekend in Detroit found every one of the metropolitan area's 3,000,000 on the move. They and their guests went to the State Fair by the 100,000, and in general lived the entire time out of doors. Against this competition there should have been no business in the theatres. But for three days "From Here to Eternity" played to sidewalk holdouts. House records for all time operation of United Detroit's Madison fell. Throughout the rest of the week long lines continued in spite of the beginning of school and the fair and the same perfect outdoor weather. . . . Dave Kaplan, Theatrical Advertising; Stan Baran, Allied Artists, and Bob Buermele, General Theatre Service, are organizing a bowling league for the industry. . . . Alice Gorham, United Detroit publicist, vacationed at Thunder Bay River, Mich., returning to town in time for the opening of "Thunder Bay" at the Michigan. . . . Carroll Puciato releases "The Fighting Pimpernel," "Mr. Denning Drives North" and "Lady Godiva Rides Again" will be released through Dezel Productions in this area. . . . Fox theatre will open "The Robe" October 2. Installations are now being made and David Idzal, Fox manager, attended the New York opening. . . . In spite of the fast work of five people in the box office the Albion Drive-in, Albion, Mich., reports bottlenecking as 3-D glasses handout slowed patron handling. Manager Walter Campbell looks for solution. . . . Glenn Harden, projectionist, will speak before the Michigan Optometric Society, September 20.

HARTFORD

Nick Kounaris and Paul Tolis, operators of the Kounaris and Tolis theatres, Newington and Meriden, Conn., have disclosed plans for a drive-in theatre, their first, to be situated adjacent to their Meriden theatre, Meriden. No opposition to the Kounaris-Tolis application for zoning authority was heard at a public hearing before the by-laws committee of the Meriden Court of Common Council. . . . Tillie Pysyk of Loew's Poli, Norwich, Conn., has returned from a vacation in New Hampshire. . . . Sam Rosen of Rosen's Film Delivery, New Haven, is back from a vacation trip to northern New England. . . . George Jessel will address the Special Gifts dinner of the Hadassah of Hartford on Oct. 17 at Tumblebrook Country Club, Bloomfield, Conn.

INDIANAPOLIS

The Allied Theatre Owners of Indiana will hold their 27th annual fall convention at the Hotel Lincoln here Nov. 3 and 4. . . . John P. Stearns, formerly assistant at the Circle, has been appointed manager of Keith's by Dale McFarland, general manager of Greater Indianapolis. . . . Chris Winkenhofer, 60, operator of the Gem at Huntingburg, died of injuries after falling down the stairway from his projection booth September 6. . . . Attendance at the nine-day Indiana state fair, which closed Saturday, was the smallest in four years despite big crowds over the holiday weekend. . . . Members of ATOI are mulling an offer of county options on the Miss Universe contest for next year. . . . "From Here to Eternity," amassing the biggest grosses since "Quo Vadis," is now in a third week at Loew's.

KANSAS CITY

"From Here to Eternity" is being held for a third week at the 3,500-seat Midland at advanced prices. "Shane" is having a big second week at the 1,900-seat Paramount; advanced prices. "Martin Luther" is in its fourth week at the 825-seat Esquire; advanced prices. "Inferno" is showing at four subsequent run theatres in Greater Kansas City; the only 3-D this week, none at first runs. . . . Mrs. Zella Faulkner, secretary to George S. Baker, secretary of the Kansas-Missouri Theatre Association, and her husband are on a month's leisurely motor tour; substituting for her is Mrs. Mildred Carey. . . . Beverly Miller, president, and Jay Wooten, past president and member of the board of the Allied unit for the Kansas-Missouri exchange area, will

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represent the unit at the convention of National Allied in Boston. Several other members of the unit will attend also. . . . The annual golf tournament of the Motion Picture Association of Greater Kansas City will be held at St. Andrews Club Monday, September 21; and the annual stag dinner that night at the Saddle and Sirloin club. . . . Admission prices have been advanced at theatres here and there in the area—such as from 40 cents to 50 cents in smaller towns.

LOS ANGELES

Tom Muchmore planed out to England while his Canoga theatre, Canoga Park, is undergoing a reseating and remodeling job. . . . Sidney Campbell, for many years the manager of the California Bank on Film Row, died. . . . Carl Burrows, Warner Bros. booker, back from vacationing in Monterey. . . . The Plaza theatre, Hawthorne, recently shuttered by Ned Calvi, has been acquired by Mark Hansen, who plans an early reopening. . . . Milt Lefton has shuttered his Vista theatre, Hollywood. . . . Fred Greenberg, Warner branch manager, is in St. Vincent's Hospital, where he is resting after having undergone major surgery. . . . While angling off the Santa Barbara coast, Phil Isley, whose circuit embraces the Picwood and Meralta here, was attacked by an octopus, the latter coming off second best. . . . Herbert Rosener, who operates the Vagabond theatre here and a number of houses in Northern California, has assumed the operation of the Beverly Canon, Beverly Hills, formerly piloted by Greg Carter. . . . Among Film Row visitors were Don Alexander, Jr., of the Alexander Film Co., Colorado Springs, accompanied by Colin Dexter, the Pacific Coast representative.

MEMPHIS

Winners in the talent search just completed by Malco Theatres, Inc., were in New York for an audition before a board of directors and stage personalities. They are: Barbara Cason, Memphis; Cecil Schaife, Helena; and Lynn Carruth, Charleston. M. A. Lightman, Sr., president of Malco Theatres, was with them. . . . The Sunset drive-in, West Memphis, Ark., just across the Mississippi River from Memphis, will be the first theatre in the Memphis territory to receive a direct television program for its patrons. Equipment is being installed to present the fight September 24. . . . Manager Cecil Vogel, Loew's Palace, announced stereophonic sound system and wide screen installations have been completed at the Palace. . . . The Malco theatre in Memphis was doing double its normal business with the picture, "From Here to Eternity," and it is being held over for a second week, manager W. Watson Davis reported. . . . A son was born at Baptist Hospital in Memphis to Mrs. Richard L. Lightman, whose husband is an executive in Malco Theatres, Inc. . . . R. L. Bostick, manager, National Theatre Supply Co., was in Atlanta on business. . . . Jack Bundy, manager, Crosstown, was in Denver on vacation. . . . Mid-south exhibitors on Film Row included Ned Green, Mayfield; M. E. Rice, Jr., Brownsville; Aubrey Webb, Ripley; W. F. Ruffin, Jr., Covington; A. S. Sherherd, Palestine; Jimmie Singleton, Tyronza; William Elias, Osceola.

MIAMI

James Brightwell is relieving manager Jack Miller of the Shores while the latter is on vacation. . . . H. T. Barnes, manager of the Variety, is on a lengthy vacation which will include stops in St. Petersburg, Fla., New York, Mexico and the French Riviera. . . Wayne Rogers, manager of the Normandy, also pinch-hit at the Variety until it closed, for a brief spell, September 16. . . . William R. Watt, the new manager of the Coral, must find the climate quite a change from his previous habitat in Canada. . . . Robert Banker, former casting and talent director for CBS, has formed a partnership with Joseph Missett in a local TV film company, Shamrock Productions. . . . Everett Hall, formerly assistant at the Embassy, is now in the accounting department of the Claughton office. . . . Mitchell Wolfson, co-owner of Wometco Theatres, was recently appointed a member of the board of directors of the First National Bank of Miami. . . . Mrs. Robert Brower, long time Wometco employee and cashier at the Miami, is on a leave of absence for an indefinite period. . . . Tim Tyler, manager of the Miami, reports the held over showing of "From Here to Eternity" broke all previous house records. . . . A. W. Corbett, general manager of Claughton Theatres, has Madlyn Klindt as his new gal Friday, replacing Jane Payne, resigned.

MILWAUKEE

An extraordinary press luncheon was held at the Miller Inn, of the Miller Brewing Company here, last week for Audrey Totter, who was here to promote her latest movie "Mission Over Korea," and to attend the Third Wisconsin Air Pageant. Miss Totter was flown to the Miller Inn in an Army Aviation Section helicopter. The movie was tied in with the Air Pageant, held this week, which is initiating a large scale recruiting drive at his time for the Army Aviation Section. . . . Visiting here last week was the Mayor of Miami Beach, Fla., who formerly was associated in the theatre business here. Mayor Harold Shapiro, at one time attorney for the Wisconsin Independent theatre Owners' Association, and a member of the city's motion picture commission, visited his mother here with his bride. . . . The new manager at the Telenews theatre here is John R. Kois, formerly of Clevelend, where he managed a theatre operated by the Telenews circuit. Mr. Kois replaces Phillip Klein, appointed manager of the McVickers theatre in Chicago.

MINNEAPOLIS

Joe Wolf, former representative here for IFE, has moved to San Antonio, Texas, to look after his drive-in interests there. . . . Ben Berger, president of Berger Amusement Co. and North Central Allied, has been elected to a one-year term on the board of the Minneapolis Aquatennial Association. . . . Ralph Maw, MGM district manager, and W. H. Workman, returned from the "See For Yourself" convention on the west coast. . . . Pat Halloran, sales manager at Universal-International, has been promoted to branch manager in Milwaukee. . . . LeRoy Miller, U-I branch manager, accompanied his two daughters to college in Providence, R. I., and vacationed in Washington, New York and Atlantic City. . . . Webb Raudenbush, who operates a buying and booking agency, has been named chairman for the Community Chest campaign on Film Row. . . . Sadie Benfield, wife of Bonnie Benfield, exhibitor at Morris, Minn., died after a brief illness. . . . Clarence Bell, Columbia exploiteer, is in for "From Here to Eternity," which opens at the Orpheum here and in St. Paul September 23. . . . Ted Mann reversed an earlier decision not to show "The Moon Is Blue" in St. Paul, where the planned showing earlier had had repercussions, and opened the film at the World there last Friday. . . . Barbara Oberg is the new secretary to the assistant branch manager at MGM. . . . Israel Friedman has assumed operation of outstate theatre properties which he owned with his brother, the late Ben Friedman, while Mrs. Ben Friedman and her son-in-law, Martin Stein, will operate the Edina and Westgate, Minneapolis suburban houses.

NEW ORLEANS

The Ernest A. MacKennas have their sixth, a girl born September 5 whom they have christened Mary. Mr. MacKenna is manager of the Joy. . . . John Elzey, and Patrick John Elzey will do their own buying and booking, Elzey, Sr., owns and operates the King's, New Roads, La., and Elzey, Jr., Pat's Drive-In, Vidalia, La. . . . Joseph C. D'Antoni is the new assistant booker at U.A. . . National Theatre Supply sold National Excelite Lamps and Hertner Generator to Giddens & Rester's Auto-Sho Drive-In, Mobile, Ala. . . . Peggy Erickson (Paramount, Gulf office clerk) and A. J. Hartman, Jr., were married in St. Joseph's Chapel, Algiers, on Wednesday, Sept. 18, and Anna Musso (Warner Bros.) and S. J. Roland exchanged vows in the Sacred Heart Church on September 19. . . . Alvin Daste opened the all new Caffin, negro patronage theatre on Caffin & St. Claude in New Orleans downtown section September 17. . . . N. Solomon Theatres, McComb, Miss., returned the 45 drive-in, Prichard, Ala., to its original owners, Paramount, Gulf Theatres, Inc. . . . L. W. Dantin reopened the Reo, Golden Meadows, La. . . . G. T. Edwards assumed ownership of Ritz & Royal, Hattiesburg, Miss. A. L. Royal, former owner, will continue to handle the buying and booking. . . . The Hill Top, Clinton, Miss., reopened. . . . Cecil L. Jones has closed the Lion, Scooba, Miss., temporarily. . . . J. G. Broggi will handle the buying and booking for J. S. Wingate's Gayle Drive-In, DeQuincy, La.

OKLAHOMA CITY

"Mr. Scoutmaster" has been held over for the second week at the Tower Theatre. . . . The Capitol theatre has installed a giant screen for showing of 3-D pictures, and is now showing "Fort Ti." . . . Jerry Peterson is the new assistant manager at the Criterion theatre. . . . The Campus theatre, at Stillwater, Okla., which has been closed during the summer months, reopened Sunday, September 6, at regular prices and returning by popular demand "The Snows of Kilamanjaro." . . . The Skyview drive-in theatre, Ardmore, Okla., has extra glasses for the kiddies at 10 cents each, for their 3-D pictures. . . . The Hornbeck theatre, at Shawnee, Okla., had Ladies Matinee, September 9, when women were admitted for 40 cents from 1 P. M. to 5 P. M. The Okla-

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homa Tax Commission reported sales tax for the month of July, 1953, for theatres. The report shows 339 returns, $33,923.78 tax, as compared with 346 returns, $33,909.14 tax for the month of July, 1952, an increase of .04 per cent.

OMAHA

James W. Pickett, manager of Tristates Theatre Corp.'s Rivoli at Hastings, Neb., since 1940, resigned to become general manager of Radio Station KHAS at Hastings, succeeding Duane Watts who will head the new television station at Holdrege. . . . Daniel Flanagan, former manager of the Chief theatre and Kiaway drive-in at Hiawatha, Kans., has been transferred to Nebraska City and Marion Gildersleve, assistant manager at Junction City, is now manager of the Hiawatha theatres. . . . Ted Emerson has been named manager of the Omaha theatre to replace Carl Hoffman, who left Tristates to become affiliated with a Des Moines printing company. Emerson, Tristates publicist, formerly managed the Omaha. . . . Harry Fisher, Universal salesman, and Phil March, Wayne exhibitor, each bagged an antelope on a hunting trip to Casper, Wyo.

PHILADELPHIA

Barney Sackett, radio commentator on WDAS and little theatre producer, joins the Stanley-Warner theatre circuit as manager of the Keystone, succeeding Franklin Pease, resigned. At the circuit's Grand, Wilmington, Del., Ralph Pryor, Jr., was appointed assistant manager. . . . Robert Hanover finished the installation of a 40-foot Photorama screen at he suburban Lansdale, Lansdale, Pa. . . . The Southern, former A. M. Ellis house long closed, was sold at auction for $24,000 to a wholesale drug distributor for commercial use. . . . Tri-State Buying and Booking Service here is now handling the Taft, Olyphant, Pa. . . . Elmer Pickard, first run manager for the Stanley-Warner theatres, went to Indiana to attend a family reunion. . . . Ralph Cohn, former theatre manager, has joined Screen Guild exchange here as city salesman. . . . Leonard Mintz named local distributor for the foreign film version of "The Medium," which gets its first local showing at Bill Wolf's Hill. . . . Marilyn Schlanger, daughter of Ted Schlanger, zone chief for the Stanley-Warner Theatres, and Samuel Sugarman, were recently married. . . . Ritz, neighborhood house, has been converted into Ritz Hall for use as banquet and meeting hall.

PITTSBURGH

Announcement has been made that both the Stanley and Harris theatres will carry the TV fight of Marciano and LaStarza. Tickets will sell for $3.50, tax included. Neither theatre will sell standing room, which means that patronage will be limited to actual seating capacity which is 3,680 at the Stanley and 2,000 at the Harris. . . . Sympathy is extended to Wally Allen on the death of his mother. Mr. Allen, formerly of Pittsburgh is now working the Springfield, Ohio, for the Chakeres circuit. . . . Mr. and Mrs. Anastisios Notopoulos have just celebrated their golden wedding anniversary—he is the veteran Altoona, Pa., theatre owner. . . . Meery Braff has joined the Allied Motion Picture Theatre Owners of Western Pennsylvania as office secretary. She was formerly with the booking staff of MGM in this city. . . . "The Cruel Sea" at the Squirrel Hill theatre broke all previous first week records in that house. . . Angelo Diodati, veteran projectionist at the Loew's Penn, has taken off for a month's visit to Italy to visit his parents. . . . "Gentlemen Prefer Blondes" was held over for a fifth week at the Fulton.

PORTLAND

Entertainment business is really moving into high gear here this week. . . . Veteran exhibitor Ike Geller, owner of the Alladin and Walnut Park theatres has fulfilled a life long dream by making the Alladin a first run art house. Portland's original spot is downtown while Geller's is a class neighborhood house. . . . Mrs. J. J. Parker opened her United Artists theatre after three months of darkness. "From Here to Eternity" is initial program. . . . The Capitol theatre, dark for several years, also was relit this week. John Becker, husband of Tempest Storm, reopened the downtown spot with a burlesque-film policy. . . . Hamrick's City Manager Marvin Fox had a successful promotion on "The Bandwagon." . . . Warner field man Max Bercutt also here for a few days.

PROVIDENCE

Anthony P. Argenti is en route to his home in this city after being away for nine years. He is on a three-months vacation from Germany. After his visit home, Argenti will return to Munich. His scheduled itinerary will take him to Egypt, Portugal and Spain during the ensuing year. . . . In conjunction with the screening of "Gentlemen Prefer Blondes" at the Majestic, the City Hall Hardware Company record department offered a pair of top-priced seats to all purchasers of record albums featuring songs from the picture. Opening of local public and parochial schools was postponed three weeks due to the worst outbreak of infantile paralysis in local history. While officials sounded warnings against children being allowed to congregate in public places, no attempt was made to close local motion picture houses, which because of air-conditioning and frequent air changing seemed to offer a safe haven of retreat from heat and other more compact enclosures.

SAN FRANCISCO

Russell Beach is now general manager, Sunny Mount Theatres, replacing Bruno Vecchiarelli, who resigned several months ago. . . . John Hurley, partner of John Bowles (booking and buying agency) is on sick leave. . . . William Greenbaum's Film Booking Agency of Northern California is handling film buying for the Chatbot theatre at Castro Valley. . . . John Parsons, district manager, Telenews Theatres, reports tickets for the Marciana-La Starza fight were over 27 percent sold at the end of the first week of sale. All reserved, the tickets for the 400-seater are selling at $4.80, and according to Parsons, enthusiasm is higher than for the Wolcott-Marciano fight. Earl Long, district manager, AB-Paramount, also has advance fight tickets on sale with his 2,735-seat Paramount scaled at $3.60 and $4.80. Joseph Novitzky, Telenews manager, is vacationing by driving a 1910 automobile to Cleveland for the Ford Company anniversary show. A member of the Collector of Old Automobiles Club, he will also drive the 1910 model back to San Francisco. . . . The Golden State Theatres have inaugurated a policy of admitting any family of any size to their Granada, Amazon and Serra (neighborhood) theatres, any Tuesday night for one admission price of $1. The Granada is regularly scaled at 55 cents for adults and the other two are 50 cents. Children at the three houses are admitted for 20 cents at all times.

TORONTO

J. Arthur Rank is to speak to the Empire Club here during his visit in November. . . . Leslie Allen of Cardinal Films off to England and France on a periodical buying trip for his company. . . . Continent's first daylight drive-in at Trafalgar, 20 miles from Toronto, is expected to open around the end of September. . . . Order of mandamus by the Supreme Court of Ontario was granted the Markham Developments, Ltd., permitting building of a drive-in in suburban Scarboro. . . . Bill Horner has been appointed manager of the Odeon Strand in Saint John, N.B. . . . Capitol, Guelph, is to be closed permanently at the end of September. . . . Ottawa newspapers are attacking the move of the National Film Board from Canada's capital to Montreal. Insiders say that the move is to be given reconsideration.

VANCOUVER

Natalie Miller, head usherette at the Orpheum, was married to Spence Matthews at Bellingham, Wash. . . . Art Lorimer, Kitsilano, is pinch-hitting for Ivan Ackery and Charlie Doctor, managers of the downtown Orpheum and Capitol, who are away in Winnipeg to attend the Famous Players western convention. . . . Jean Nicholson, Warner cashier, has resigned and will move with her husband to Ladysmith on Vancouver Island. . . . Larry Stephens, publicity representative for International Film Distributors, in town to work with Charlie Doctor, Capitol manager on a campaign for the coming showing of London Films, "The Story of Gilbert and Sullivan" with a prerelease set for October 1. . . . Steve Rolston, Alliance Films manager on vacation south of the border. All Famous Player British Columbia managers and head office personnel have left for Winnipeg to attend a meeting of the western Famous Players Division.

WASHINGTON

The Warner theatre will televise the Marciano-LaStarza fight September 24. Tickets will be $3.60 each, on a reserved seat basis, and all Stanley Warner Theatres will have them on sale. . . . The following men have been approved for Variety Club membership: Sidney Epstein, city editor of the "Washington Times-Herald"; Charles E. Redden, assistant manager of Loew's Columbia theatre; Norman Weitman, sales manager of the Universal exchange, and Frank D. Hays, assistant manager of the D. C. Armory Board. . . . The Warner Theatre will show "Cinerama" about November 1. The theatre will close September 26 for the renovation job. Seating capacity will be cut from 2,100 to about 1,290 seats. The cost will be about $110,000. When "This Is Cinerama" opens at the Warner, it will be on a reserved seat-schedule, at prices ranging from $1.20 to $2.80.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

JACK McCALL, DESPERADO: George Montgomery, Angela Stevens—Not a bad one for our town. It paid its way during the hot weather. Played Thursday, Friday, Saturday, July 30, 31, August 1.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

SALOME: Rita Hayworth, Stewart Granger—Good picture, but not as wonderful as Columbia said it was going to be. The publicity Rita has received has not helped her, in our situation. Played Sunday, Monday, Tuesday, Wednesday, June 7, 8, 9, 10.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

SERPENT OF THE NILE: Rhonda Fleming, William Lundigan—Beautiful Technicolor and not bad entertainment for our customers. Personally, I liked it better than "Salome".—Played Sunday, Monday, August 2, 3.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

Metro-Goldwyn-Mayer

BAD AND THE BEAUTIFUL: Lana Turner, Kirk Douglas—Too slow moving and too sophisticated for small towns. Very disappointing business. Played Sunday, Monday, Tuesday, September 9, 10, 11.—Paul McBride, Avalon Theatre, Fillmore, Utah.

CLOWN, THE: Red Skelton, Timmy Considine—Many don't care for Red Skelton, but be sure and play this as Red is great in this good show. Give Red more parts like this to play. Played Sunday, Monday, August 16, 17.—Henry Jakes, Hope Theatre, Hope, N. Dak.

FEARLESS FAGAN: Janet Leigh, Carleton Carpenter—This is a very good mid-week show. The lion plays a wonderful part.—Henry Jakes, Hope Theatre, Hope, N. Dak.

Paramount

ATOMIC CITY, THE: Michael Moore, Nancy Gates—This is a very good little picture for mid-week. Don't be afraid to try it. Played Thursday, Friday, Saturday, June 18, 19, 20.—Henry Jakes, Hope Theatre, Hope, N. Dak.

CLEOPATRA: Claudette Colbert, Henry Wilcoxon—All I can say for this one is that it was good when it was made in the early thirties. It sure has no pulling power now. This picture did O.K., but I had to play it on jackpot night. Some liked it, others didn't. Played Tuesday, Wednesday, August 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—Wonderful acting bv the leading characters made this a good picture. The story is a little sordid in places. However, it's a very well produced picture. Business a little above average. Played Sunday, Monday, Tuesday, August 16, 17, 18.—Paul McBride, Avalon Theatre, Fillmore, Utah.

GIRLS OF PLEASURE ISLAND: Don Taylor, Leo Genn—A very entertaining picture, not colossal, but just a nice story well acted and produced. Business a little below average. Played Sunday, Monday, August 30, 31.— Paul McBride, Avalon Theatre, Fillmore, Utah.

JUST FOR YOU: Bing Crosby, Jane Wyman—Just did not go over here too well. Why the directors of these pictures insist on these terrible, fantastic dance numbers, I will never understand—and I am not alone in this. The picture just got by and that's all. Rural patronage. Played Monday, Tuesday, August 31, September 1.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

STOOGE, THE: Dean Martin, Jerry Lewis—People say these two are silly, but the picture played everywhere around us and we did a right nice business with it anyway. From our angle, it is on a par with their other pictures. Played Thursday, Friday, Saturday, August 6, 7, 8.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

RKO-Radio

ANDROCLES AND THE LION: Jean Simmons, Victor Mature—This is quite a good picture. They seemed to get a lot of laughs out of it. The lion was the best actor! Rural patronage. Played Monday, Tuesday, September 7, 8.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

HITCH-HIKER, THE: Edmond O'Brien, Frank Lovejoy—Excellent movie, suspense and thrills galore. Here's one that will sure go over big. Acting is superb. By all means play this picture. Rural patronage. Played Monday, Tucsday, August 24, 25.—W. N. McIntosh, Pembina Theatre, Man., Canada.

MIGHTY JOE YOUNG: Terry Moore, Ben Johnson—Did better than average with this reissue both nights. Play it—you can't go wrong. This is a natural for small towns. Rural and small town patrons. Played Thursday, Friday, August 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

NEVER WAVE AT A WAC: Rosalind Russell, Paul Douglas—Picked this up and played very late, but it's good, so don't be afraid to try it. Played Thursday, Friday, Saturday, August 6, 7, 8.—Henry Jakes, Hope Theatre, Hope, N. Dak.

Republic

SILVER CITY BONANZO: Rex Allen, Mary Ellen Kay—If you have never had a Rex Allen picture, try one. Rex has a lovely voice and your patrons will love him. Played Monday, Tuesday, June 15, 16.—Henry Jakes, Hope Theatre, Hope, N. Dak.

THUNDERBIRDS: John Derek, Mona Freeman—By all means, play this. I think more people in the United States should see this and know the hardships and heartachcs boys go through fighting for our country. Played Thursday, Friday, August 27, 28.—Henry Jakes, Hope Theatre, Hope, N. Dak.

Twentieth Century-Fox

I DON'T CARE GIRL, THE: Mitzi Gaynor, David Wayne—About the thinnest thing we have shown in years—another one like this and Mitzi can join the dodo bird. Fox product sure has not been up to par this year for our location. Played Thursday, Friday, Saturday, September 3, 4, 5.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

I DON'T CARE GIRL, THE : Mitzi Gaynor, David Wayne—One very good little musical comedy that pleased. Played Wednesday, Thursday, September 2, 3.—Leo W. Smith, Elk Theatre, Elkton, S. Dak.

PRESIDENT'S LADY, THE: Susan Hayward Charlton Heston—For the kind, this is good entertainment, and several told us they liked it. But this kind of picture docsn't do much for us at the B. O. "My Cousin Rachel" (Fox) falls in the same category here. We don't care for period pictures. Played Sunday, Monday, August 30, 31.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

RED SKIES OF MONTANA: Richard Widmark, Constance Smith—Played late, but a very good picture for a small town. Played Thursday, Friday, Saturday, July 2, 3, 4.—Henry Jakes, Hope Theatre, Hope, N. Dak.

SILVER WHIP: Rory Calhoun, Dale Robertson—They came out saying, "My, wasn't Dale Robertson corny in this one?" But corny or not, it made a little dough, so who am I to complain? Played Thursday, Friday, Saturday, August 20, 21, 22.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

THUNDERHEAD, SON OF FLICKA: Roddy McDowall—Played this one on a repeat run and did O. K. with it. They sure like horse pictures here, but this one is an exception. If you have played it, try it again. This is a wonderful picture with a swell cast. Played Saturday, August 15.—James Hardy, Shoals Theatre, Shoals, Ind.

Universal

BECAUSE OF YOU: Loretta Young, Jeff Chandler—Don't pass this by. In a few words, it's good! Played Sunday, Monday, August 9, 10.—Henry Jakes, Hope Theatre, Hope, N. Dak.

BRIGHT VICTORY: Arthur Kennedy, Peggy Dow—I have played many good pictures the past year, but I believe this one is my favorite. It's wonderful for the small town and cities alike. Play it.—Henry Jakes, Hope Theatre, Hope, N. Dak.

COLUMN SOUTH: Audie Murphy, Joan Evans—As always, Audie Murphy didn't fail here. Wish I could play one of his pictures once a month. Beautiful color. Very good crowd Sunday night.—James Hardy, Shoals Theatre, Shoals, Ind.

WORLD IN HIS ARMS, THE: Gregory Peck, Ann Blyth—All I can say about this one is that it is doggone good action entertainment in good color. Picked this one up from Universal at a fair price and we did a nice business on it considering the hot weather and the other outside activities—which are plenty. Played Sunday, Monday, August 16, 17.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

Warner Bros.

BEAST FROM 20,000 FATHOMS, THE: Paul Christian, Paula Raymond—Played this one in extremely hot weather and did better than average business both nights If your patrons like fantastic stuff, you can't go wrong on this one. Played Sunday, Monday, August 30, 31.—James Hardy, Shoals Theatre, Shoals, Ind.

IRON MISTRESS, THE: Alan Ladd, Virginia Mayo—A very good picture in color. Plenty of realistic action. Ladd and Mayo have excellent support. But did below average in this small town. Played Sunday, Monday, Tuesday, August 2, 3, 4.—Francis Gill, Paonia Theatre, Paonia, Colo.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—Wonderful picture! Here is ninety-five minutes of superb entertainment. Why don't they make more of them? Rush to book this one—you'll not miss in any situation, believe me. Rural patronage. Played Thursday, Friday, Saturday, Sept. 3, 4, 5.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

SUGARFOOT: Randolph Scott, Adele Jergens—Played this to the best midweek business since April. These kind are right down our alley. Thanks to Warner Bros. for selling it so I could do a little good for myself. Played Tuesday, Wednesday, August 25, 26.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

IA Contract Talks Under Carl Cooper

HOLLYWOOD: Contract negotiations between the IATSE and the major studios took on a new aspect Monday as the IATSE international vice-president, Carl Cooper, assumed temporary leadership of the Hollywood locals from international representative Roy M. Brewer, whose resignation president Richard Walsh officially accepted at the weekend.

IATSE contract demands as prepared under Mr. Brewer's captaincy had included wage increases, establishment of a pension fund and increased contributions to the health and welfare plan installed last year. Both Mr. Walsh and Mr. Brewer had sat in on the first negotiating session two weeks ago.

Major studios on the other hand have indicated a feeling that a new contract should entail concessions by the unions in view of the distressed economic conditions affecting motion picture production costs at the present time.

Mr. Brewer's resignation stemmed from what has been described as his disagreement with Mr. Walsh over the policy of future union activities in both the motion picture and the television industries.

Skouras Theatres Granted Delay in Filing Complaint

Skouras Theatres has been granted a postponement to file an amended complaint in its $88,000,000 anti-trust suit against distributors and circuits.

The new deadline for filing an amended complaint in Federal District Court is September 30. The delay was granted following Federal Judge John F. X. McGohey's dismissal of the action on the grounds that the original complaint was too long. In dismissing the action on technical grounds, Judge McGohey had originally granted the plaintiffs, Skouras Theatres and four affiliated companies, the right to file an amended complaint by September 1.

The suit, believed to be the largest anti-trust action filed by exhibitors in the industry's history, named as defendants every major distributor with the exception of 20th Century-Fox. In addition, 44 plaintiff theatres are involved in the suit which charges unreasonable clearance and runs and conspiracy designed to favor the affiliated circuits, including Warner Brothers and RKO Theatres.

Jersey Allied to Meet

The board of directors of Allied Theatre Owners of New Jersey will meet in New York at the Hotel Astor September 22, the meeting to be followed by a membership meeting and luncheon. New types of presentation will be discussed as well as other general matters affecting exhibition.

FCC Wants TV Channels In 35 Cities

WASHINGTON: The Federal Communications Commission proposes giving each of 35 cities an additional ultra high frequency televison channel.

The commission said the additions were possible without disturbing the assignments in any other city, and that they would help "in bringing television service to a large number of areas as soon as possible." Interested persons were invited to comment up to October 13 on the proposals.

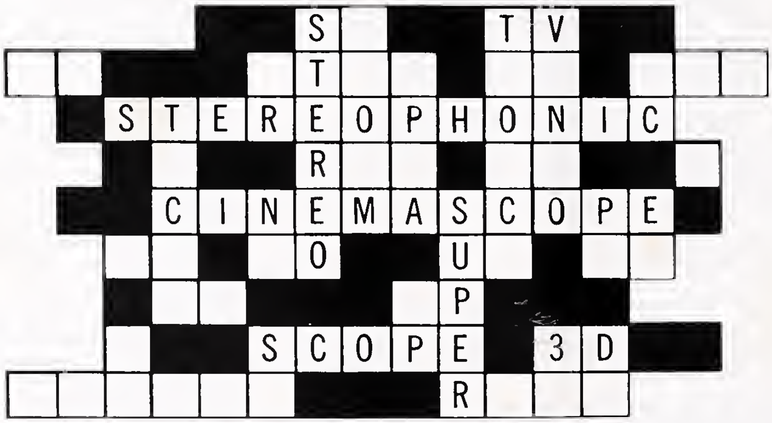
The cities which would get the additional channels under the FCC proposal are: Fort Smith, Ark.; El Centro, Merced, Modesto and Stockton, Cal.; Clearwater, Daytona Beach and Orlando, Fla.; Terre Haute, Ind.; Ottumwa and Waterloo, Ia.; Lexington and Paducah, Ky.; Alexandria, Bogalusa, and Lake Charles, La.; Cumberland and Hagerstown, Md.; Cape Girardeau, Mo.; Asheville, Durham, Fayetteville and Goldsboro, N. C.; Klamath Falls and Salem, Ore.; Charleston, Florence and Spartanburg, S. C.; Big Spring and Tyler, Tex.; Wenatchee, Wash.; Beckley and Clarksburg, W. Va., and Green Bay and LaCrosse, Wisc.

Holmden Is Elected Secretary of IATSE

Harland Holmden, first vice-president of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, has been elected general secretary-treasurer by the organization's general executive board. He suceeds William P. Raoul, general secretary-treasurer since 1945, who has been ill since last spring and is prohibited by his physician from carrying out his official duties. A member of Operators Local 160, Cleveland, Ohio, since 1908, Mr. Holmden was business agent of that union for many years until he resigned this past spring to devote full time to the general office in New York, where he was assistant international president, on appointment of president Richard F. Walsh, following the death of assistant president Thomas J. Shea in January.

Mayer to Coast on New Export Unit

Charles Mayer, formerly of the Motion Picture Export Association, left New York for the coast last weekend to confer with officials of the Society of Independent Motion Picture Producers on matters concerning the newly-formed Independent Motion Picture Export Association. The association was recently incorporated in Delaware. Although neither Mr. Mayer nor SIMPP executives have made any official statements in regard to the possibility of Mr. Mayer heading the new trade association, it is believed he will become associated with the group.



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MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

There Has Always Been "A Friendly Company"

METRO'S announcement that they would take steps to assist distressed exhibitors in the current period of transition, is not news to those who know the personal attitude of William F. Rodgers, over the years, and of Charles M. Reagan, who succeeds him as general sales manager. It is legendary that Metro is "the friendly company"—in name and deed.

We traveled the country for and with the exhibitor relations department of Metro-Goldwyn-Mayer, under Henderson M. Richey, as one of his staff. And in thirty key cities, at dozens of exhibitor conventions, over a period of several years, we have heard diatribes against the distributor, bitter and violent denunciation, delivered from the floor by angry men who expressed complaint and cried for justice.

And then would come the moment, just after the final word of criticism, when the speaker would break into a grin, and say "Except Metro"—with applause. It wasn't planned, it was impulsive, but it was honest, from the heart. None of those furious characters, taking the industry apart in spades, could finish without qualifying their remarks, with a smile. We've sat on the dais with speakers who admitted, somewhat sheepishly, that their original context was subject to that one slight modification.

This friendly feeling has spread, in the last ten years, to include others who have seen the wisdom of this policy. Metro set the good example, by having an open door and a ready response to exhibitor complaints, with a willingness to adjust things. Right now we are undergoing a revolution in film industry that will create many permanent changes. The major companies who have not yet done so will find it useful to follow this friendly policy.

It has been said, in homeoffice circles, that the industry is now serving upwards of 3,000 theatres "at a loss" and another 2,500 houses "without profit" on distribution. It is anticipated by some that many of these marginal houses will close, and therefore, our applause for those at the top, who meet such a forecast with sincere desire to help the little fellow stay in business.

SCREEN TECHNIQUES

It has long been axiomatic in film industry that the public knows more about our business than we do. That's because they read the screaming columnists from Hollywood, the dirt peddlers, the carping critics, the scandalmongers — and consequently, they know!

And to support this theme, the managers, too often, "know from nothin' " when it comes to taking the defensive. He clams up—and the other side wins. We have lost great battles because an innocent, small town manager said the wrong thing to a militant club woman, at the wrong moment. It behooves us to know better.

Now, there is a book available, "New Screen Techniques" edited by Martin Quigley, Jr., that will help managers to tell the story of new dimensions, and get their facts right. We know from our mail that too many know too little of what they are talking about. And it is time to get on your feet and talk.

Terry Ramsaye, reviewing the new issue in last week's HERALD, said, "There is an authoritative quality about this work. One might hope that it may reach into the immediate education of both the lay and trade press. The exhibitor should know something more about the subject than his customers. He needs some answers to his lobby inquirer, and for his Rotary Club speeches."

Arthur Mayer, reviewing the book in MOTION PICTURE DAILY, said, "The discussion of three dimensional pictures, has, until now, had little depth. There has been sound and fury . . . but no high fidelity. If we are to use these tools to greatest advantage, enthusiasm must be accompanied by understanding."

¶ "If I could run the advertising campaign on my favorite pictures these days, I think I'd try a series of three-sheets reading: "Costs *less* than $2,000,000,"—"Definitely *not* 3-D"—"See it on the *old* aspect ratio." Such catch-phrases as these, of course, can be used only on pictures that have a good strong story, a fresh approach, interesting photography. Like the critics keep saying about the multi-dimensional films, take away the novelty and what have you? I am loath to believe that a picture costing over a million is intrinsically better than one that has been brought in for considerably less, or that a new dimension or a new screen size improves a picture *per se*." (*Saturday Review of Literature*.)

* * *

¶ So there was another prize in Dan Krendel's ballyhoo contest, up in Famous Players-Canadian's Ontario "B" district. All through 26 weeks, some of the best showmen on the North American continent have vied with each other to win upwards of $1000 in awards. And, at a recent luncheon, John J. Fitzgibbons, president of the company, made the presentation of these hard-fought prizes.

Then came the sequel, and it couldn't have happened to a nicer guy, more deserving of this top honor in competition. W. K. Trudell, manager of the Capitol theatre, in London, Ont., was made district manager for western Ontario. We have Dan Krendel's bulletin, with his own praise and applause—and better yet, we have a tear sheet from the London Free Press, with a picture of Bill receiving the good news from Morris Stein, eastern division chief, on his home grounds, and with the home town's plaudits.

Bill Trudell will head Famous Players-Canadian's circuit theatres from Brantford to Sarnia, in a new district created for his supervision. We have always admired Morris Stein, whom we met in Canada last year, and we see a glint in his eye, in this newspaper picture, which we understand and appreciate. —*Walter Brooks*

Promising Promotion

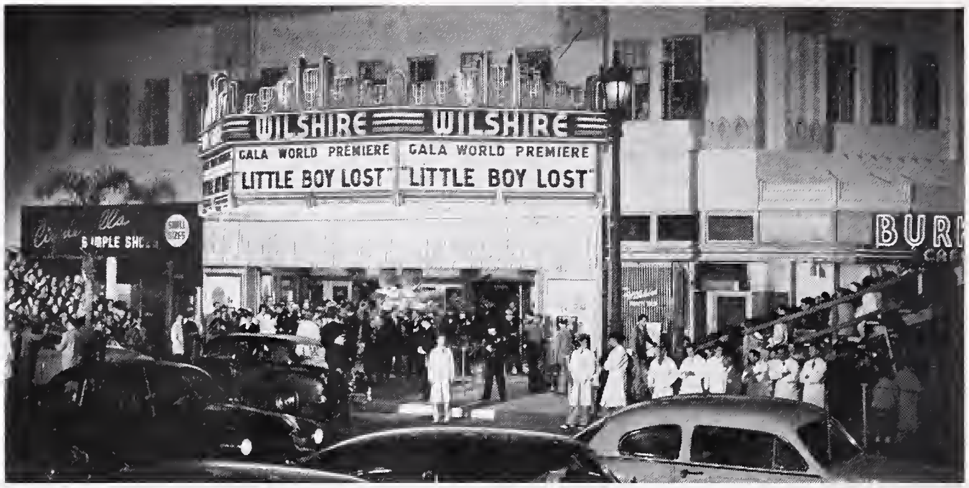
"FROM HE... ET...
STARTS SATURDAY Loew's STATE & ORPHEL

Loew's theatres in Boston made a little better than a sure thing of it by having two under-dressed models toting an oversized copy of "From Here to Eternity" from here to the end of the line.

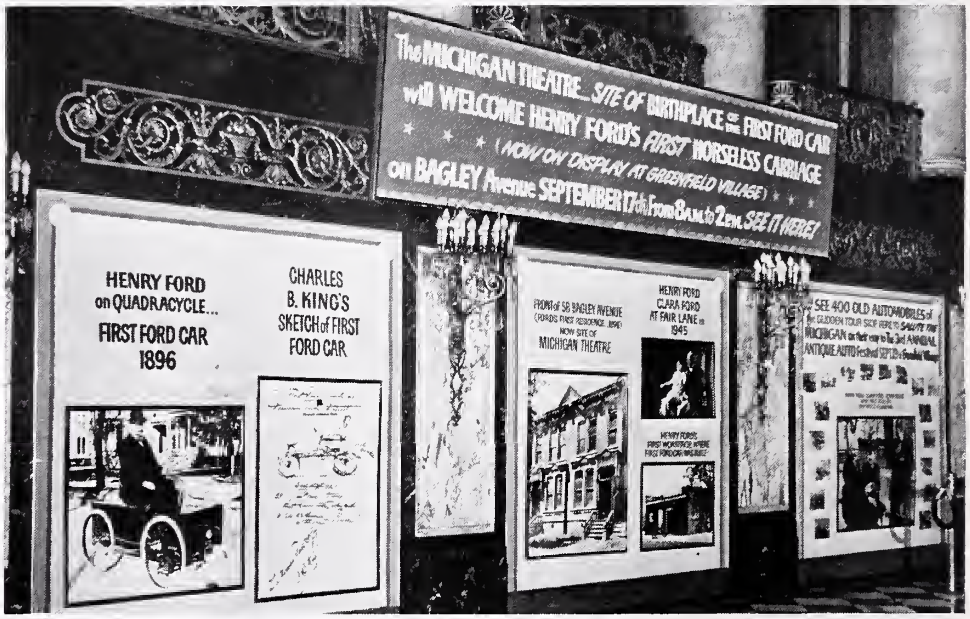
MGM had Elaine Stewart, their answer to Marilyn Monroe, at the recent American Legion convention in St. Louis, and here she is chatting across the dais with National Commander Louis Gough, at luncheon.

Responsibility
SPEED LIMIT 35
WALK
WATCH FOR SIGNS OF
Death
THIS MAY

And to show you that Elaine really gets around, she was also in New Orleans doing a pre-selling job for "Take the High Ground"—and posed with this satisfied Commissioner at a safety exhibit.


WILSHIRE WILSHIRE
GALA WORLD PREMIERE "LITTLE BOY LOST"
GALA WORLD PREMIERE "LITTLE BOY LOST"

Something new was added to the premiere of "Little Boy Lost" at the Fox Wilshire theatre in Hollywood. If you look closely you will see the "bleachers".


The MICHIGAN THEATRE... SITE OF BIRTHPLACE OF THE FIRST FORD CAR will WELCOME HENRY FORD'S FIRST HORSELESS CARRIAGE (NOW ON DISPLAY AT GREENFIELD VILLAGE) on BAGLEY Avenue SEPTEMBER 17th From 8 A.M. to 2 P.M. SEE IT HERE!
HENRY FORD on QUADRACYCLE... FIRST FORD CAR 1896
CHARLES B. KING'S SKETCH of FIRST FORD CAR
MICHIGAN THEATRE
HENRY FORD CLARA FORD AT FAIR LANE 1945
SEE 400 OLD AUTOMOBILES

Alice Gorham, in charge of ticket sales of United Detroit Theatres, capitalized on a Ford exhibit—something any manager can do with any local industry.

CLIFTON WEBB Mr. Scoutmaster
FORWARD ON LIBERTY'S TEAM

David T. Katz also had a lobby exhibit at the Roxy theatre on Broadway, for "Mr. Scoutmaster," which can be duplicated in any city, town or village.

POW Makes 4 Personal Appearances

Four enterprising Southern theatre managers, at the Tivoli theatre in Chattanooga, the Majestic theatre in Johnson City, Tenn., the Wilby theatre in Selma, Ark., and the Paramount theatre in Bristol, Tenn., have secured exceptionally fine newspaper breaks in connection with Stalag 17 with an arrangement made for a visit to their theatres by Sydney V. Hall, a U. S. Army sergeant, stationed at Dobbins Field, Ga., who was a prisoner of the Germans in the original Stalag 17 compound.

Roger Butler, Jr., manager of the Wilby, had a three-column picture and a lengthy news story in the Selma Times-Journal, with an introduction by the Mayor. Sergeant Hall says the picture "was as realistic and true to the events as any reproduction of an actual happening could be." James Richards, manager of the Tivoli in Chattanooga, found himself pictured in another three-column art break in the News-Free Press, with a sizeable story of Sergeant Hall's personal experiences in the same barracks with the authors of the film story. Two original drawings, owned by Sergeant Hall, were used in newspaper stories in several cities.

Wilfred Gillenwater, manager of the Paramount in Bristol, Tenn., had exceptional layouts in the Virginia-Tennessean, with enthusiastic cooperation from the veterans' organizations, which was offered elsewhere, and has been available in many cities and towns. Other POW's were located in Bristol among members of these groups, and a luncheon was given. At Johnson City, Tenn., a different tack was taken, because here two veterans of the original Stalag 17 were found, and the Press-Chronicle went all out to accent the "reunion" of these prisoners-of-war, brought about by the showing of the Paramount picture at the Majestic theatre. Credit to the Wilby-Kincey circuit and to Paramount's field men in the Atlanta area, is due in acknowledgement of this fine cooperation.

That Texas Brand Of Showmanship

J. R. Preddy, city manager for Jefferson Amusement Co., and East Texas Theatres, Inc., at Lufkin, Texas, sends samples of his recent advertising and publicity, notable on "Gentlemen Prefer Blondes," including a front display handled by himself and his assistant, John Labosky. A newspaper write-up challenged the title, with various opinions obtained locally by a roving reporter to prove that maybe gentlemen had other preferences. Good use of publicity mats and good advertising style throughout. He makes his own displays with poster cut-outs, and has radio and disc-jockey tieups. "Charge At Feather River" had equally good treatment in Lufkin.

SHOWMEN IN ACTION

John Langford, manager of Schine's Strand theatre, Ogdensburg, N. Y., had a radio program, and three horses and riders as street ballyhoo, for Shane, appealing to a farmers' audience.

▼

Jack Mitchell, manager of Schine's Auburn theatre, Auburn, N. Y., found a local judge, himself a PW, who worked hard to help with the promotion of Stalag 17, and added a great deal of human interest through radio interviews.

▼

Brookie LeWitt, manager of the Arch Street theatre, New Britain, Conn., announced a big screen, and laid great stress on the non-use of glasses to enjoy the new scope.

▼

Andy McDonald, manager of the Ridgeway theatre, Stamford, Conn., had really leaping copy to introduce his new panamoric screen and the showing of Inferno, "the greatest leap in 3-D history."

▼

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, was a good scout in the advertising of Mr. Scoutmaster for the interests of local Boy Scouts, who had plenty of local cooperation to promote the picture.

▼

Irv Promisel, manager of the Elmwood theatre, Penn Yan, N. Y., was another who used horses as street ballyhoo for Shane, to attract nearby rural patronage.

▼

Col. Bob Cox, manager of Schine's Kentucky theatre, Lexington, Ky., got a full-page cooperative ad from the local IGA stores, celebrating Mickey Mouses's Birthday Party, with 15 cartoons on the screen and free tickets to all IGA customers.

▼

Charles Jones, manager of the Dawn theatre, Elma, Iowa, celebrated his annual "Mr. and Miss America" contest on stage—for young contenders—but had to boost admission prices—the cost of the prize-winning cups went up a buck!

▼

Eddie Newman, manager of the Metropolitan theatre, Winnipeg, Manitoba, Canada, staged a sock campaign for "The Band Wagon" with an unusual pre-selling build-up, pulling all stops.

▼

Just in case you are a reader of this page, but not a card-carrying member of the Managers' Round Table—and that could happen—all you have to do to join this oldest and largest association of motion picture showmen is to fill out the simple form in the adjoining column. You will receive your identification card immediately, and your membership certificate as soon as it can be processed. We shall hope to get news from you of your exploitation as a contribution to the Round Table, which is conducted on a reciprocal basis, to benefit all working managers. Obey that impulse!

Johnny Corbett has been promoted and transferred from the Paramount theatre, Syracuse, to the post as city manager for Schine's theatres in Gloversville, at the Glove theatre. He is in good company on stage on his "Miss America" contest!

▼

Murray Spector, manager of Skouras Teaneck theatre, Teanick, N. J., creeping up on us with news and pictures of his current exploitation efforts on the other side of the Hudson.

▼

International Films are posting $1,000 in prize money for the best exploitation of "Gilbert & Sullivan" in Canada—so we learn from Dan Krendel's Ballyhoo bulletin—and it' a *grand* idea.

▼

Olga Sharabura, manager of Famous Players-Canadian's Orpheum theatre, Sault Ste. Marie, Ont.—and one of the best, if not THE best looking member of the Round Table—looks even cuter in a western outfit she wore for "Pony Express."

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, used miniature magicians, doll-size, as display for "Houdini"—and it seemed to get the attention of big folks.

▼

Richard A. Harper, Shea circuit executive, announces that Robert Rhodes, manager of the Colonial, Akron, Ohio, and Jack Hynes, manager of the Paramount, Youngstown are among a group of Shea's managers who will be brought to New York for the opening of "The Robe" at the Roxy theatre.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

MGM ANNOUNCES A NEW CONTEST

Encouraging News for Showmen at a Time When We Need It

There's cheering news of showmanship abroad in the land, when, within 48 hours of the announcement of a new incentive contest by MGM, covering their "Lucky 7" group of upcoming films, more than 200 theatres had entered, representing 25 major circuits. Oscar Doob, who recently transferred his interest from Loew's Theatres to MGM Studios, is handling the details of the contest. Illustrated, at right, is the cover of the brochure describing the competition, which is being supplied to all exhibitors.

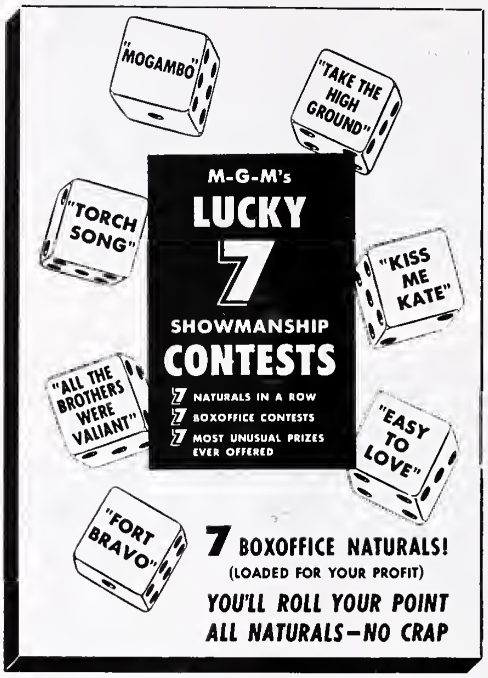
Many New Features

What we especially like about this showmanship drive is that it is effectively broken down into three population groups. Prizes for the best campaigns will be equally divided between towns of less than 10,000, cities of 10,000 to 100,000, and cities of over 100,000. That gives the smaller situations a chance, which is as it should be, and offers suitable awards to all contenders. Naturally, the "Lucky 7" contests are intended for first-runs in the respective population groups. MGM say they will later extend their incentive contests to include subsequents.

Another innovation in this unusual contest is the fact the winning contests will be paid for by MGM, meaning that if your entry wins, the company will pay the costs of your campaign. That's never been part of any deal we've encountered in the past, and it seems like a good way to create enthusiasm for a better result by judicious spending for exploitation at the point of sale. Also, another new factor that we like very much, contenders are urged to see these new pictures at regional trade shows. It doesn't exactly say this is compulsory, but we can readily understand why MGM wants more managers to see the area trade shows, which are provided, at exhibitor request and by Government decree. The operator gets lonecome, in most exchange projection rooms, waiting for customers.

Cash Prizes Added

And then, to put the icing on the cake, Mr. Doob says that after the studio showings of the "Lucky 7" to Metro's sales staff, a week or so ago, they decided to add $5,950 in cash prizes, to benefit all groups. Each picture will carry with it a $500 first prize, a $250 second prize and a $100 third prize, in each population group. These extra "personal" prizes do not disturb the original offer, and MGM also will pay for winning campaigns in the field, which amounts can run into thousands of dollars. Needless to say, these thousands will multiply into more thousands, at the box office, for such money is a practical investment in promotion.



M-G-M's
LUCKY
7
SHOWMANSHIP
CONTESTS
7 NATURALS IN A ROW
7 BOXOFFICE CONTESTS
7 MOST UNUSUAL PRIZES EVER OFFERED

7 BOXOFFICE NATURALS!
(LOADED FOR YOUR PROFIT)
YOU'LL ROLL YOUR POINT
ALL NATURALS—NO CRAP

The brochure, which you should and must have to make a proper start, lists eight points as a guide, (1) the general approach, (2) Newspaper advertising, (3) Lobby and theatre front, (4) Trailers, (5) Outdoor poster advertising, (6) Radio and TV, (7) Exploitation, away from the theatre, and (8) Publicity, beyond the usual advertising campaign. MGM will start cooperating with you, to help you win, the minute you enter as a contender, on any or all of the "Lucky 7" attractions, as released.

Fabian's New Jersey Zone Competition

Edgar Goth, advertising and publicity manager, and Bob Deitch, exploitation manager for Stanley-Warner theatres in New Jersey, will supervise an incentive contest announced by Si H. Fabian, president, and Samuel Rosen, executive vice-president of the circuit. The competition is based on "Greater Movie Season" and a "Prize Salute to Star Showmen." Interesting development at the luncheon meeeting was the entrance of Messrs. Fabian and Rosen, with the standing ovation for their return to New Jersey and the original field of theatrical endeavor founded by the late Jacob Fabian. These theatres were incorporated in the Warner Brothers circuit in 1929. Mr. Fabian said he was pleased to see so many familiar faces, after such a long interval. Many of the managers and executives present started their careers as ushers and assistants under the former Fabian management.

Bill Trambukis, manager of Loew's theatre, Harrisburg, has a very nice display for Loew's New Movie Season, which is pointed up by one of his nice usherettes.

Competitors Take a Bow

The example set by the Paramount theatre on Broadway, where Bob Shapiro is running a personal endorsement of "From Here to Eternity"—playing at the Capitol as a paid advertisement in the New York papers—is establishing a pleasant policy throughout the country. Other theatre managers are bowing to those who have this attraction, and urging their patrons to see the picture at their competitor's theatre. It can't possibly do any harm, and it does suggest that we are not in a cut-throat business where everybody is out to take the other fellow for all he is worth.

Currently, in our mail, is a similar gesture from Marvin J. Goldman, general manager of K-B Theatres in Washington, whose complimentary advertising for "From Here to Eternity" at the competitive Trans-Lux is followed by his own honest praise for "The Cruel Sea", which is playing at a K-B house. To quote the ads, "It is not often that greatness is encountered in any form"—and this is great public and industry relations.

Veterans of Foreign Wars Advertise "Stalag 17"

In Lawrence, Mass., the local post of the Veterans of Foreign Wars ran their own two-column paid ad in local newspapers, titled, "Attention Ex-POW's" with an invitation to those veterans with POW records, their wives and their sweethearts, to see STALAG 17 at the Palace theatre as the guests of the post. The War Department furnished a list of ex-POW's and all the locals had to do was to identify themselves to receive two tickets, and the applause of their fellow service men. The VFW ad was placed on the amusement pages adjoining the Palace theatre ads for the attraction.

Baseball Sponsors

Ray LaBounty, manager of Schine's Avalon theatre, Easton, has a big benefit set with the Talbot County Baseball League, with every store in town selling tickets as members of the sponsoring organization.

FISHING TACKLE
MAGAZINES
Packard SALUTES
Miss Paramount of
CHERRYLAND
She Is Wearing Costume Worn By
ARLENE DAHL in "Sangaree"

Local girl, with a very nice smile, wins honors at the Cherryland Premiere of "Sangaree" at Traverse City, Michigan. Ed Loomis, manager of the State theatre, Elk Rapids, drives the car and grins approval.

We Always Liked What Charlie Says

Charlie Jones, manager of the Dawn theatre, Elma, Iowa, is a regular contributor to Better Theatres, and we think he is the best showman reporting from the small towns. What he says is down to earth—at the grass roots. Right now, we have a letter from Charlie about his exploitation and handling of new pictures in his town of 800 population.

Charlie has a legitimate complaint to make about the herald furnished for "Take Me to Town", and on the back page he runs his own copy, as follows: "The pictures and description given here do not even start to do justice to this picture. We saw it a few weeks ago and knew at once it was the kind this community loves—along the same lines as "Stars in My Crown" and "I'd Climb the Highest Mountain", only better! It's a tender, touching picture, yet filled with some of the hardiest comedy we've ever seen. It tells the story of a frontier preacher whose wife died, and whose three little boys, aged 7, 5 and 4, are set on finding a new wife for the preacher and a new mother for themselves. It's one of the finest family films we've ever played."

Charlie objects to the herald illustrations of Ann Sheridan in tights—"advertising the picture like a beer-hall musical"—and says "how half-witted can you get." We can readily agree that the selling approach in the herald is all wrong for such a picture, which only proves that they seldom understand the small towns in the big-city exploitation and publicity offices.

Sells Subscriptions

Ed Kennelly, manager of Wabash theatre, Terre Haute, Indiana, made a tieup with a local newspaper to give free tickets as part of a short-term subscription offer, as a promotion for Martin and Lewis in The Caddy.

VARIETY
VARIETY
HOUSTON
A Great DAY FOR THE BOYS!
JULY 4th
BOYS DAY

Chill Wills, Julia Adams and Hugh O'Brien of the cast of Universal's "The Man From the Alamo" do a personal with boys from the Variety Club at the Houston premiere.

Selling Approach

FROM HERE TO ETERNITY—Columbia Pictures. The Boldest Best-Seller of Our Time. . . . Honestly, Fearlessly, on the Screen. Courage, Gallantry, Emotion, Violence—Stark, Bold, Yet Tender. The men, and their women, brawling their way to greatness. Heights of emotion, depths of experience, the screen has never dared before. 24-sheet and all posters have pictorial quality to make lobby and marquee display. Herald, and all accessories, carry the exciting theme which sells the picture. Newspaper ad mats in wide variety, and all have their purpose. Your job to carefully select those that serve you best. This is a big picture that deserves the use of smash ads, over and beyond your usual space budgets. The complete campaign mat, selling at 35c for small situations, has everything needed under normal circumstances, but even the small theatres need to give this one a bang. It will pay off, wherever you are! There is a "beach" scene, shown in the pressbook in mats No. 308 and 310, which was vetoed by the MPA, but we don't see any serious harm in it. The Capitol in New York used practically nothing else for display ads, and by this time, you may find a pressbook supplement at National Screen. Play up the book, and the players. Burt Lancaster, Montgomery Clift, Deborah Kerr, Donna Reed and Frank Sinatra are perfectly cast. Frankie is playing himself, which makes him a good actor in his best role. Music tieups and other commercial and merchandising opportunities are outlined for your use.

LET'S DO IT AGAIN—Columbia Pictures. In color by Technicolor. They'll go for that Go-Girl. Jane Wyman, with Ray Milland and Aldo Ray, in a "personality" musical. With a song on her lips, a swing to her hips, in a dance that separates the men from the boys! 24-sheet 6-sheet and all accessories give strong play to that "Go" Girl in poses that will make cut-outs for lobby or marquee display. Special herald keys the campaign for most situations; it's a throwaway pressbook on the picture. Newspaper ad mats in sufficient variety, with many too large for any but first-run theatres. The big 35c bargain, the complete campaign mat at National Screen, with seven display mats and slugs, plus two publicity mats for good measure, is the best buy along Film Row. Music tieups based on seven hit tunes and a Decca Record with Jane Wyman singing, for disc jockeys. Drums are featured in the film, and consequently offer additional tieups with amateur drummers and further music or radio tieups. Film is adaptable to widescreen and stereophonic sound, so the pressbook thoughtfully offers a utility mat which will cost little and will provide nineteen slugs to drop into your newspaper ads or other printing. "Dancing the Zambesi" suggest tieups with local studios.

ARROWHEAD—Paramount. In color by Technicolor. The story of the west's real heroes. You see through new eyes the true story of the mighty fight for our frontier, when every man was a hero, every day an epic, every thrill an unforgettable moment in our history. The days when the high tide of Apache fury swept the west. 24-sheet and all posters have excellent cut-out materials that can be used for this and other top western pictures. Folder herald from National Screen keys the campaign. Newspaper ad mats in good assortment, with a strong advertising style that will stand out in comparison with other films. A set of "Arrowhead" teasers in bold contrast will command attention on any page; another set of teasers have more copy. The complete campaign mat at 35c has everything necessary for small situations, including ad mats, program slugs and publicity mats—eleven for the price of one! The large display ads have that strong "Arrowhead" pictorial layout to introduce Charlton Heston, Jack Palance and Katy Jurado as three top stars in a top-bracket picture. Two good poster ideas are supplied in the pressbook, but must be made up from photographs, with no mats furnished. Who has an engraving house within 50 or 100 miles? Only the key-city theatres ever make their own cuts, and they don't need pressbook suggestions. You can copy that "Wanted" poster using publicity mats No. 1A and 1C, making a small throwaway herald, but one that will attract notice. Good westerns are always box-office.

DANGEROUS CROSSING—20th Century-Fox. A smouldering fuse that explodes in a nightmare world. Half dazed, half-drugged, she had to fight her way back to the life she had known. Bride on a honeymoon—but why did he carry me across the threshold into this world of terror and captivity? 24-sheet and other posters ideal for cut-outs as lobby and marquee display. Material with strong pictorial quality. The herald keys the campaign for small situations. Newspaper ad mats are good, and sell an exciting, colorful story background. They say, Fox made this on the "Titanic" sets and got a dandy dividend. Jeanne Crain and Michael Rennie in dangerous, dramatic roles. The complete campaign mat is better than usual.

ALWAYS BEST....
ALWAYS ON TIME...
FILMACK
SPECIAL
TRAILERS
CHICAGO:
1327 S. WABASH
NEW YORK:
630 NINTH AVE.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SAVE 70% ON MARQUEE LETTERS! TEMpered Masonite: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GET WIDE SCREEN & 3D EQUIPMENT AT S.O.S. Silver screens 90c sq. ft. (above 32' wide, $1.35). Minimum delay on Short Focus Lenses—order now. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

HOLMES EDUCATOR EQUIPMENTS—LOWEST prices ever! Dual 35mm projection-sound complete, excellent condition, $495. Buy on time! S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GREATER VALUES THAN EVER IN OUR OWN 3-story building! E-7 mechanisms, 6 months' guarantee, $475 pair; 3 unit late Automaticket register, excellent, $135; Super Simplex mechanisms, rebuilt, $750 pair; Aluminum Reels, $1.25; Hertner 65-/130 generator, like new, $675; 3D equipment at lowest prices. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS, 40"x60" $7.50; 30"x40" $5 unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

POSITIONS WANTED

CITY MANAGER, 15 YEARS' EXPERIENCE, INcluding drive-ins. Small town or large city. Minimum salary $125. BOX 2736, MOTION PICTURE HERALD.

TOP NOTCH GENERAL MANAGER AVAILABLE. Experienced buyer booker-publicity specialist. BOX 2741, MOTION PICTURE HERALD.

ENERGETIC, PROMOTION-MINDED MANAGER, thoroughly experienced, circuit trained, presently employed, seeks change offering better opportunities. East or New England preferred. BOX 2739, MOTION PICTURE HERALD.

BOOKS

"NEW SCREEN TECHNIQUES"—the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

TURN ADVERSITY INTO ADVANTAGE—SHOOT local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

OUR BEST CHAIR BUY! 1,000 FULLY UPHOLstered back, spring seat, metal lined, good condition, only $4.95. Many more—send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

FOR SALE: OUTSTANDING DRIVE-IN THEatre located in Southern Illinois rich industrial city. High class. Profitable. One-third down, balance monthly. Investigation invited. BOX 2737, MOTION PICTURE HERALD.

FOR SALE—AIR-CONDITIONED MOTION PICture theatre, fully equipped and successfully operating for many years. Located in fast growing suburban section of New Orleans, La. BOX 2742, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

DEVRYS AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from $1,595. Time deals arranged. Incar speakers w/4" cones $15.50 pair w/junction box; underground cable $65M. S. O S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Lewis Stone Dies at 73

HOLLYWOOD: Lewis Stone, 73, veteran actor, died September 12 of a heart attack. The Judge Hardy of radio and films collapsed after chasing teen-age boys apparently throwing rocks into his swimming pool.

Mr. Stone's acting career spanned more than 50 years. He began his screen career 38 years ago, and he could hardly remember how many pictures he appeared in since his debut in "Honor's Altar" in 1915. He fought in the Spanish-American War and World War I.

Private services were held Wednesday morning at his home. He is survived by the widow and two married daughters.

"Three Girls from Rome" Promoted by IFE

A week of intensive promotion for Italian Film Export's "The Three Girls from Rome" was given a climax Monday with an automobile parade down Fifth Avenue, New York, and fashion shows at Arnold Constable's New York and Manhasset, L. I., stores. Previously, the three Italian models, the "girls from Rome," had made personal appearances on seven major television shows, and received numerous national magazine and syndicated breaks. Along with Fontana, Italian couturiere, they also appeared in New Haven and Cleveland this week, and were to be featured in similar activities and department store advertising tieups in Dallas, San Francisco, Los Angeles, New Orleans, Atlanta and Boston.

Time Profiles "Tell-Tale Heart"

Two color pages and two columns of text were used in last week's issue of "Time" to describe "The Tell-Tale Heart," Columbia's seven-minute UPA animated drama based on a story that was written by Edgar Allan Poe.

Brandt Acquires Theatre

Harry Brandt, head of the Brandt Theatres circuit, has acquired the 1,800-seat Lane theatre, New York, from Morris Lane. Mr. Brandt has contracted for a CinemaScope installation for the house.

National Legion Approves Eleven New Pictures

Reviewing 13 films this week, the National Legion of Decency found two objectionable in part, "East of Sumatra" and "Thy Neighbor's Wife," and placed them in Class B, morally objectionable in part for all. The Legion rated the following suitable for adult audiences: "The Actress," "China Venture," "Clipped Wings," "A Lion Is in the Streets," "Mr. Denning Drives North," "Plunder of the Sun"; and it rated the following suitable for general patronage: "The All American," "Combat Squad," "Trail of the Arrow," "Mister Scoutmaster" and "Northern Patrol."

Saint-Sebastian Festival

SAINT-SEBASTIAN, SPAIN: The first international film week will be held in Saint-Sebastian, September 21 to 27, under the auspices of the International Federation of Film Producers of which Motion Picture Association of America is a member. Held in connection with the film festival week will be the first convention of the Spanish Film Directors and the first convention of the Spanish Film Technicians.

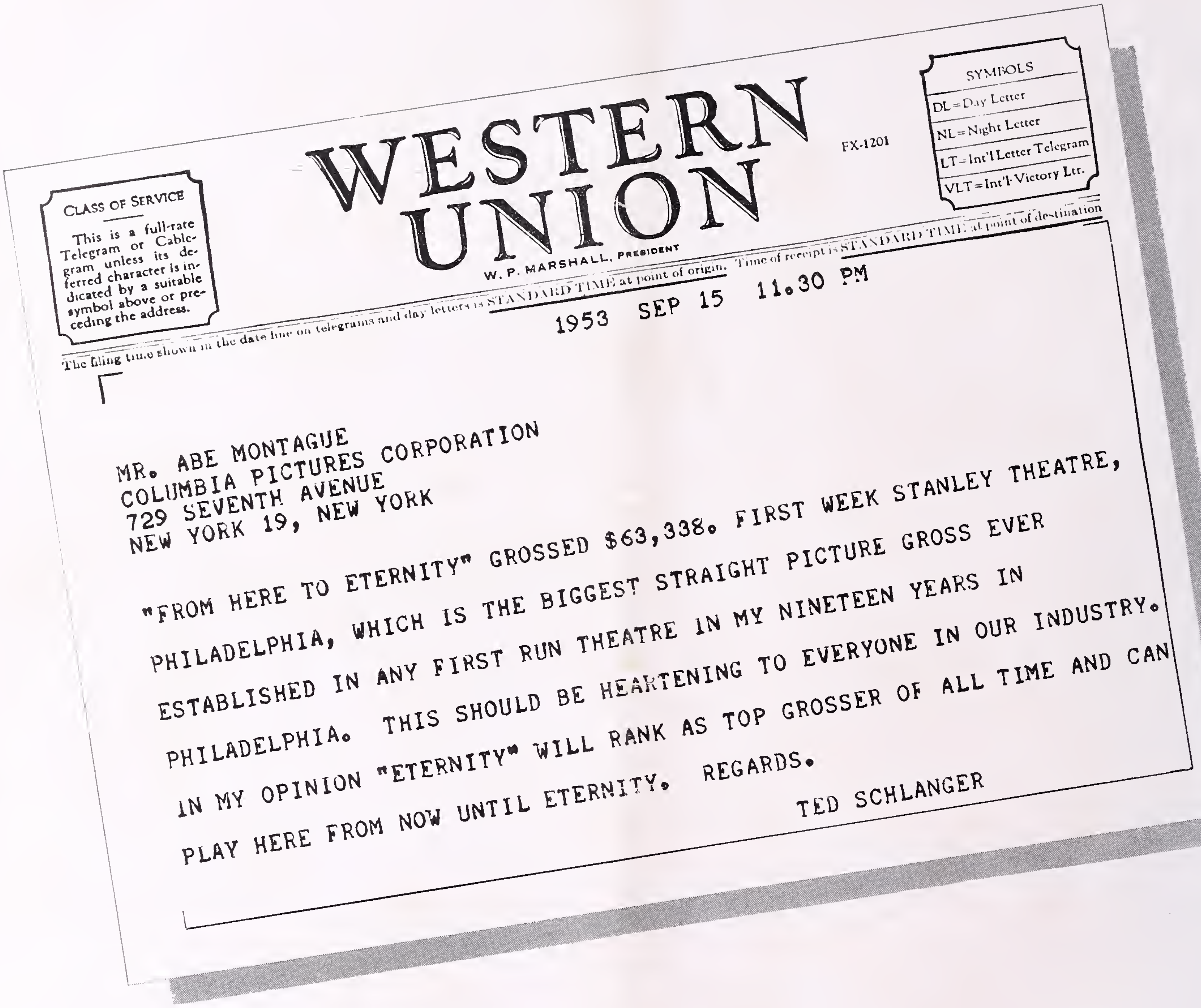
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 119 attractions, 4,943 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	10	33	30	3
†A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	1	12	2	–
All Ashore (Col.)	1	10	27	22	3
All I Desire (Univ.)	–	1	16	13	1
Ambush at Tomahawk Gap (Col.)	–	3	10	9	–
Arena (3-D) (MGM)	–	4	2	13	2
Band Wagon, The (MGM)	2	5	16	2	–
Battle Circus (MGM)	–	13	65	29	12
Beast from 20,000 Fathoms, The (WB)	6	24	14	8	7
Bwana Devil (3-D) (UA)	18	16	4	5	1
By the Light of the Silvery Moon (WB)	3	32	53	17	4
Call Me Madam (20th-Fox)	3	24	36	44	24
Charge at Feather River, The (3-D) (WB)	8	6	5	8	–
City of Bad Men (20th-Fox)	–	3	25	4	–
Code Two (MGM)	–	5	10	–	1
Column South (Univ.)	–	5	13	19	1
Count the Hours (RKO)	–	–	4	1	7
Cow Country (AA)	–	2	6	4	1
Cruisin' Down the River (Col.)	1	1	9	8	–
Cry of the Hunted (MGM)	–	–	9	6	–
Dangerous When Wet (MGM)	5	38	56	3	–
Desert Legion (Univ.)	–	7	24	36	1
Desert Rats, The (20th-Fox)	–	5	16	26	2
Desert Song, The (WB)	–	1	38	21	2
Destination Gobi (20th-Fox)	–	5	31	42	6
†Devil's Canyon (3-D) (RKO)	–	2	3	–	–
Down Among the Sheltering Palms (20th-Fox)	–	1	27	25	5
Dream Wife (MGM)	–	6	13	18	3
Fair Wind to Java (Rep.)	–	1	9	18	7
Farmer Take a Wife (20th-Fox)	–	18	19	5	3
Fast Company (MGM)	–	–	8	7	4
Fort Ti (3-D) (Col.)	12	17	7	3	–
Fort Vengeance (AA)	–	–	2	7	4
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	6	34	14	4	–
Gentlemen Prefer Blondes (20th-Fox)	25	11	–	–	–
Girl Next Door, The (20th-Fox)	4	6	18	11	–
*Girl Who Had Everything (MGM)	–	7	19	13	1
Girls of Pleasure Island (Para.)	2	13	29	13	1
Glass Wall, The (Col.)	–	2	7	3	2
Glory Brigade, The (20th-Fox)	–	2	4	5	1
Great Sioux Uprising, The (Univ.)	1	4	14	9	1
Gunsmoke (Univ.)	2	21	31	24	1
Hans Christian Andersen (RKO)	22	32	6	1	2
Htich-Hiker, The (RKO)	–	9	12	5	–
Houdini (Para.)	2	16	4	–	–
House of Wax (3-D) (WB)	52	24	5	3	3
Invaders from Mars (20th-Fox)	–	10	9	17	8
It Came from Outer Space (3-D) (Univ.)	2	4	10	7	3
It Happens Every Thursday (Univ.)	–	2	14	20	3
Jack McCall, Desperado (Col.)	–	2	17	10	5
Jamaica Run (Para.)	–	2	13	14	3
Juggler, The (Col.)	1	–	1	3	2
Kid from Left Field, The (20th-Fox)	–	–	8	5	–
*Lady Wants Mink (Rep.)	–	–	4	6	8
†Latin Lovers (MGM)	–	–	2	1	2
Law and Order (Univ.)	–	7	31	28	–
Let's Do It Again (Col.)	–	5	10	9	1
Lili (MGM)	6	8	3	2	1
Lone Hand (Univ.)	–	12	33	15	–
Ma and Pa Kettle on Vacation (Univ.)	48	33	28	20	–
Main Street to Broadway (MGM)	–	1	–	4	7
Man from the Alamo (Univ.)	–	5	4	1	–
Man in the Dark (3-D) (Col.)	4	15	7	5	2
Man on a Tightrope (20th-Fox)	–	–	5	15	5
†Marshal's Daughter, The (UA)	–	1	12	–	–
Maze, The (3-D) (AA)	1	2	3	9	1
Member of the Wedding (Col.)	3	1	6	2	4
Moon Is Blue, The (UA)	12	4	–	–	–
Moulin Rouge (UA)	15	31	12	18	4
Never Let Me Go (MGM)	–	5	40	43	3
Off Limits (Para.)	2	17	39	23	–
Peter Pan (RKO)	44	24	3	2	–
Pickup on South Street (20th-Fox)	11	45	18	6	4
Plunder of the Sun (WB)	–	–	–	5	–
Pony Express (Para.)	–	27	28	10	1
Powder River (20th-Fox)	–	8	25	25	–
President's Lady, The (20th-Fox)	11	20	45	20	13
Prince of Pirates (Col.)	–	11	4	6	–
Queen Is Crowned, A (Univ.)	3	9	1	4	4
Raiders of the Seven Seas (UA)	–	1	3	10	3
Remains to Be Seen (MGM)	–	10	34	9	1
Ride Vaquero (MGM)	1	13	20	6	1
Roar of the Crowd (AA)	–	3	2	–	–
Salome (Col.)	9	36	16	6	1
Sangaree (3-D) (Para.)	3	8	2	1	2
Savage Mutiny (Col.)	–	–	3	5	–
Scandal at Scourie (MGM)	–	6	12	14	6
Scared Stiff (Para.)	21	34	5	3	–
Second Chance (3-D) (RKO)	2	2	3	6	–
Seminole (Univ.)	–	22	30	17	3
Serpent of the Nile (Col.)	–	–	6	11	3
Shane (Para.)	9	7	–	1	–
Siren of Bagdad (Col.)	–	–	2	7	1
Slight Case of Larceny, A (MGM)	–	–	2	9	–
Small Town Girl (MGM)	–	10	33	52	3
*Snows of Kilimanjaro (20th-Fox)	28	58	15	4	1
So This Is Love (WB)	–	1	6	1	–
Sombrero (MGM)	1	5	16	46	3
Son of Belle Starr (AA)	–	2	4	2	–
South Sea Woman (WB)	–	9	24	10	–
Split Second (RKO)	–	1	18	16	2
Stalag 17 (Para.)	2	11	7	1	–
*Stars Are Singing, The (Para.)	–	4	25	27	15
Story of Three Loves, The (MGM)	–	8	6	5	3
†Stranger Wore a Gun, The (3-D) (Col.)	–	6	–	–	–
Sun Shines Bright, The (Rep.)	–	–	–	3	6
Sword and the Rose, The (RKO)	–	1	3	1	1
Take Me to Town (Univ.)	–	8	18	9	1
Tarzan and the She-Devil (RKO)	–	4	5	2	1
*Taxi (20th-Fox)	–	4	12	18	16
Thunder Bay (Univ.)	2	6	8	7	1
Titanic (20th-Fox)	2	44	34	11	2
Tonight We Sing (20th-Fox)	–	8	2	5	10
Trouble Along the Way (WB)	2	10	26	58	11
Vanquished, The (Para.)	–	1	18	10	4
White Witch Doctor (20th-Fox)	12	28	8	1	–
Woman They Almost Lynched (Rep.)	8	10	15	4	1
Young Bess (MGM)	1	17	27	19	3



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W. P. MARSHALL, PRESIDENT

FX-1201

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1953 SEP 15 11.30 PM

MR. ABE MONTAGUE
COLUMBIA PICTURES CORPORATION
729 SEVENTH AVENUE
NEW YORK 19, NEW YORK

"FROM HERE TO ETERNITY" GROSSED $63,338. FIRST WEEK STANLEY THEATRE, PHILADELPHIA, WHICH IS THE BIGGEST STRAIGHT PICTURE GROSS EVER ESTABLISHED IN ANY FIRST RUN THEATRE IN MY NINETEEN YEARS IN PHILADELPHIA. THIS SHOULD BE HEARTENING TO EVERYONE IN OUR INDUSTRY. IN MY OPINION "ETERNITY" WILL RANK AS TOP GROSSER OF ALL TIME AND CAN PLAY HERE FROM NOW UNTIL ETERNITY. REGARDS.

TED SCHLANGER

Columbia's

FROM HERE TO ETERNITY

SEPTEMBER 26, 1953

MOTION PICTURE HERALD

COMPO STARTS NEW FIGHT TO END TAX

Looking at "The Robe" and at CinemaScope

—by Terry Ramsaye

1953-54 ALMANAC Out This Week

REVIEWS (In Product Digest): TAKE THE HIGH GROUND, THOSE REDHEADS FROM SEATTLE, BACK TO GOD'S COUNTRY, THE BIG HEAT, MARRY ME AGAIN, THY NEIGHBOR'S WIFE, CHAMP FOR A DAY, CAPTAIN SCARLETT

Entered as second-class matter January 12, 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

"Let's Celebrate The Hol
M-G-M's Got The Big Holi

"Happy
'MOGAMBO'"
(Clark Gable,
Ava Gardner–
Technicolor)

"COLUMBUS DAY is perfect for the topper to 'King Solomon's Mines'!"

'TAKE THE HIGH GROUND!'
sets a NEW National HOLIDAY!"
(Richard Widmark,
Karl Malden,
Elaine Stewart
–Ansco Color)

"I've heard about the wonderful Texas saturation Premiere!"

"Any day is a HOLIDAY when you play
'TORCH SONG'"
(Joan Crawford,
Michael Wilding–
Technicolor)

"After 'Sudden Fear I'm waiting for Joan Crawford's new one – her first in Technicolor."

days Together Mr. Exhibitor!
day-Size Attractions!"

"**'ALL THE BROTHERS WERE VALIANT'** is one of this year's BIGGEST!"

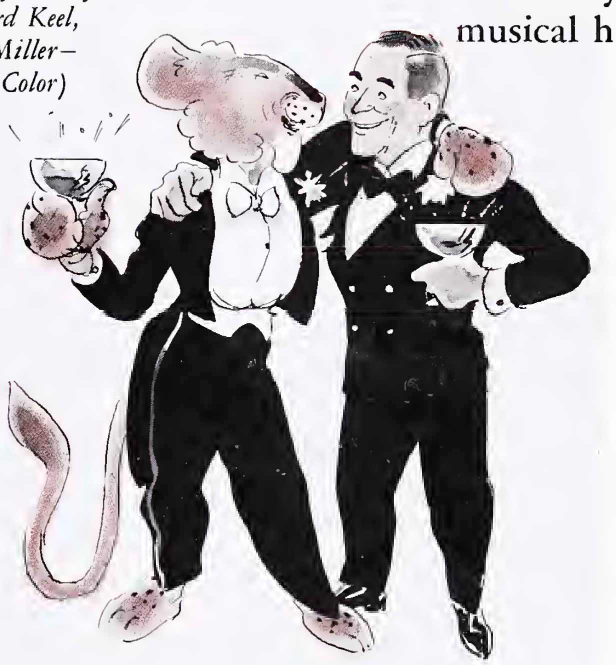
(Robert Taylor, Stewart Granger, Ann Blyth—Technicolor)

"It's Great for ARMISTICE DAY!"

"Imagine! **'KISS ME KATE'** for THANKSGIVING!"

(Kathryn Grayson, Howard Keel, Ann Miller—Ansco Color)

"Everybody's waiting for that terrific Broadway musical hit!"



"MERRY CHRISTMAS! HAPPY NEW YEAR! **'ESCAPE FROM FORT BRAVO'**"

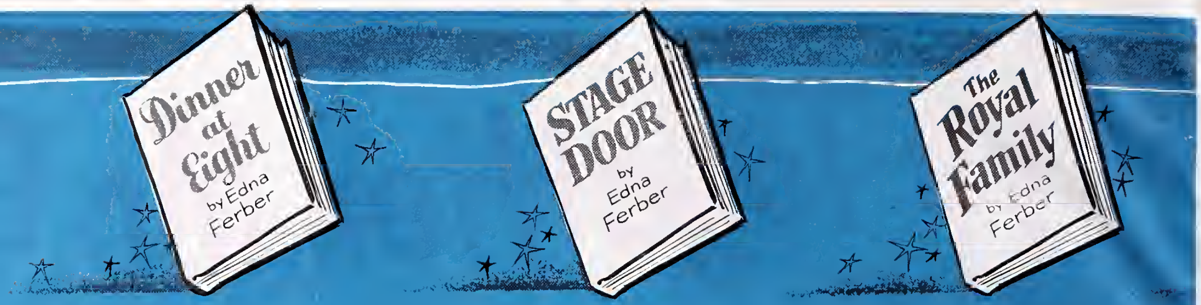
(William Holden, Eleanor Parker, John Forsythe—Ansco Color)

"That's a REAL HOLIDAY Attraction!"

"We'll start the NEW YEAR right with the Big Holiday Hit! **'EASY TO LOVE'**"

(The "Cypress Gardens of Florida" Musical)
A Big Happy Technicolor Show for Big Happy New Years Holiday Crowds!

(Esther Williams, Van Johnson, Tony Martin—Technicolor)


Dinner at Eight by Edna Ferber
STAGE DOOR by Edna Ferber
The Royal Family by Edna Ferber

BY THE AUTHOR WHOSE BOOKS HAVE BECO

Warner B

THE TRADE SHOWING O

EDNA FERBER'S PU

"So

STAR

JANE W

"He s
Love ha
unasha
ready
ever

CO-STARRING
STERLING HAYDEN · NANCY OLSON
WITH
STEVE FORREST ·
ELISABETH FRASER · MARTHA HYER
WALTER COY · RICHARD BEYMER
TOMMY RETTIG · ROLAND WINTERS
JACQUES AUBUCHON
SCREEN PLAY BY JOHN TWIST
PRODUCED BY
HENRY BLANKE
DIRECTED BY
ROBERT WISE
MUSIC BY
MAX STEINER

THIS PICTURE ALSO
CAN BE EXHIBITED ON
WIDE SCREENS

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

CIMARRON by Edna Ferber
SARATOGA TRUNK by Edna Ferber
SHOW BOAT by Edna Ferber

ME WORLD-CELEBRATED MOTION PICTURES!

Bros. present

N WEDNESDAY SEPT. 30

LITZER PRIZE NOVEL

Big"

RING

YMAN

tood there so big.
d come, intense,
med.-- She was
to forget she'd
been a lady..."

Important!

AT THE SAME TRADE SHOWS

Warners' Sensational Short Feature

BLACK FURY

WARNERCOLOR

Filmed in Nature's Most Dreaded Swampland—the savage Okeefenokee Swamp

A BIG, DIFFERENT EXPLOITATION PLUS!

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
Paramount Screening Room
215 S. Liberty St. • 8:00 P.M.

NEW YORK 2 SCREENINGS
Home Office 10:30 A.M.
321 W. 44th St. 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 1:30 P.M.

GET THE CAMPAIGN ON

Vicki

AND CLEAN UP!

It's more sensational than "Pickup ON SOUTH STREET"!

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 192, No. 13

September 26, 1953

Forward COMPO!

THE officers, tax committee chairmen and executives of COMPO received September 21 a well-deserved vote of confidence from the members of the board of the organization. As was anticipated, no changes were made in the setup of COMPO. The triumvirate of Al Lichtman, Sam Pinanski and Trueman Rembusch continues to be vested with the responsibilities incumbent on the office of president of COMPO. Once again the prime work is to be the campaign for elimination of the twenty per cent Federal tax on motion picture theatre admissions. Accordingly the major activity of COMPO will be guided by the tax committee chairmen, Col. H. A. Cole and Pat McGee. Robert Coyne, special counsel, will remain in charge of the COMPO staff. These men have worked long and hard for the good of the industry as a whole. COMPO has been well served by them. Every exhibitor should be glad to pay this year's COMPO dues. No similar amount of money could be invested with a better potential return.

■ ■ ■

Television Troubles

AMIDST all the excitement created within the industry by the new techniques of the screen it is not surprising that some exhibitors have not been following closely developments and trends in the field of television. It is, however, important to keep in touch with television, not simply because it is the principal single form of competition for the public's entertainment time. Television, along with motion pictures, the stage and popular types of books, faces the continuing problem of catering to the public's changing recreation taste. That is a difficult task. Lessons learned in one field of entertainment are frequently applicable in other fields as well.

Perhaps of prime interest to theatre men is to know that television today is not without its troubles. In fact, viewed objectively the troubles of television might strike an impartial observer as being more acute than those affecting motion pictures. From this, there is no reason for exhibitors to draw any satisfaction.

Television's chief problems are the somewhat related ones of program quality and economic operations. Television production costs have risen to astonishing heights. The rate of climb has been far steeper than in Hollywood. For example, just seven years ago CBS put out its first TV rate card. On its key New York TV station advertisers could have all the time they wanted *free,* paying only the costs of the technicians involved. The latest rate, effective last week, for WCBS-TV is $4,800 an hour for time between 7:30 and 11 P.M. and $1,075 for a twenty-second spot announcement commercial! Such rates which are, of course, exclusive of program costs, make television advertising the most costly medium. It is estimated that only a small number of national advertisers may even consider a weekly network TV program on a yearly basis.

If this cost picture facing television were not serious enough, the spectre of color television—and more increases in costs—awaits in the not too distant future. On September 14 the Federal Communications Commission asked for an early demonstration of the new color television system recommended by the television equipment manufacturing industry. Production of color TV programs inevitably will be more expensive than similar ones in black and white.

At a first glance the "far off hills" of television may look green to some exhibitors but a study shows that TV's problems are similar in nature and degree to those in the film industry.

■ ■ ■

Paramount Performance

IN this year of experimentation with new techniques, a development which has resulted inevitably in the curtailment of production on the part of some studios, it is comforting for exhibitors that other studios have maintained and even increased the release of strong box office attractions.

In this connection the performance of Paramount is outstanding. During the first eight months of this year that company has had eleven Box Office Champions (eight different attractions) in the monthly tabulation published in The HERALD. This is the best record achieved by any company this year. That Paramount has been able to continue the generous flow of quality product and at the same time develop new techniques is attested by the fact that one of the Box Office Champions produced by Paramount, "Shane," introduced the wide screen aspect ratio of 1.66 to 1 and another, "Sangaree," was filmed in 3-D.

Paramount's plans for the balance of the year and for 1954, as outlined recently by Barney Balaban, president, also are encouraging to exhibitors looking for an adequate supply of features. Mr. Balaban said that five additional pictures have been set for release this year beyond the number planned earlier. The total number of 1954 releases is scheduled to be as large as this year. A promising guide to the gross potential of these forthcoming releases is the record of performance during 1953 of features made by the same organization. As Mr. Balaban noted, Paramount in all its history has never had so many box office hits in release as at present.

—*Martin Quigley, Jr.*

Letters to the Herald

"Techniques" Hailed as Essential Industry Tool

"NEW SCREEN TECHNIQUES," published September 10, was received enthusiastically by industry executives and technicians. Discussing and explaining as it does all the new projection and sound techniques is a compilation of articles written by the men who developed and brought them to practical fruition, it was hailed as an invaluable tool for people in every branch of the industry. A few of the comments from industry executives follow:

To the Editor:

An examination of "New Screen Techniques" indicates you have covered the subject very completely and in a manner which is understandable to any person without a technical education.—*NED E. DEPINET, New York City.*

To the Editor:

I have received my copy of "New Screen Techniques." My congratulations to you for preparing such an important and interesting book.—*HENRY GINSBERG, New York City.*

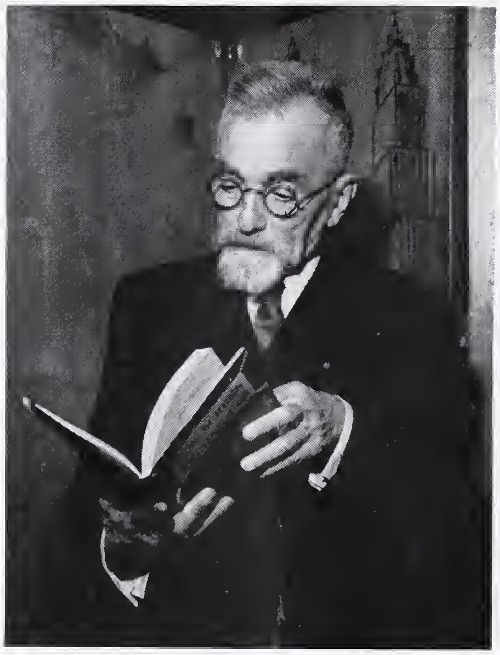
To the Editor:

Congratulations on your timely and excellent book, "New Screen Techniques." I am giving it a second reading now. It is "must" reading in these days of day-to-day progress. It sorts things out for us who are concerned with the industry and its problems. It should be an invaluable aid in enlightening us so we can intelligently discuss and understand or explain these new screen techniques.

Congratulations on the idea and the follow through with such an informed panel of contributors.—*LARRY GRABURN, Director of Advertising, Odeon Theatres, Ltd., Toronto, Canada.*

To the Editor:

Now that I have had an opportunity at last to read your latest publication, "New Screen Techniques," I feel impelled to tell you that I found it most informative and thoroughly enjoyable.



PROFESSOR HENRI CHRETIEN, French scientist who developed the anamorphic lens which is the heart of 20th Century-Fox's CinemaScope, examines a copy of "New Screen Techniques," which includes extensive articles on anamorphosis and CinemaScope. Professor Chretien was in New York for the opening of "The Robe," first production to be released in the new process.

I believe it is the most comprehensive study of the latest developments in our industry and as such performs a great service to our industry.—*BURTON E. ROBBINS, assistant to the President, National Screen Service Corp., New York City.*

To the Editor:

Thank you for sending me an advance copy of "New Screen Techniques."

Please send me ten additional copies to this office.—*LOUIS W. SCHINE, Schine Circuit, Inc., Gloversville, New York.*

To the Editor:

You are to be commended very highly for clearly explaining all the problems involving theatres during this trying period in "New Screen Techniques."

Our technical staff has received immeasurable value from this publication.—*S. J. SWITOW, M. Switow & Sons Enterprises, Louisville, Kentucky.*

MOTION PICTURE HERALD

September 26, 1953

COMPO rolls up its sleeves, ready to renew tax fight Page 12

"THE ROBE," with estimated $260,000 in first week, sets world mark Page 16

OBSERVATIONS on "Robe" and CinemaScope, by Terry Ramsaye Page 18

REPUBLIC plans to spend millions on top grade product Page 20

1953-54 Edition of Motion Picture and Television Almanac out Page 22

BARNEY BALABAN honored as 1953 Film Pioneer of the Year Page 24

ADOLPH ZUKOR, before European trip, sees splendid film future Page 24

METRO to test "Kiss Me Kate," musical, in standard and 3-D Page 24

LIPPERT says industry now requires new type of picture Page 26

ROSEN offers plan for weekly boxing bouts on theatre TV Page 26

SCHARY and "Take the High Ground" honored at premiere Page 27

FITZGIBBONS to be designated as Canadian Pioneer of the Year Page 27

OPTOMETRISTS, in meeting, see benefits from use of 3-D Page 29

CEA in England has ticket rebate plan for use under Eady Plan Page 29

SINDLINGER cites theatre loss figures, answering Sam Goldwyn Page 29

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 34

STANLEY Warner executives join board of directors of Cinerama Page 38

SERVICE DEPARTMENTS

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 32

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What the Picture Did for Me Page 39

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Showmen's Reviews Page 2005

Advance Synopsis Page 2007

Short Subjects Page 2007

The Release Chart Page 2008

On the Horizon

ARBITRATION is in the air but nobody is talking loudly about it yet. Exhibitor association leaders in New York this week for the Compo meeting, held several informal hotel room discussions. The status at midweek was that both Allied and TOA directors will bring the matter up at board meetings at their national conventions. Following that, joint talks with distributors are likely. The Allied convention will be held in Boston October 5 to 7 and TOA in Chicago November 1 to 5.

► Columbia's "From Here to Eternity" will pass the million dollar gross mark at the New York Capitol theatre this weekend. Beginning its eighth week Wednesday it had totalled $975,000, with $90,000 of this brought in in its seventh week.

► Best test to date of the box office efficacy of a theatre television presentation of a major prizefight was the telecast of the Marciano-La Starza fight Thursday night from New York's Polo Grounds. Forty-four theatres in 33 cities carried the attraction, at medium to high ticket scales. Four of the theatres were drive-ins and theatres in 12 of the cities were carrying such an attraction for the first time.

► A Federal Communications Commissioner suggested this week that Congress may have to act before the Commission can authorize subscription radio or television. Commissioner E. M. Webster, speaking at the annual meeting of the National Association of Radio and Television Broadcasters at Sun Valley, Idaho, said the FCC might very well refuse to take such a step without a Congressional amendment to the Communications Act, on the ground that the Act as now written assumes that the airways are free.

► Montague Salmon, managing director of the Rivoli theatre in New York, is a shrewd and seasoned hand at showmanship. His latest innovation is the featuring of art exhibits in the mezzanine of the theatre. The idea is proving quite popular with the patrons. Not only does it keep them pleasantly diverted while waiting for a show break, it also provides talented young people with an opportunity to display their artistic wares. Currently on exhibit are the drawings of Edward Caswell.

► Dr. Edwin H. Land, president of Polaroid Corporation, was in Hollywood this week at the invitation of Loren H. Ryder, Paramount director of scientific research. Various aspects of 3-D were discussed but most importantly it was reported that Dr. Land explained at length Polaroid's new Vectograph system under which the dual 3-D prints can be combined on a single film strip.

► There are several million persons who now, after many years, will be able to see the films showing the contest world's heavyweight boxing championship. They are the South Africans. The reason they haven't been seeing these films is because the contestants were colored. La Starza and Marciano are real pale.

► Chances are the FCC will make final its proposal to extend TV station licenses from one to three years. The plan has brought almost unanimous industry approval.

► Any box-office difficulties certainly aren't yet being caused by a lack of spending money on the part of movie-goers. Government statistics show personal income at record rates, and still considerably ahead of last year.

► Another happy note of prosperity is sounded by Columbia. The company reports the greatest one-week billing total in the company's 33-year history, $1,250,000, for the seven days to Friday, September 18. It was the first of a three-week "extra effort" period, planned by A. Montague, general sales manager.

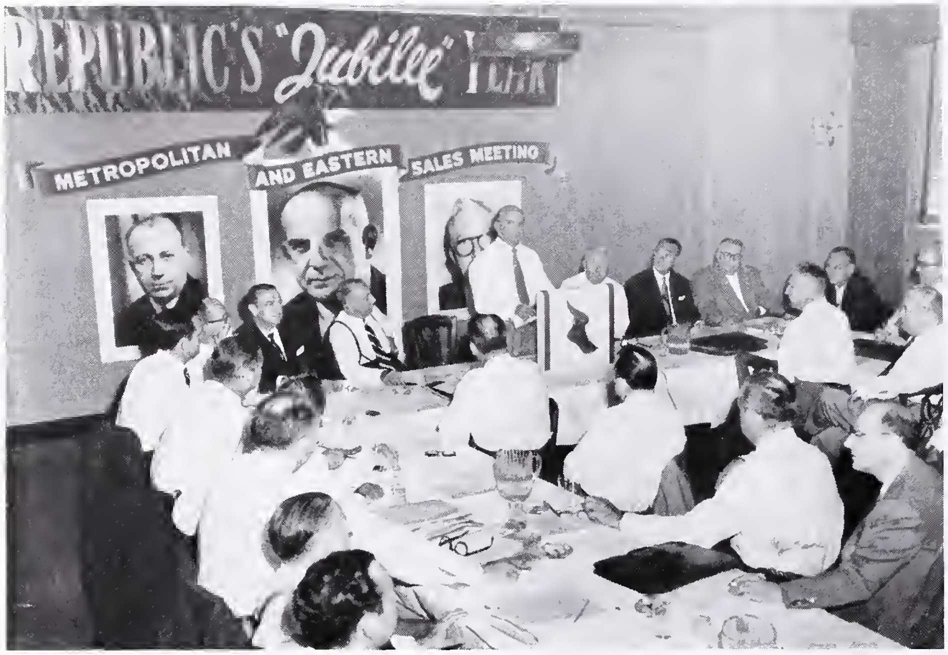
► The police are on to this 3-D business now. Out in Omaha, a gathering of local police officials, staff men, and FBI agents the other day donned glasses to see a film on police work, with the concensus being the medium really gives roundness and reality to the thugs.

► Theatre Owners Association of Washington, Northern Idaho and Alaska became the 28th unit in Theatre Owners of America Wednesday. J. M. Hone of Seattle is executive secretary of the new unit and Joseph J. Rosenfield of Spokane will be national representative on the TOA board.

► Meeting in the luxurious Motion Picture Association offices in Washington, D. C., representatives of the British Government began negotiations Wednesday with American industry people to renew the present pact governing the remittances to America of film earnings in Britain. Through that deal American film companies may convert $17,000,000 annually and may invest one-third of their earnings in production in Britain. Representing the American industry in the talks were Eric Johnston, Fayette Allport, George Weltner, Ralph Hetzel, G. Griffith Johnson for the MPAA. Ellis Arnall and James Mulvey represented the SIMPP. On the British side of the table were Sir Maurice Dean, second secretary of the British Board of Trade, and Sidney Golt, in charge of its films division. Both men are regarded in England as two of the Government's best commercial negotiators. They were supported by Geoffrey Parker, Richard Sharp, Peter Vinter, Daniel Jones, all British Government representatives permanently assigned to Washington. It is expected concessions will be made satisfactory to both sides. The present deal expires October 1.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



BEGINNING the sales meetings Republic is holding in New York, Chicago and Los Angeles. The scene in New York is at the left. President Herbert J. Yates is the speaker. On the dais with him are Richard C. Yates, assistant sales director; Earl R. Collins; C. Bruce Newbery, sales director; Neil Agnew, special assistant to the president; Morton Scott, and William Martin Saal, executive assistant to the president. For details of Republic's production plans, see page 20.

SAM ZIMBALIST, producer of MGM's "Mogambo," poses with the Jacques Kapralik cover for the Pictorial Review Sunday supplement. Mr. Zimbalist has purchased the original caricature, which shows Ava Gardner and Clark Gable, the stars.

WILLIAM GOLDMAN, right, last week was inducted into the International College of Surgeons, in New York, for his "contributions to the welfare of mankind." He is president of the Philadelphia circuit bearing his name, and chairman of Hahnemann Hospital there.

AT THE JUDGING, in Toronto, for the J. Arthur Rank Organization's International Showmanship Competition. Left to right: H. T. Venning, Sheriff's, Ltd., sales vice-president and Association of Canadian Advertisers president; Martin Quigley, publisher, and chairman of the judges' panel; Athol McQuarrie, Association of Canadian Advertisers general manager; Ray Lewis, "Canadian Moving Picture Digest" editor in chief; and Hye Bossin, "Canadian Film Weekly" managing editor.

PARAMOUNT OPENS "LITTLE BOY LOST"

PARAMOUNT'S "LITTLE BOY LOST" opened at the Rivoli Theatre, New York, Monday night, sponsored by the Overseas Press Club, and attracting an audience notable for leaders in publishing and journalism. A highlight was the awards ceremony for William N. Oatis, AP correspondent released from a Czech prison, and Frank Noel, AP photographer, home from a North Korean prison. Proceeds were donated by Paramount and the Rivoli to the Club's Memorial Center Fund.

Robert Considine, writer; William Oatis, correspondent; J. Clifford Stark, Overseas Press Club president; Frank Noel, photographer, and John Daly, television.

Mr. and Mrs. Barney Balaban arrive for the premiere. Mr. Balaban is Paramount Pictures president.

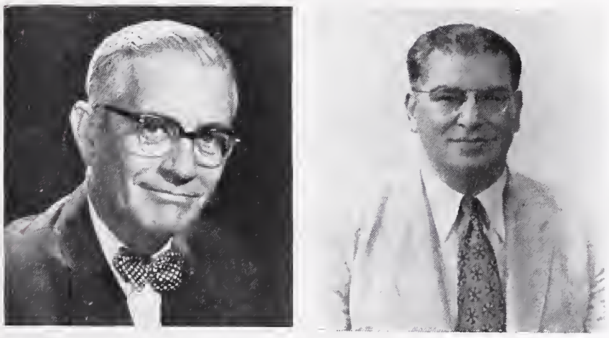
By the Herald

CARL KRUEGER, independent producer, whose latest "Sabre Jet," United Artists is releasing, said in New York last week his next will be "Mig Alley," to be made partially in Korea and possibly with Ronald Reagan as star. Mr. Krueger said he found making pictures with military backgrounds advantageous because of armed forces aid. He also asserted the public favors such subjects.

HERALDING the premiere of Universal's "All-American" at the Broadway Capitol, Detroit: guests at the press luncheon, left. In array are Walter Norris, Butterfield circuit; Don Taylor, star; Sol Korman, theatre operator; Janet Leigh; Ben Robins, branch manager; Alice Gorham, United Detroit Theatres; Tony Curtis, and Jim Sharkey, Cooperative Theatres.

FIFTY YEARS in the show business is marked by Frank Sanders, left, center, with the aid of his employer, Gaston Dureau, Jr., president of Paramount Gulf Theatres, and fellow employees. Mr. Sanders is a custodian, and has been a projectionist and manager.

"BLOWING WILD," below, was opened by Warners in 211 Southwestern theatres September 16. Starring Anthony Quinn, Barbara Stanwyck and Gary Cooper, shown below, and Ruth Roman, it is a Milton Sperling picture.



WILLIAM G. MANSELL, left, and CHARLES M. BEILAN, central district and Philadelphia branch managers, respectively, for Warner Brothers, will be Motion Picture Associates testimonial dinner guests in that city Monday evening.

COMPO ROLLS SLEEVES, SET FOR NEW TAX FIGHT

Committee Congratulated; Board Votes Collection of Dues as Last Year

by the Herald

***THE SPEAKERS' PLATFORM.** Leaders of COMPO as they conducted the two-day meeting in New York this week. In array are Pat McGee, and Colonel H. A. Cole, co-chairmen of the tax committee; Al Lichtman, speaking, one of the "triumvirate" which conducted COMPO strategy in its Congressional campaign; Robert Coyne, special counsel; and Samuel Pinanski, another triumvirate member.*

Resumption of the all-industry fight to repeal the Federal admission tax, picking up the campaign where it ended with a Presidential veto early in August, was enthusiastically resolved at a meeting of the COMPO board of directors in New York Monday.

Convened in an all-day session at the Hotel Astor to discuss the future activities of the Council of Motion Picture Organizations, of which the tax fight was and is the most spectacular and the most important, the directors officially and privately congratulated the tax committee on their battle, and determined to continue the same "winning team" in office.

They also voted, after a three-hour discussion of strategy, to give that same team, headed by Pat McGee of Denver and Col. H. A. Cole of Dallas, authority to conduct the fight this autumn and winter as they see fit and to determine as circumstances dictate the best way to obtain the greatest possible relief.

To implement the campaign a dues collection drive on the same basis as last year was voted by the board, subject to approval by the directors of each member unit. Under this plan the film salesmen of the major companies reminded each of their exhibitor accounts to send in their scheduled dues. The distributors themselves, members of COMPO through the Motion Picture Association, agree to match exhibitor dues collected dollar for dollar.

The 65 directors, who convened at 9:30 Monday morning, were prepared to give two days of sober consideration to the tax fight and to other problems in the future of COMPO but there was so little disagreement over how the campaign was to be conducted and who was to conduct it that Al Lichtman, chairman, was able to conclude the entire business of the meeting by 5:30 Monday evening.

Triumvirate Expected to Be Asked to Continue

No definite action was taken on the continuation in office of Mr. Lichtman, Sam Pinanski and Trueman Rembusch, the triumvirate currently heading the organization, but it was indicated that they will be asked to continue in office when their terms expire in December.

By-passing plans for other activities, the board concentrated on the tax fight, past, present and future. Late in the afternoon, a proposal for the appointment of a three-man committee of publicity experts to plan improvement of the industry's press relations was approved. The proposal aroused a brief exchange between the chair and Art Arthur, representing the Motion Picture Industry Council, over a proposal approved last year but never activated for an extensive public relations program. Lack of available money was the explanation.

Mr. Lichtman in his opening remarks reviewed the tax repeal campaign and declared the industry had gained the respect of powerful political personalities. The achieved gains, he said, were the result of the action of a united industry. Although tax repeal through the Mason Bill was lost by a "technical knockout," the industry can still achieve its goal if "we start where we left off," he said.

Robert Coyne, special counsel for COMPO, who was given a standing ovation by the directors for his work in directing the on-the-spot campaign in Washington, also pointed out the positive gains made in political friendships in spite of the ultimate failure of the campaign. He cited the fact that the committee started its work without resources and without data. However, these handicaps were overcome by the work of Albert Sindlinger and his associates in collecting the necessary facts and figures to present to the various Congressional committees.

DEFER ACTION ON ARBITRATION TALKS

Although brief mention was made during the COMPO board of directors meeting Monday of projects other than the tax campaign on the agenda, action on them was deferred "until we clear away this pressing business." Tabled were moves to participate officially in a move to establish an industry arbitration system, to wage an anti-censorship campaign, and to hold an all-industry round table meeting in Hollywood. It was reported that theatre collections for Korean relief amounted to $969,500 to date with incomplete reports from some states.

Review the Past Drive, Look to Future Fight

Both Col. Cole and Mr. McGee, reviewing the past campaign and recommending steps for the future, warned that the next fight in some respects may be even more difficult. There are questions of timing to be considered as well as whether it would be better to work for a separate repeal bill or concentrate on getting the best treatment possible in any omnibus bill affecting excise taxes. These are questions, it was pointed out, that will have to be decided on the spot.

It was after this discussion of strategy that Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association, offered a resolution praising the tax committee for its past efforts and authorizing them to conduct the fight this year, making such strategic decisions on the spot as are necessary. It was passed unanimously.

Declaring that adversity breeds cooperation and success often corrupts, Gov. Ellis Arnall, president of the Society of Independent Motion Picture Producers, said that

(*Continued on page* 14, *column* 1)

In tribute to
the phenomenal business of
The First Motion Picture
in

CINEMASCOPE

YOU SEE IT WITHOUT GLASSES!

The Robe

TECHNICOLOR

at our ROXY, N.Y.,
we are taking this unusual means
to call it to your attention . . .
and to pay tribute to the great
20th Century-Fox organization which
blazed the trail through sweat and tears
and million-to-one odds to take this
industry to the greatest heights of
prosperity it has ever known.

Charles P. Skouras,
President, National Theatres, Inc.

(PLEASE TURN)

COMPO MEETS

(Continued from page 12)

COMPO must be continued with the same team at the helm. Despite the time-consuming requirements of meetings, Arnall urged more frequent sessions to keep activities alive, adding that "nothing can save us but ourselves."

Others who spoke briefly, commending COMPO's efforts and recommending the continuance of the activities, were: Roy Cooper, California Theatres Association; Mr. Arthur; S. H. Fabian, president of Stanley Warner; Sidney Schreiber, MPAA counsel; A. Julian Brylawski, legislative contact for Theatre Owners of America in Washington; Wilbur Snaper, president of Allied States; Mr. Rembusch; Mr. Pinanski; Herman Levy, general counsel of TOA, and Ben Shlyen, publisher and trade press representative on the COMPO executive committee.

Colonel Cole Is Urged to Remain in Tax Post

Col. Cole expressed a desire to be replaced as co-chairman of the tax repeal committee but he was urged to remain. However, he said he would leave it up to the Allied board as to whether he should continue. He is an Allied director.

Work on the tax campaign began immediately after the full COMPO session with members of the committee and other leaders of the organization meeting Tuesday to discuss plans to re-vitalize the interest and enthusiasm of exhibitors. It was stressed that Congressional contacts achieved during the first campaign must be preserved and strengthened and that to do this the same kind of "grass roots" pressure from exhibitors is necessary. To this end plans were discussed for a series of regional meetings.

Attending this meeting were: Mr. Coyne, Mr. McGee, Col. Cole, Dalton Burgett, Dunkirk, N. Y.; Roy Cooper, San Francisco; Mr. Rembusch; Robert Bryant, Rock Hill, S. C., and Mr. Sindlinger.

The COMPO tax committee, at a press conference in New York Wednesday, urged all exhibitors to be especially alert and to contact their Congressmen at once. They warned of the importance of the fight ahead, and said they would offer suggested answers to questions on the tax situation which might be asked.

Altec Offers Brochure On Stereophonic Sound

H. M. Bessey, executive vice-president, and L. D. Netter, Jr., general sales manager, this week announced the publication by Altec Service Corporation of a specially prepared brochure entitled "Stereophonic Sound and Altec." It presents in 16 pages of text and illustration the story of stereophonic sound from its early experimental stage. It lists the number of nationwide Altec theatre and equipment installations (250) now in use. Copies are available without charge from Altec headquarters in New York.

IN COMPO ASSEMBLED

Photos by the Herald

HUDDLE, with Wilbur Snaper and Nathan Yamins at the left, and, right, Samuel Pinanski, Trueman Rembusch (partly hidden), Christian Pfister, Lauritz Garman and Abram F. Myers.

ART ARTHUR speaks, right. With him is Ellis G. Arnall.

BELOW, Leonard Goldenson listens to Joseph Vogel of Loew's, right. Right, below, also from Loew's, John Murphy and Eugene Picker.

S. H. FABIAN and Sidney Markley chat, above. Behind them, Mr. Goldenson, and Mr. Pinanski, and, rear, left, Dalton Burgett.

EDWARD LACHMAN and Ray Colvin at the right.

1ST DAY

THURSDAY, SEPT. 17

$35,987

(NET AFTER TAXES)

WAS PAID TO SEE

THE FIRST MOTION PICTURE IN

CINEMASCOPE

YOU SEE IT WITHOUT GLASSES!

The Robe

TECHNICOLOR

AT THE ROXY, N.Y.

(PLEASE TURN)

"ROBE" HITS $260,000, SETS NEW WORLD MARK

First Roxy Week Breaks Record As Public and Exhibitors Laud Film

A sensational $260,000 for the first week of 20th Century-Fox's "The Robe" at the Roxy theatre in New York, a world record for a week's gross, was estimated early this week. Including the Federal tax, an estimated $310,000 was paid by the patrons.

David Katz, managing director of the Roxy, in reporting on the first CinemaScope production, said it brought in a tremendous $176,000 for the first four days, which ran through Sunday, and he then foresaw the picture doing about $33,000 daily for the remainder of the week, which ended Wednesday night. The admission tax is not included in the figure.

Previews Record "Amber" Established in 1947

The first week's gross of $260,000 dwarfs any previous gross record either at the Roxy or any other theatre in the world, it was said. The previous record holder for the Roxy was "Forever Amber," which grossed $180,589 in its opening week in 1947.

Public acclaim for "The Robe" was matched by the warm welcome given the picture by leading exhibitors who saw the premiere in New York last week.

"Tremendous," "excellent" and "beautiful" were among the words used by people questioned by press representatives. Cards handed out in the lobby, inviting comment from the opening day audience, abounded in similar phrases, both as to the picture and the medium.

The premiere festivities were given the biggest news break in years by the Metropolitan press. Reviews were highly laudatory, with the "Daily News" giving four stars each, to the picture and the process.

Newspaper in Tribute To Picture and Process

Editorial tribute to the picture and the CinemaScope process was paid by the "New York Herald Tribune," which last weekend congratulated 20th-Fox for "an exciting contribution to the pleasure of the theatregoing public." The editorial said in part: "The sponsors of CinemaScope have been fortunate in having for their first presentation a film so crowded with incident and action, so rich in color and spacious settings as 'The Robe'."

Openings of the spectacle were held during the week at the State Lake theatre in Chicago Wednesday night, and at the Chinese theatre in Los Angeles and the Fox theatre in Philadelphia Thursday evening.

The picture will have gala openings in 44 other key domestic situations later this month and in October.

NBC
THE ROBE
HOTEL

COOPERATION BY TELEVISION was evident in the giant station WNBT sign over Times Square, flashing its message every six minutes on letters 12 feet high.

MR. AND MRS. NICHOLAS M. SCHENCK, below, arrive for the opening. He is Loew's president.

MR. AND MRS. SPYROS SKOURAS, center, left, with Mr. and Mrs. Barney Balaban. Mr. Skouras is 20th-Fox president; Mr. Balaban, Paramount president.

MAJOR AND MRS. ALBERT WARNER and Mr. and Mrs. Harry Kalmine, below.

JACK COHN, executive vice-president of Columbia, with Mrs. Cohn.

SIR PERCY SPENDER, the Australian Ambassador; Mrs. Charles Einfeld, wife of the 20th-Fox vice-president; Richard Malcolm; Lise Einfeld, Mr. Einfeld's daughter, and Mrs. Milton Unger, at the right.

2ND DAY

FRIDAY, SEPT. 18

$35,754

(NET AFTER TAXES)

WAS PAID TO SEE

THE FIRST MOTION PICTURE IN

CINEMASCOPE

YOU SEE IT WITHOUT GLASSES!

The Robe

TECHNICOLOR

AT THE ROXY, N.Y.

(PLEASE TURN)

SOME OBSERVATIONS ON CINEMASCOPE and "ROBE"

by TERRY RAMSAYE

Terry Ramsaye

WITH THE presentation of "The Robe" at the Roxy Theatre in New York the evening of September 16, 1953, the great adventure of the motion picture's quest of triumph over its travails of these years of confusion comes to high climax. The advent in the arena of public judgment makes this initial engagement an event entirely without precedent or parallel in the annals of both the art and the industry. This must be vastly more apparent to the readers of this journal than to the people whom they serve.

To the multitudes the screen has ever been a vehicle of wonders and magic. To them this is the newest of them. To the readers of these pages there are interior poignancies of both interest and concern. This has come to a point of focal accent as sharp as the spot under a burning glass.

The story of that opening and the engagement at that single spot in New York's midtown is going around the world. What America does, what Hollywood does, and now what one man, Spyros Panagiotis Skouras, does are acutely important across all the amusement world and within all its arts of expression. Never before in the six decades of racing career and sharp experience since the dawn of the films has a presentation of destiny been so compressed and concentrated in a single venture of such daring challenge.

Very like the CinemaScope anamorphoscopic product, it stands now, in all the compressed intensity of this engagement, on a threshold across which it is perchance to be spread over movieland like the tense, packed image of the film itself.

Initial Press Attentions Unprecedentally Enthusiastic

Day by day, even hour by hour, the box office of the Roxy is being checked in behalf of eager, waiting outposts around the globe. The wires are busy with the bulletins. Meanwhile the initial press attentions, both trade and lay, have been unprecedentally enthusiastic.

That interest will follow through with varying intensities through the engagements to come in the weeks ahead, for the months ahead with other productions, some from other producers who are experimentally exploring the new technique of the CinemaScope process which so sets "The Robe" as a milestone. It is appropriate to report that there was a feeling in that first night audience that the spectators were "pulling for it." While there are some aspects which can make for debate it is interesting indeed that so far there is little evidence that they are reaching public discussion. The customers and the critics start wanting it to be a triumph.

In Most Exciting Chapter Of the Saga of Skouras

To most of us within the industry let it suffice to say that the occasion comes in the most excitingly engaging chapter in the continuously expanding Skouras saga—and saga is the word for it.

The beginnings of this Spyros, and the other protean Skourases, too, and their rise from humble beginnings to fame and fortune, need no recounting here. Their careers have been colored with the real life dramatics as a cross-section of the American years since they arrived from their well remembered Greece. The fanfare of attention and the hour of glories around "The Robe" is a floration of unending hope, enthusiasm and the fortitude of faith. The energy which Spyros has been pouring into such ventures as Eidophor, a theatre television answer to home television, and now CinemaScope, is without precedent.

An observer of the scene from the years of its beginnings can fairly say that the records contain no parallel or equivalent to the driving hyperkinetics displayed in the pursuit of his current thirst into the tomorrows. He has arrived at his present position as a spectacular personality by continuous performance and daring, up from the nickelodeon strata of 1914.

SPYROS P. SKOURAS

In passing it is interesting to consider in contrast that other personality so much involved, Dr. Henri Chretien of Paris, to whom the optics of CinemaScope are attributed. The process so newly exploited has two decades behind it. Abruptly, and for reasons far outside his ken, this somewhat wondering, bewildered but scholarly, grey and aged little man, finds himself, his wife and daughter snatched up by airplane and set down in the midst of hectic, confusing New York as a figure in an event entirely out of his world.

Dr. Chretien Impressed, But Not Overwhelmed

Dr. Chretien, the next day after his arrival, was the guest of honor of a gathering of the members of the Society of Motion Picture and Television Engineers at the imposing Waldorf. He was doubtless impressed, but gave no evidence of being overwhelmed. His manner was that of a modest observer. He made a speech, as calmly as though addressing a class at the Sorbonne, in what he possibly thought was English. He would have been understood better and by more of those present had he spoken in French. His well mannered audience of eighty engineers, most of whom knew his story better than he was trying to tell it, gave him a hearty hand and an "E" for effort and he sat down satisfied, smiling. His wife and daughter smiled. Papa had done well. One may wonder how much he wonders what Spyros Skouras and this mad America are about. Also possibly he notes much and wonders little. It is a human story within a story. For the first time in a life of more than three-score-and-ten there has come a burst of international limelight. One can wonder, too, how much he is aware of what an instrument of destiny in this the observant engineer Earl I. Sponable, another quiet man, has been.

May Be Considered Boldest Challengee to Television

While there are many aspects of the production signalizing the great venture that command attention it is to be set down that it comes most considerably as the boldest challenge to the invasion of Television. Its primary answer is scale, size, panoramic dominance immensely beyond the scope of any device that can be imagined within the home, or anywhere outside the tremendously expanded and extraordinarily intricate machinery of a theatre.

Pertaining to "The Robe" as a picture come many incidental reflections. It has not come to judgment entirely on its intrinsic qualities and import. Inevitably it comes to the industry with primary interest

(*Continued on page* 20, *column* 1)

3RD DAY

SATURDAY, SEPT. 19

$58,003

(NET AFTER TAXES)

WAS PAID TO SEE
THE FIRST MOTION PICTURE IN

CINEMASCOPE

YOU SEE IT WITHOUT GLASSES!

The Robe

TECHNICOLOR

AT THE ROXY, N.Y.

(PLEASE TURN)

"THE ROBE"

(*Continued from page* 18)

in the medium, and that extends also to its box office public. How much of its command of attention pertains to its extraordinary cinematics and how much to what it has to tell cannot be measured with assurance. We cannot expect to estimate how much is the magic of CinemaScope and how much the presentation of the poignant story. Surely the vehicle of CinemaScope's introduction brings an aura of compelled religious respect. Obviously the material was selected for importance and the pre-acceptance of the famed novel. Presumably the total importance of that acceptance, and not the special nature of the particular tale, controlled the selection.

Audiences Had Difficulty Making a Decision

The audiences themselves could not decide among the considerations involved. The picture's impact partakes of all of the components, calculated or coincidental. To the industry and that decidedly technological and professional approach that pervades so much of a New York reaction its nature is inescapably mixed. One may fancy, however, that much of it would compare with what might have been expected if the steamship had been introduced by the launching of the Leviathan. In that event it is problable that more of the passengers would have been impressed with the ship than with the voyage.

So it becomes appropriate to observe it is perhaps a service to larger interests of this day in our struggling civilization that this accent of profound attention should come to a presentation of a message of redemption and a reiteration of the message of the Nazarene: "Do unto others as ye would that others do unto you." It is a day and time for the renewed delivery of His message.

"Robe" Notable for Its Reverent Taste, Restraint

This in turn brings consideration of the fact that "The Robe" is notable, among efforts in the literature of the birth of Christianity, in its reverent taste and restraint. The ordeals and bitter cruelty of predatory, barbaric Rome are portrayed without exploitation of sadism, or of sensualism, which have appeared too often and too much in some other treatments of kindred material. The picture, even unto the crucifixion itself, does not show the face of the suffering Christ, mentioned only as the Messiah. The central thread of narrative that holds the piece together is plainly "boy-and-girl," very human love, if one may reduce it to the vulgate, and yet there is no trace of invasion of the high honors of sincere devotion.

This picture destined to world attention is happily in this, and every moral aspect, exemplary. This is well indeed for the American motion picture, as an art and an industry.

To Submit 3-D Data to National Allied Board

The experiences of New Jersey exhibitors with 3-D pictures will be placed before the National Allied board when it meets in Boston next week as a basis for consideration of whether the board should encourage their continued production. At a membership and board meeting of Allied of New Jersey Tuesday the concensus was that if 3-D fails as an attraction and disappears from the industry, the fault should not be placed entirely with the exhibitor.

Following the meeting, Wilbur Snaper, president, said that members felt that if there were any life left in 3-D a new approach to the medium must be made in the selection of story material and a transfer to a system which would require only one film strip and one projector.

He said members were seriously concerned over what he termed "a serious product shortage" among subsequent runs which has been created by extended first runs of many top pictures.

Ezell to Distribute New Drive-in Screen

DALLAS: Claude Ezell, head of the International Drive-in Theatre Owners Association, has arranged for the exclusive distribution of a new all purpose screen, designed exclusively for drive-in theatres, which is said to be impervious to weather, "strong as steel" and seamless. The screen, made of spun glass, has undergone rigorous tests of all kinds the past six months, and Mr. Ezell stated that he had ordered this screen for his 22 drive-in theatres and is standardizing on a 40 by 80 foot screen in spun glass for all drive-ins in his circuit. The Buckner Boulevard Drive-in, Dallas, is being equipped with the new all purpose screen immediately for demonstration purposes.

Bob Hope TV Station Gets FCC Approval

WASHINGTON: The Federal Communications Commission last week made final an earlier tentative decision to give a Denver television channel to Metropolitan Television Co., in which Bob Hope is a principal stockholder. The commission stipulated that the grant was conditioned on NBC divesting itself of its interest in the company. NBC already owns five TV stations, which is the maximum allowed under FCC rules.

TV Station Takes House

SAN FRANCISCO: Westland Theatres, of which Rotus Harvey is an executive, has closed the East theatre, Stockton, Cal., and negotiated a 15-year lease for the theatre property with television station KTVU. According to Knox LaRue, general manager, the new station will be the first for Stockton and will be on the air by the end of October with a 507,000-watt transmitter, making it the most powerful UHF station in the nation.

Top Product Is Planned By Republic

Republic will produce 15 to 20 "super deluxe" pictures, and spend "millions" doing it, Herbert J. Yates, president, told the first of three regional sales meetings, held Monday and Tuesday at the New York Athletic Club. Mr. Yates professed enthusiasm over the company's new production policy, and said he now is negotiating with top artistic and production talent. He added general economic conditions this Fall and Winter appear good, and he believes the industry can expect an upturn.

He also believes, he said, that pictures today must be produced individually, and also and most importantly, merchandised individually, and he outlined campaigns such as those on "Sea of Lost Ships" and "Flight Nurse." He also cited heavy promotion on "Jubilee Trail," "Johnny Guitar" and "Laughing Anne."

Branch managers attending from the New York metropolitan division were headed by sales manager James V. O'Gara; those from the eastern division by sales manager John Curtin.

They all heard addresses also by C. Bruce Newbery, director of sales, who presided; William Saal, the executive assistant to Mr. Yates; Steve Edwards, director of advertising and publicity, and others.

Thursday and Friday the second regional meeting was to be held, at the Blackstone Hotel, Chicago, and the third meeting is next Tuesday and Wednesday at the North Hollywood studio.

Cinema 16 Opens New Season October 14

Cinema 16's seventh season, opening October 14 at the Central Needle Trades Auditorium, New York, will feature 15 programs of international cinema classics, documentary and experimental films. Included will be the Museum of Natural History production, "Latuko," a survey of UPA's new cartoons, including their animation of a James Thurber fable, Sean O'Casey's drama of Irish life, "Juno and the Paycock." A symposium on "Poetry and the Film" will present Dylan Thomas, British poet; Arthur Miller, playwright; Maya Deren, producer; Parker Tyler, film critic, and Willard Maas, film maker.

Danes Increase Total Remittance Allowance

WASHINGTON: The Danish Government has increased by 23 per cent funds available for dollar remittances on film imports, according to Commerce Department film chief Nathan D. Golden. He said the Government has allocated just under $565,000 for film remittances in 1953, as compared to about $457,000 last year.

4TH DAY

SUNDAY, SEPT. 20

$46,799

(NET AFTER TAXES)

WAS PAID TO SEE THE FIRST MOTION PICTURE IN

CINEMASCOPE

YOU SEE IT WITHOUT GLASSES!

The Robe

TECHNICOLOR

AT THE ROXY, N.Y.

(PLEASE TURN)

NEW "ALMANAC" EDITION FOR 1953-54 PUBLISHED

Reference Work Exceeds 1,000 Pages; TV Data Is of Benefit to Both Fields

The 1953-54 Edition of "Motion Picture and Television Almanac," published by Quigley Publishing Company, made its appearance this week.

This twenty-fifth edition of the industry's best known reference work, with a total of more than 1,000 pages, is edited by Charles S. Aaronson, and is divided into fifteen sections. Once again, the utilization of a thumb index makes for the greatest convenience in using the book.

More Useful to Film and Television Industries

Recognizing the inter-relation of motion pictures and television, the publishers last year incorporated in the volume data on the television industry. This year, that information has been greatly expanded and revised, for the increased use to which the reference book has been put by both motion picture and television industries.

Executive and talent personnel in the television field thus have joined the thousands of motion picture names in the famed Who's Who, or biographical section of the Almanac. This section, unique in books of its kind in this or any other industry, has enjoyed a distinctive position as a reference file for the many years of the "Almanac's" existence in the industry.

The television data has been interspersed through the content of the book where aspects of that information belong, as well as being found in a separate section for purely television material.

Sections of Reference Book Indicate Scope

The sections into which the "Almanac" is divided give an accurate measure of the extent of the coverage provided with respect to industry information. Following the Who's Who section are the following:

Corporations—Detailed information on corporate makeup and officer personnel of the companies in the motion picture industry.

Drive-Ins—A complete listing of the drive-in theatres of the United States and Canada, with pertinent information on each such installation.

Television—Data on the Television industry, with corporation listings; a complete list of all the television stations authorized in the United States; FCC channel allocations, nationally; the leading advertising agencies; the Television Code; a listing of program material and its source; a list of station representatives, and other information.

THEATRE TOTALS ARE NOTED IN STATISTICS

The 1953-54 edition of "Motion Picture and Television Almanac," out this week, reports in its Statistics section that there were 14,462 four-wall theatres operating in the country as of July, 1953, and 3,950 drive-in units, more than one-third of which are open all year. The drive-in total represents a rise from 100 in 1946 and 820 in 1948, and compares with 3,483 in July, 1952. Of the theatres operating, there were 647 circuits, with four or more houses, operating 61 per cent of the total theatres. The Television Statistics section noted that there were 24,292,600 U. S. homes with television sets as of June 1, 1953. Total revenues of the TV industry in 1952 is reported at $324,000,000, a 38 per cent increase over the previous year.

Pictures—A detailed listing of all feature releases from 1944 to 1953; a company-by-company breakdown of pictures of the current (1952-53) season; foreign films in the United States; British films in the United States, and the origin of foreign films in the United States.

Award and Poll Winners—A listing of Academy Award winners through the years; the history of the "Oscar"; the various Quigley Publications Awards; awards of the Society of Motion Picture and Television Engineers, and various other film and television awards.

Services—A section which includes listings of the motion picture exchanges in all the key cities of the country and Canada; distributors of trailers; film carriers; shorts, cartoon and newsreel producers; film laboratories; color processes; film storge vaults; raw stock and film libraries; literary and talent agencies; publicity representatives; Government film bureaus.

Equipment—A listing of manufacturers and services; equipment listed by categories; supply dealers in the United States and Canada.

Motion Picture Organizations—A detailed listing of film organizations, producer-distributor, and exhibitor; guilds and unions; Variety Clubs, film clubs and miscellaneous groups.

Codes—A full text of the Motion Picture Production Code; Motion Picture Advertising Code; Television Code; listing of censorship boards in the United States; public previewing groups; motion picture councils.

World Market—Detailed information on the film industry in various countries of the world, with market analyses by Quigley Publications correspondents in the several countries.

Great Britain—A complete set of data on the industry in Great Britain, with a review of the year by Peter Burnup, Quigley Publications London editor, and listings of companies, trade organizations, government film departments, studios and laboratories, theatre circuits and television units.

Press—Listings of motion picture and television trade publications; film writers of the newspapers; television writers of the newspapers; fan magazines; national magazine film writers; foreign press film correspondents.

Non-Theatrical—A listing of producers of non-theatrical motion pictures for advertising, television, educational purposes and libraries.

In the Television section, expressions of opinion as to the status of the industry are recorded from the leading officials: Chris Witting, managing director of the DuMont Television Network; William H. Fineshriber, vice-president and general manager of Networks, NBC; J. L. Van Volkenburg, president of CBS Television, and Alexander Stronach, vice-president for the ABC-TV Network.

All four see television as facing a prosperous year after having completed a season of important advances. They see no essential conflict between motion pictures and television. As Mr. Fineshriber sees it: "The broadcasting industry shares a mutuality of interest with the motion picture trade, both offer entertainment and information and both are dedicated to serving the American people."

U. A. to Release Five Pictures in October

United Artists will release five pictures during October, it has been announced by William J. Heineman, vice-president in charge of distribution. The five new films are: "Man in Hiding," suspense film starring Paul Henreid, to be released October 2; "The Steel Lady," an Edward Small action drama, October 9; "Dragon's Gold," mystery film set in the Orient, October 16; "The Village," Lazar Wechsler's prize-winning production, October 23, and "Crossed Swords," adventure spectacle in Pathecolor, starring Errol Flynn and Gina Lollobrigida, to be released October 30.

5TH DAY

MONDAY, SEPT. 21

$30,720

(NET AFTER TAXES)

WAS PAID TO SEE THE FIRST MOTION PICTURE IN

CINEMASCOPE

YOU SEE IT WITHOUT GLASSES!

The Robe

TECHNICOLOR

AT THE ROXY, N.Y.

(PLEASE TURN)

BARNEY BALABAN HONORED AS 1953 FILM PIONEER OF YEAR

Barney Balaban, president of Paramount Pictures Corp., has been selected Motion Picture Pioneer of 1953 by the Motion Picture Pioneers, Inc., and the Foundation of Motion Picture Pioneers, Inc., it was announced in New York by Jack Cohn, president of the affiliated organizations which are made up of industry personnel who have been in the business for 25 years or more.

Mr. Balaban was chosen for this honor by members of the Pioneers' board of directors.

Among those who participated in the selection of Mr. Balaban for this honor were Jack Alicoate, Harry Brandt, Steve Broidy, Jack Cohn, Sam Dembrow, Jr., Ned E. Depinet, Gus Eyssell, S. H. Fabian, William J. German, James R. Grainger, Abel Green, William J. Heineman, John J. O'Connor, Bob O'Donnell, Martin Quigley, Sam Rinzler, Herman Robbins, Gradwell L. Sears, Spyros P. Skouras, Joseph Vogel and Major Albert Warner.

In naming Mr. Balaban as the "Motion Picture Pioneer of 1953," Mr. Cohn stated that the Motion Picture Pioneers were proud and happy in their choice of one of filmdom's true pioneers in that he had risen to the great position he now holds through hard work and tremendous enthusiasm in the motion picture industry.

Mr. Cohn then declared: "If anyone deserves to be honored as an outstanding pioneer in our industry that man is Barney Balaban. He started at the very beginning of our industry and made far-reaching contributions to its development. Today he is head of one of our great companies and is one of the leading statesmen in the councils of our industry. In addition, he has distinguished himself as a great citizen and philanthropist. In honoring Barney Balaban we do honor to one of the best our industry has produced."

BARNEY BALABAN

Metro Tests 'Kate' in 3-D, Standard

MGM will test "Kiss Me Kate," its first musical in 3-D and standard size film with stereophonic sound, in six situations starting October 15, it has been announced. Five of the six towns are Loew situations. Three theatres, two controlled by Loew's, will test the Technicolor musical with the 3-D process, and another three theatres in different towns, all Loew situations, will test the film with the standard process. The picture stars Kathryn Grayson, Howard Keel and Ann Miller. It was produced by Jack Cummings and directed by George Sidney.

A Loew theatre in Columbus (either the Ohio or the Broad) October 15 will open "Kiss Me Kate" in 3-D with stereophonic sound, as well as the Victory in Evansville, Ind. In Dallas, Interstate's Majestic theatre will open the picture with the same 3-D, stereophonic sound, October 22 or 23. The standard version of "Kiss Me Kate" with stereophonic sound is scheduled to open Oct. 15 in Loew theatres in Rochester and Houston and October 17 in Dayton, Ohio.

Howard Dietz, vice-president and director of publicity, advertising and exploitation, will continue unusual campaigns in all six situations in order to get the best possible reaction to both the 3-D and the standard size versions. Field exploitation representatives have started work on local campaigns.

Buys Arizona Drive-in

PHOENIX: Cinema Park, largest drive-in in Arizona, has been purchased from Fred W. Crockett and associates by Theodore Karatz, Minneapolis theatre operator. Stanley Karatz, son of the new owner, replaces Mr. Crockett as manager of the unit built in 1949 at a cost of $200,000. It accommodates 1,000 cars.

AB-Paramount Dividends

Leonard H. Goldenson, president of American Broadcasting Paramount Theatres, Inc., announced the board of directors has declared dividends of 25c per share on the outstanding preferred and 25c per share on the outstanding common stock of the corporation, payable October 20, 1953, to holders of record September 25.

Zukor Sees Vast New Film Future

Adolph Zukor, Paramount board chairman, returned to New York from Hollywood Monday convinced that the current new methods of presenting pictures in 3-D and wide-screen have just begun to scratch the surface of the vast possibilities. Tremendous developments were seen on the horizon.

Mr. Zukor, who spent several days in Hollywood viewing Paramount product preparatory to leaving for Europe October 9 for a tour of capitals in conjunction with the world-wide sales drive, the "Adolph Zukor Golden Jubilee Salute," indicated that Paramount is making great use of television as an exploitation and promotion medium for its pictures, has found it highly effective and will continue to use it.

At the weekend in Hollywood, Mr. Zukor made his coast television bow on the Art Linkletter "House Party" program (CBS-TV, Coast-to-Coast).

As examples of improvements already made in 3-D production, Mr. Zukor pointed to "Cease Fire," filmed entirely in Korea with a GI audience by Hal Wallis Productions in collaboration with Paramount, and the first of a new series of Popeye cartoons in color by Technicolor, titled "Ace Of Space."

Both of these films, Mr. Zukor said, are a great advance over 3-D production of the recent past. Mr. Zukor also foresaw that in the near future theatres will be equipped with various types of new developments including among them projection with different dimension.

Another big step forward, among many Mr. Zukor noted were in the offing, is the Vectograph process developed by the Polaroid Corp. which makes it possible to project 3-D pictures as standard films are now shown, with a single film and with one projector.

Paramount's releases this year are the most successful in many years, Mr. Zukor stated and he noted that the prediction of box office records he made in Hollywood on a visit some eight months ago is now borne out.

RCA Increases Production, Establishes Priority List

Faced with a demand for new four sound track magnetic heads, wide arc projector lamps, and stereophonic sound systems, the Radio Corporation of America has stepped up production and at the same time has established a priority listing for early shipments, according to Jack O'Brien, manager of the RCA theatre equipment division. It released a list showing installations scheduled for many parts of the country, and including an order by RKO Theatres for 60 houses. These are to be made before the year's end.

...AND AT PRESS TIME IT LOOKS LIKE A FIRST WEEK TOTAL OF AT LEAST

$260,000

(NET AFTER TAXES)

FOR THE FIRST MOTION PICTURE IN

CINEMASCOPE

YOU SEE IT WITHOUT GLASSES

The Robe

TECHNICOLOR

AT THE ROXY, N. Y.

Lippert Sees Need for New Type of Film

Customers for the small, cheap pictures are disappearing and the independent producer may have to think about a different type of product, Robert L. Lippert, one of the very prolific leaders of the independent picture field, said in New York last week. He met trade writers over the luncheon table in his suite at the Sherry-Netherland Hotel, and then last weekend departed for Europe and some co-production business.

As an instance of his own preparations, he cited "Sins of Jezebel," which he said is "big," is made in the aspect ratio of two-to-one for the very wide screen, and is in Ansco Color. He will be learning, shortly, whether his organization of exchanges and franchise holders can handle pictures of such caliber, he said. In the meanwhile, he has 24 pictures for release, 22 of which are completed.

Mr. Lippert said reports from his field partners indicate the formula must be changed. Furthermore, he pointed out, his own experience as a west coast circuit owner shows that, television notwithstanding, pictures of quality continue to bring in the customers.

In England, he will discuss co-production of approximately 10 films. In Germany, he may make, also jointly, "Dorothy and the Wizard of Oz," to which he has film rights.

He also has United States distribution rights to "We Want a Child," a Danish picture owned, he said, by Sol Lesser, and which has been successful in Europe. It has been dubbed competently into English, he said.

RCA Service to Hold CinemaScope Meetings

Supplementing its training program, the RCA Service Co. will hold a series of conferences to acquaint its field engineers with the new RCA stereophonic sound systems for CinemaScope. The first was to be held in Chicago this week. The conferences will occur in each of the company's districts, and be supervised by specialists from the home office. Subjects to be covered include elements of magnetic recording; details of the four-track stereophonic sound head; conversion of three-track to four-track systems; new data on speakers, and principles of CinemaScope projection.

Fight Guatemala Tax

WASHINGTON: The Commerce Department said film companies are fighting a new 20 per cent municipal film tax in Guatemala City. Film chief Nathan D. Golden said that U. S. and Mexican film producers were reported considering cutting off the supply of films to Guatemala if the Government persisted in the tax.

by the Herald

ROBERT L. LIPPERT

Realart Gets Lippert Cincinnati Franchise

CINCINNATI: Realart Pictures of Cincinnati has acquired the Lippert Pictures franchise, formerly held by Mr. Eugene Tunick here. The transaction also includes other product formerly handled by the Tunick Releasing Company of Cincinnati, including Favorite Pictures, Bell, Burstyn, Madison, and other releases. The deal is effective as of September 26.

Realart Pictures is now entering its 39th consecutive year and was founded by the late Lee L. Goldberg. The franchise is now owned by Mrs. Birdie S. Goldberg, and is administered by Selma G. Blachschleger and Jay M. Goldberg. Harris Dudelson, Lippert division manager, has his headquarters at the Cincinnati Realart office.

"Louisiana" to Open in New Orleans Oct. 14

Charles Boasberg, RKO general sales manager, has announced the world premiere of "Louisiana Territory," in 3-D and color by Technicolor, will be held at Loew's State theatre in New Orleans, October 14. More than 20 other southern cities also will open the picture on or about the same date. An elaborate promotion campaign is planned to tie in with the Sesqui-Centennial celebration of the purchase of the Louisiana Territory by the U.S. from France in 1803. The picture is the story of the purchase, together with a look at the area today.

Meadow Acquires Shorts

Noel Meadow has obtained the rights to three short subjects produced by the motion picture division of the Department of Theatre Arts of the University of California. They are "Introduction to Jazz," "Three American Ballads" and "Crucifixion."

"Fantasia" Opens Again

PARIS: Walt Disney's "Fantasia" has opened for its fifth annual engagement at the Plaza theatre here, and according to management, business is at capacity.

Weekly Bout Plan Set for Theatre TV

A series of major boxing attractions will be offered to exhibitors on a regular weekly basis 52 times a year, it was announced in New York Wednesday by Leo Rosen, in charge of television operations for Cappel-MacDonald and Co.

Mr. Rosen emphasized that the bouts, which will be in addition to the regular theatre programs, have been purposely scheduled for Tuesday nights in order to help exhibitors boost their normally light grosses those evenings. Additional theatre television attractions for other nights will be announced in the near future, he said.

Mr. Rosen stressed that the fights, whose production costs are estimated at more than $25,000 a week, would be made available at low cost with all wire charges included and also that they would feature top pugilists in the ring today. The starting date for the series is October 27. Each Tuesday night thereafter a fight will be held.

A number of circuit executives throughout the country have expressed interest in the program in conversations with Mr. Rosen, it was stated, and it is likely that the majority of the 107 theatres in 62 cities equipped to receive closed circuit television will participate. Cappel-MacDonald and Co. is a sales promotion organization.

Christmas Cards to Aid Rogers Hospital

The Will Rogers Memorial Hospital Committee has prepared a personalized, two-color greeting card which announces that the sender has made a contribution to the Hospital's annual Christmas Salute in lieu of sending out the usual Christmas greeting cards. For 50 cents per name, the hospital will fill in sender's name on as many cards as desired and mail them from Saranac Lake, N. Y. The fifty cent minimum donation will cover the cost of the card, envelope, addressing, and postage. Christmas lists, with check to cover total number of names, should be sent to the Will Rogers Memorial Hospital's New York office, 1501 Broadway, New York, N. Y.

Silliphant Buys Story

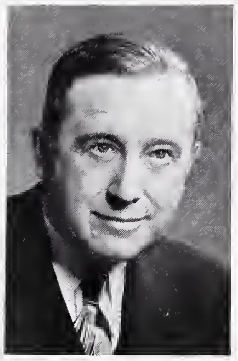
"Lie Down in Dust," an original screenplay by Joseph Brun, ASC, cinematographer, has been acquired for independent production by Stirling Silliphant and John Barnwell. They will shoot it in Cuba in Eastman color.

AA Signs Gorcey, Hall

HOLLYWOOD: Allied Artists has signed new contracts with Leo Gorcey and Huntz Hall, who will make four "Bowery Boys" comedies during the coming year. They recently completed "Private Eyes."

Pioneers of Canada Cite Fitzgibbons

TORONTO: John J. Fitzgibbons, president of Famous Players Canadian Corp., has been named Canadian Pioneer of the Year for 1953, it was announced by N. A. Taylor, president of Canadian Pictures Pioneers.


J. J. Fitzgibbons

Mr. Fitzgibbons will be honored at the group's annual dinner in the Royal York Hotel November 25. At the same time three others in the Canadian industry will be cited for their contributions to the industry.

These are: Ray Lewis, publisher-managing editor of the "Canadian Moving Picture Digest"; Lt. Col. John A. Cooper, board chairman of the Canadian Motion Picture Distributors Association, and Bernard E. Norrish, formerly president of Associated Screen News, Ltd.

Mr. Fitzgibbons came to Canada from New England in 1929. Among the honors bestowed on him are Commander of the Most Excellent Order of the British Empire, the Toronto Variety Club Heart Award, and an award of the Canadian Council of Christians and Jews.

Mr. Fitzgibbons has served as president of the Motion Picture War Services Committee, the Motion Picture Industry Council of Canada, the National Committee of Motion Picture Exhibitors Associations of Canada, and the Motion Picture Branch of the Toronto Board of Trade. Thomas S. Daley was named coordinator of the dinner.

People in The News

Nate Spingold, Columbia Pictures vice-president, has been cited by the Hollywood chapter of the American-Jewish League Against Communism for his efforts to combat Communism.

Emerson Yorke, independent film and TV producer, has been named banquet chairman of the forthcoming 74th semi-annual convention of the Society of Motion Picture and Television Engineers, to be held October 5-9 at the Hotel Statler, New York City.

Eric Johnston, president of the Motion Picture Association of America, will be one of the principal speakers at the annual convention of the National Association of Real Estate Boards to be held November 8-13 in Los Angeles.

Lester Crown, vice-president of the Material Service Corp. of Chicago, has been elected a member of the board of directors of Stanley Warner Corp.

Melvin L. Gold, past president and currently chairman of the board of The National Television Film Council, will be honor guest at a testimonial luncheon at the Warwick Hotel in New York, to be given by the organization September 30.

Cecil B. DeMille has been elected president and chairman of the board of directors of the American Cancer Society's Los Angeles County Branch.

Nick Lavidor, who has been with the E. M. Loew Circuit for eight years, has been promoted to district manager for Eastern Massachusetts, Maine and New Hampshire.

Elmer F. Lux, head of Elmart Theatres and Common Council president, lost out in the Democratic mayoral nomination in Buffalo in one of the closest local primary fights in party history.

Nathan D. Levin, for 13 years with Monogram Pictures in Boston, has been promoted to branch manager for Allied Artists in the Detroit exchange.

Joseph Wohl has been appointed Republic's New York branch manager. His appointment follows the resignation of **William P. Murphy**, who will announce a new connection shortly.

Universal Promotes 3 Branch Managers

A series of Universal branch manager changes to become effective September 28, has been announced by Charles J. Feldman, general sales manager, following the resignation of Joseph G. Leon, Philadelphia branch manager, to enter the real estate business. In line with the company's policy of promotion from within the ranks, Edward Heiber, Cleveland branch manager, has been promoted to head the Philadelphia branch. Carl F. Reardon, New Haven branch manager, has been promoted to head the Cleveland branch. Harold Saltz, Philadelphia sales manager, has been promoted to New Haven branch manager.

United Artists Will Have West Germany Distribution

United Artists will open its own distribution branches in West Germany, Arnold Picker, vice-president in charge of foreign distribution, announced in New York this week. Branches will be opened in Frankfurt, Berlin, Munich, Dusseldorf, and Hamburg. Eric Pleskow will be general manager. He formerly was special representative, and also liaison with Constantin Films, which handles the company's product. Mr. Picker added the company's business will be constant from the date of opening because it will immediately have 20 films, and also assure its customers of plenty of product to come.

Trans-Lux Announces New All-Purpose Screen

Trans-Lux Corporation has announced the development of a new all-purpose motion picture screen called the Luxuria Screen, it is manufactured by Stewart Trans-Lux Corporation of California, and is produced in an entirely seamless piece up to 90 feet wide. This screen is expected to meet the film industry's need for CinemaScope, 3-D and flat projection. It is perforated and designed to be compatible with new types of sound equipment, the company says.

Betty Hutton to Palace

Betty Hutton will return the RKO Palace theatre to its policy of big name shows on Wednesday evening October 14, it was announced this week by William W. Howard, vice-president of RKO Theatres and the William Morris Agency. She will appear for a limited engagement and all seats will be reserved.

Honors to Schary and "Ground"

Producer of "Take the High Ground," MGM's Dore Schary received a thorough round of honors from the military and the press this week during the opening of the picture, successively, in several Texas cities.

In El Paso, at an Officers' Club luncheon in Fort Bliss, he received a Department of the Army citation honoring his three pictures with Army backgrounds, the present one, "Battleground" and "Go For Broke." On the evening of same day, Monday, he was made an honorary citizen of Texas. At San Antonio, the producer was honored at a luncheon tendered by a large group of retired generals residing near Fort Sam Houston. Mr. Schary also received from the Texas Heritage Foundation, at the latter city, a scroll, and an eight volume set "The Military Papers of Sam Houston."

The picture, "Take the High Ground" was made at Fort Bliss. It opened Monday at El Paso; Wednesday at San Antonio; Thursday at Houston; and was to open Friday at Dallas and Saturday at Fort Worth. Mr. Schary and attending luminaries from Hollywood in each of the latter instances were to receive attention similar to that in El Paso and San Antonio.

CEA PROPOSES EADY METHOD

Urges Ticket Tax Portion Rebated, Split Between Producer, Exhibitor

by PETER BURNUP

LONDON: Cinematograph Exhibitors' Association has made a revolutionary proposal to the Board of Trade in an endeavor to resolve the present deadlock over the proposed continuance of the Eady Plan. It proposes that when a British first feature is screened a proportion of the entertainment tax should be rebated and divided in agreed proportions as between the producer of the film and the exhibitor showing it.

Producers, as previously reported, ask for a guaranteed £3 million annually out of the Eady Fund. Exhibitors now suggest that 50 per cent of the tax be rebated on the showing of a British first feature. This they estimate on the basis of present collections would realize a total rebate during the year of £4½ million.

70% to Producers

Of the rebate, under the proposals 70 per cent (annually approximating £3,150,000) would be paid to producers leaving the balance (£1,350,000) with the exhibitors.

The underlying point in the exhibitors' bonus is to give them an additional inducement to play British films.

CEA claims the adoption of its scheme would eliminate one difficulty which at present confronts the trade in reaching a voluntary agreement on an extension of the Eady levy. Producers, the Association says, have asked for £3 million during a period of declining receipts.

In their present mood there would be no possibility of persuading exhibitors to undertake voluntarily to pay an increased levy as compared with what they are paying now. The same difficulties would not be encountered, it is suggested, in connection with a rebate from the Government.

See End of Quota

Exhibitors make the further point that adoption of their proposals would enable the present Quota Act to be substantially modified or abandoned and would lead in the end to the abolition of the quota. Theatre men would have the incentive not only to book all British films but to give the best possible dates by reason of the fact that the rebate would benefit exhibitors and producers.

It is suggested that the proposals might be regarded as a discrimination against American films and indeed an infringement of G.A.T.T. Against that it is pointed out that the whole principle of the Eady Plan is a discrimination and that that was accepted in advance by the American interests concerned.

In an exhaustive analysis of his Group's financial position which accompanies the full accounts, J. Arthur Rank makes two striking declarations as follows:

1. Failing an abatement of entertainment tax and an assurance of the continuance of the Eady Plan he will be compelled to close many of his theatres;
2. He will not commit his theatres to any one new technique until it has been proved by public appreciation.

Preceded Announcement

Manifestly, the statement was prepared before the Government's announcement that it would make Eady continuance statutory failing an industry agreement on a voluntary scheme. But on the crushing tax burden Mr. Rank is exceedingly forthright. His declaration may well prove to be a landmark in the industry's unending campaign for abatement.

Says the declaration: "We operate 550 theatres in this country and of these during the year under review 236 operated at a loss of approximately £275,000 before providing for interest on capital employed and excluding profits on the sales made in the theatres.

"Even allowing for profits on theatre sales an over-all net loss was incurred in these theatres before charging interest on capital. "This in spite of the fact that these same theatres paid £3,449,000 in entertainments tax."

Mr. Rank says that he has delayed taking decisions as to the closing of these theatres but adds that obviously if the present situation continues he must, in the interests of his stockholders, close many of them in order to protect the activities of his business as a whole.

The effect, says Mr. Rank, will be far-reaching and he points out that British film production would lose up to £500,000 on film-hire. It is a fallacy to think that small theatres are the only sufferers.

Sees Parallel Situation

Pertinently, Mr. Rank comments: "I am coming to the conclusion, reluctantly, that in exhibition the Government will allow a similar situation to develop to that which developed in production a few years ago, namely that the production industry had virtually to go bankrupt before its basic problem was seriously considered."

Mr. Rank is equally forthright in regard to the new techniques. His comment thereupon:

"Many new mechanical aids are being developed in the industry to endeavor to combat the present difficulties, such as the 3-D films, the use of large screens, CinemaScope, etc. We are experimenting with all of these and are watching the new developments closely. It is our intention not to commit our theatres extensively to any one method until such time that it has been proved by public appreciation. In this connection I can only reiterate what I have said elsewhere that the basic test must be in the long run the entertainment value in the programs which are presented."

Profit on Manufacturing

Against that cautionary background Mr. Rank has good news for his stockholders. For the first time since 1949-50 a profit is shown on film production and distribution. That profit—£455,247—still makes a comparatively small contribution to the consolidated total profits of £6,726,467, but as Mr. Rank observes, a profit is the result for which the directors have been working ever since the £2 million loss which was suffered in 1949-50.

Another striking feature in the detailed accounts is the manufacturing profit of £1,413,091 or nearly £1,000,000 greater than the figure four years earlier.

Operating profits from exhibition were again lower last year: at home they declined further to £3,469,095 gross against £3,848,283 for 1951-52. Overseas they fell back to £685,177 after advancing from £562,081 to £721,348 in the preceding 12 months.

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Turning aside awhile from its preoccupations with increased productivity, strike action and the like, the annual Trades Union Congress presided over for the last time by NATKE's Tom O'Brien gave thought to the naughtiness of some American films.

A delegate from the invariably anti-American ACT (Association of Cine and Allied Technicians) moved a resolution deploring "the increasing exploitation in films of themes of brutality and violence for the purpose of sensationalism."

NATKE delegates to the Conference impressed on the general council the vital necessity of a cut in the Government entertainment tax.

"Within the next two or three years 1,000 film theatres will close in Britain unless remission is accorded them," one delegate told the assembly.

Tax in Newfoundland

The Newfoundland provincial Government has imposed a tax of five cents per admission ticket on persons over 16, to film theatres, sports events, dances, stage shows, exhibitions, etc. The proceeds are to be used to fight cancer. There are stipulated exemptions favoring charity, churches, etc. The Newfoundland Health Department has been placed in charge of collecting and administering the levy.

"Rob Roy" Command Show

LONDON: "Rob Roy," Walt Disney's Technicolor production, has been selected by Queen Elizabeth II for this year's Royal Command performance at a London theatre October 26.

Optometrists See Benefit In 3-D Films

DETROIT: Naturally concerned by the effects of the new motion picture techniques on vision, optometrists meeting in Detroit took a close look at the subject. Results are contrary to the scare talk of harmful effects.

Thaddeus R. Murroughs, M.S., O.D., F.A.A.O., associate professor of psychology at the Northern Illinois College of Optometry, conducted a round table discussion at the Michigan Optometric Society Convention in Detroit September 17. Dr. Murroughs told the panel that rather than harming vision, 3-D movies benefited some viewers.

With the assurance that there were no harmful values to the new look, Dr. Murroughs went on to outline real and possible benefits. Assuming that the picture is conformant to certain specifications and do not exceed the tolerance of visual functions, any normal sighted person may enjoy them in comfort.

However, an estimated 10 per cent of the population needs optical attention and would benefit from visual care. If one of these does not get the effect of depth, or suffers headaches or other visual discomforts after seeing 3-D, he should have professional attention.

Dr. Murroughs, who is the chairman of the Committee on Orthoptics and Visual Training of the American Optometric Association, listed specific disturbances that may cause physical distress when watching stereoscopic films.

The use of various polarized glasses and double images force each eye to function separately. Where in normal two-eye vision a weak eye can conceal its malfunction by overburdening the good eye (eventually weakening that one too), here the weak eye is on its own and defects are obvious.

Participating with Dr. Murroughs in the panel were Glenn A. Harnden, co-ordinator of projection for the "Cinerama" production at the Music Hall; C. W. Buermele, general manager of General Theatres Co.; David Newman, general counsel, Co-Operative Theatres of Michigan; Alice Gorham, United Detroit Theatres publicist and L. B. Dunnigan, Stereo Editor of the Photographic Society of America Journal.

SINDLINGER CITES THEATRE LOSS, ANSWERING GOLDWYN

As of April 1, there were 5,347 theatres operating completely at a loss, 7,029 were in the red on admission sales and in the black only because of concession income, and 5,930 were operating profitably on admissions, carrying losing theatres in the case of multi-operations.

These facts and figures were included in a letter sent by Albert E. Sindlinger, whose company documented the information for the industry's tax-repeal campaign, to Samuel Goldwyn in answer to the producer's recent remarks regarding "too many theatres" and President Eisenhower having been justified in vetoing the Mason Bill for tax repeal.

Mr. Sindlinger pointed out that as of July 1, of the 5,347 theatres totally in the red, 2,140 were in the greatest financial difficulty because while their grosses on admissions totaled $132,000,000 their admission tax payments amounted to $26,400,000 and their losses after absorbing concession income totaled $14,500,000. About 63 per cent of these most distressed theatres, Mr. Sindlinger stated, are city subsequent runs, the remainder being small town first runs. More than 500 of the latter group are located in single-theatre communities, he added.

Continuing, Mr. Sindlinger wrote: "You know what has happened to operating costs since 1940, Sam, but the saddle of the tax has prohibited these theatres from raising admission prices to meet inflated costs. . . ."

From Hollywood, Mr. Goldwyn declared that theatre closings and other changes in the industry "deeply concern" him but do not shake his confidence in the future of the industry. The statement was made in answer to recent exhibitor criticisms of remarks he made in a press interview on his recent return from Europe.

"The changes that have taken place are healthy ones and I see no reason for anything but great confidence in the future," Mr. Goldwyn said.

Tuesday Mr. Goldwyn issued a statement saying that apparently "my remarks on my return from Europe about President Eisenhower's veto . . . have been misunderstood. I said I believed the President had no alternative except to veto the bill. This was not because I believe the tax should be continued but because, along with the President, I do not believe one industry should be singled out for special consideration.

"I firmly believe the 20 per cent tax should be repealed and the amount of the tax spread equitably among the theatregoing public, exhibitors and producers. The reasons for such repeal have been set out fully and clearly by COMPO and it is unnecessary to repeat them here," Mr. Goldwyn said.

Sperling Expands Plans For Warner Release

HOLLYWOOD: In marked contrast to the general industry trend toward cutting back on production, Milton Sperling is swinging his United States Pictures production schedule into high gear with the slating of additions to an already ambitious schedule.

He has just added "The Hoodlum," Phil Yordan's original gangster drama, to his independent production lineup for Warner release. This will follow "Dream Street," based on a novel by Robert Sylvester, which in turn will follow "The Men from Earth." He is also preparing "The Trail Blazer," which he acquired from Martin Rackin. Still another recent acquisition is "Melville Goodwin, U. S. A.," by John P. Marquand.

Meanwhile, Mr. Sperling's newest production for Warners, "Blowing Wild," starring Gary Cooper and Barbara Stanwyck, is set for early release. It was directed by Hugo Fregonese.

To Vote on Sunday Shows

HARRISBURG, PA.: The question of Sunday pictures will be decided in general elections in November in communities of Carlisle, New Cumberland and Williams Township, all in Dauphin County, Pennsylvania. All referenda were scheduled following petitions for the Sunday entertainment drawn up by large groups of citizens of the towns concerned.

Boston House Sold

BOSTON: The Esquire theatre has been sold by American Theatres Corporation to Boston University and will be turned into an art workshop for dramatics, TV courses and students theatrical plays. The purchase price is a reported $100,000.

Fox Drive Sets Record

Twentieth Century-Fox's Al Lichtman Testimonial sales drive for three weeks running has been breaking records, the company said this week, in New York. The third week, it announced Monday, produced a domestic seven-day revenue equal to 55.53 per cent higher than the weekly average for 35 weeks preceding the campaign. The weekly average for the three weeks has been 49.92 per cent above par.

Division managers Herman Wobber, Harry Ballance, Moe Levy, Martin Moskowitz, Glenn Norris, Tom McCleaster and Peter Myers reported that more theatres in this country and Canada showed the company's features last week than the week previous, making an all-time record. During the week, 589 houses showed "Gentlemen Prefer Blondes." Of that number 218 were holdovers.

Myerberg Buys Building

The seven-story building at 316 East 2nd Street in New York has been purchased by Michael Myerberg Productions, Inc., producers of feature pictures and TV films.

An Important Statement

from

20th Century-Fox

regarding the

MIRACLE MIRROR

and

MAGNIGLOW ASTROLITE SCREENS

for

CINEMASCOPE

◆ ◆ ◆

It is now an established fact that the superior, all-purpose Miracle Mirror and Magniglow Astrolite screens are as vital to the proper projection of CinemaScope pictures as are the CinemaScope Anamorphic Lens and the CinemaScope Magnetic Stereophonic Sound System. This combination makes the show -- it is all-important for the fullest enjoyment of CinemaScope.

As we announced a short time ago, due to the limited production facilities of the Miracle Mirror Screen, CinemaScope Products, Inc., last April contracted with the Radiant Manufacturing Corporation of Chicago for the Magniglow Astrolite Screen. This was done in order to augment the supply and satisfy the enormous demand for screens which meet the supremely high quality standards of CinemaScope.

After extensive study and planning, Radiant has completed re-tooling and installation of the most modern machinery to enable them to turn out the Magniglow Astrolite Screen on a mass production basis. As a result, the two factories, Miracle Mirror and Magniglow Astrolite, are now producing perfect screens for CinemaScope projection in quantity to meet the demand.

Now that these two companies are set up for mass production, they are able to produce stock sizes for theatres of any size or shape which require screens up to 50 feet in width and generally having up to 2,500 seats.

The following stock sizes in Miracle Mirror and Magniglow Astrolite Screens all are available through the dealer of your choice:

GENERALLY APPLICABLE TO THEATRES SEATING UP TO 1000:

Miracle Mirror

Size 1	21'-2" x 10'-7"
Size 1a	21'-2" x 12'-9"
Size 2	25'-4" x 12'-8"
Size 2a	25'-4" x 15'-3"
Size 3	29'-6" x 14'-9"
Size 3a	29'-6" x 17'-9"
Size 4	33'-8" x 16'-10"
Size 4a	33'-8" x 20'-4"

Magniglow Astrolite

Size 1	18'-10" x 11'-4"
Size 1a	22'-8" x 11'-4"
Size 2	22' x 13'-3"
Size 2a	26'-6" x 13'-3"
Size 3	25'-4" x 15'-3"
Size 3a	30'-6" x 15'-3"
Size 4	28'-7" x 17'-2"
Size 4a	34'-4" x 17'-2"
Size 4b	31'-10" x 19'-2"

GENERALLY APPLICABLE TO THEATRES SEATING FROM 1000 TO 2500:

Miracle Mirror

Size 5	37'-10" x 18'-11"
Size 5a	37'-10" x 22'-9"
Size 6	42' x 21'
Size 6a	42' x 25'-4"
Size 7	46'-2" x 23'-1"
Size 7a	46'-2" x 27'-10"
Size 8	50'-4" x 25'-2"
Size 8a	50'-4" x 30'-4"

Magniglow Astrolite

Size 5	38'-4" x 19'-2"
Size 5a	35' x 21'-1"
Size 6	42' x 21'-1"
Size 6a	41'-6" x 25'
Size 7	46'-2" x 23'-1"
Size 7a	44'-10" x 27'
Size 8	50' x 25'
Size 8a	50' x 28'-11"

These stock sizes have been designed to give the exhibitor a wide choice of screen sizes to enable him to show pictures in any aspect ratio.

Because of the production volume achieved, and the virtual elimination of waste due to standardization of these sizes, effective immediately the price of these stock-size Miracle Mirror and Magniglow Astrolite Screens is $2.10 per square foot.

The price of screens for theatres using widths in excess of 50 feet remains at $3 per square foot. This higher price is necessitated by additional labor costs resulting from custom construction, special design, individual handling off the production line and outsize packaging. Both the stock-size and custom screens are made of the same material.

Al Lichtman, 20th Century-Fox

Hollywood Scene

Hollywood Bureau

WHEN A couple of young men like Norman Panama and Melvin Frank give up a three-way contract with a major studio to set up shop independently there's got to be a reason, and the Messrs. Panama and Frank say the reason they departed a writing-producing-directing ticket to establish Dena Productions, in partnership with Danny Kaye and his wife, Sylvia Fine, is because the independent production field is at its best.

Mr. Frank explains, "With the major studios cutting production to a few important pictures each year, there will be a vast gap between the number of pictures produced by them and the number needed to provide even the first run houses with adequate programming.

Sees Distributors in Need of More Product

"It means the distributors will need additional product to fill their quotas. It means exhibitors will be clamoring for new pictures. Most important of all, it means that John Q. Public will be eager for new and entertaining motion pictures."

He goes on, "A producer with the right package—a solid property and a box office star—can make a deal with almost any studio today. Yet independent production has been cut back as drastically as major studio production. There is no reason for this."

From which contention Mr. Panama dissents with, "I think I know one reason. The studio cutbacks, which generally have been brought about by a realization that no studio has enough of a monopoly on brain power to turn out 30, 40 or 50 really good pictures a year, have paralyzed everyone. Instead of jumping into the openings created by the cutbacks, most of the creative people in the industry have decided this is not a good time for production.

"But actually the opposite is true. The opportunities for independent production have never have been so big, providing the producer will think big, as well. There's no place in the industry for a cheapie producer. Independent pictures must aim at the same bigness and quality as the major studios."

Agree the Present Is No Time for Timid Producers

Mr. Frank sides in with his partner, "This is no time for timidity. Not when every studio, or nearly every one, is looking for topnotch independents to bolster their product lists. Herbert Yates has just sent out a call for independent companies. He has said he is willing to offer Republic financing, studio facilities and distribution to any independent production company with a solid story. Other studios have maintained the same policy for some time, although not all of them have been so forthright in saying so."

Norman Panama, left, and Melvin Frank

Mr. Panama resumes, "We think we have stepped into independent production at an ideal time. In fact, there may never again be a time when so much opportunity exists for the independent producer. With the majors now irrevocably committed to limited production schedules, it looks like the independent is the exhibitor's best hope for enough top-line product to keep his marquee lit with bright, new pictures."

The first independent Panama-Frank production is "Knock on Wood," the Danny Kaye wide screen comedy in color by Technicolor that Paramount is to distribute, and their next, another Kaye comedy, is being prepared for filming next March or April. Meanwhile, and before they get deep into that undertaking, they are taking time out to rewrite the script of "White Christmas," in which Kaye was substituted for Donald O'Connor opposite Bing Crosby when O'Connor's hospitalization upset originally announced plans. A couple of young men versatile enough to have acquired such widely different credits as "Above and Beyond" and "Callaway Went Thataway" should find that chore a breeze.

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THREE PICTURES were started during the week, and four others were finished, bringing the shooting total to 25.

Edward Small Productions started "The Mad Magician" in 3-D and Technicolor for Columbia release. Bryan Foy, who holds the production credit on "House of Wax," is producer of this one, and John Brahm is directing. Vincent Price, Mary Murphy, John Emory, Eva Gabor and Donald Randolph are in the cast.

Sam Katzman's Eskay Pictures company, producing for Columbia release, began shooting "The Kiss and the Sword" in Technicolor, with William Castle directing Robert Stack, the "Bwana Devil" lead, Ursula Thiess, Richard Stapley and Alan Hale, Jr.

William Alland started "Johnny Dark" for Universal-International, with George Sherman directing Tony Curtis, Piper Laurie, Don Taylor and others.

THIS WEEK IN PRODUCTION:

STARTED (3)

COLUMBIA
The Kiss and the Sword
(Esskay Pic. Co., Technicolor)

INDEPENDENT
The Mad Magician
(Edward Small, Columbia release, 3-D, Technicolor)

UNIV.-INT'L
Johnny Dark

COMPLETED (4)

ALLIED ARTISTS
Riot in Cell Block 11

REPUBLIC
Hell's Half Acre

20TH CENTURY-FOX
Prince Valiant
(Technicolor, CinemaScope)

WARNER BROS.
Rear Guard
(3-D, WarnerColor, All-Media)

SHOOTING (22)

ALLIED ARTISTS
Bomba and the Golden Idol

COLUMBIA
The Black Knight
(Warwick Prod., Technicolor, England)

INDEPENDENT
Gorilla at Large
(Panoramic Prod., 20th-Fox release, 3-D, Technicolor)
Space Station, U.S.A.
(Ivan Tors Prod., U.A. release, Eastman Color, N.V.)
Gatling Gun
(Panoramic Prod., Fox release, Technicolor)
River Beat
(Abtcon Picts., Inc., London)
Duel in the Jungle
(Moulin-Assoc. Brit. Corp., Tech., W.S., Johannesburg, S. A.)
Man in the Attic
(Panoramic Prod., Fox release)
Three Young Texans
(Panoramic Prod., Fox release, Technicolor)
Americano
(Moulin Prod., U.A. release, Brazil)

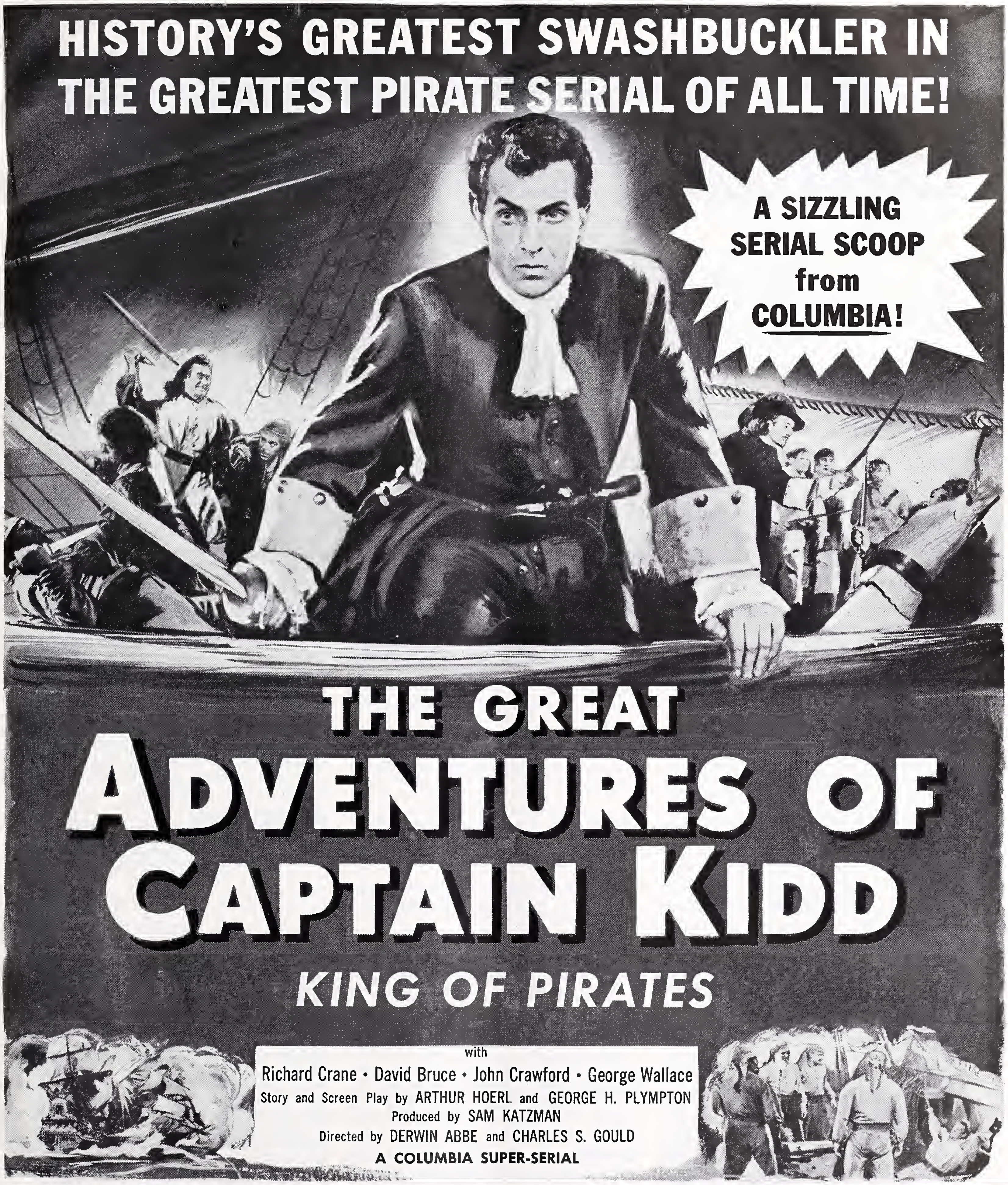
MGM
Executive Suite
(Wide Screen, Stereophonic Sound)
Miss Baker's Dozen
(Ansco Color)
Rose Marie
(Eastman Color, CinemaScope)

REPUBLIC
Red Horizon (tentative)
(TruColor, Colorado)

20TH CENTURY-FOX
Night People
(CinemaScope, Technicolor, Munich)
We Believe in Love
(Technicolor, CinemaScope)
River of No Return
(CinemaScope, Technicolor)

UNIV.-INT'L
Fort Laramie
(Technicolor)
The Far Country
(Technicolor, W.S.)
Saskatchewan
(Technicolor)

WARNER BROS.
The Phantom Ape
(3-D, WarnerColor, All-Media)
Dial M for Murder
(3-D, All-Media, WarnerColor)



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Produced by SAM KATZMAN
Directed by DERWIN ABBE and CHARLES S. GOULD
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The National Spotlight

ALBANY

Harry Lamont has arranged to present one 3-D picture each week until the season closes at Overlook Drive-in, Poughkeepsie. He premiered a 3-D film at the Sunset Drive-in, Kingston, N. Y., earlier in the summer, and was impressed with the box office potential. A special process paint job on the Overlook screen has won praise for clarity and evenness of projection from patrons and trade men. . . . The Stanley, in Utica, managed by Andrew Roy, used its curved sreen for the 25th anniversary show. . . . "Little Boy Lost," given a one-performance "Red Carpet Preview" at the Strand, was commended in reaction cards, Paramount manager Dan Houlihan said. . . . Bob Johnson, chief booker for Smalley Theatres, Cooperstown, and Irving Fried, president of Tri-State Automatic Candy Corp., Buffalo, were among the visitors.

ATLANTA

Joseph Ellul, owner of the Empress theatre, Detroit, enjoying the sunshine in Florida. . . . Col. John Crovo, Arcade theatre, Jacksonville, Fa., back there after a vacation spent with his sister in Louisville, Ky. . . . The Riverside-Auto drive-in, Titusville, Fla., closed for a month for repairs. . . . Wilby-Kincey Theatres have moved into their new offices on Spring St. from their old quarters on Walton St. . . . Joe Dumas, office manager, Republic, back at his desk after a few weeks in the hospital here. . . . Frank Irvin, manager of the Richmond theatre, Rockingham, N. C., has appointed David Coe assistant manager of the theatre, replacing Mrs. Clara Whitehead, resigned. . . . The Wil-Kin Theatre Supply Company has installed in the Georgia theatre, Columbus, Ga., a CinemaScope system. . .. The Talgar theatre will soon start work on their new 500-car drive-in at Melbourne, Fla. The screen tower will be constructed for 3-D, wide screen and CinemaScope. . . . The new Cypress drive-in at Port City, Fla., 350 cars, has opened. . . . Also in Cleveland, Ga., the Joyce-Ann with 300 cars.

BOSTON

Tom Dowd, former manager of the Beacon Hill theatre, is subbing for U-I publicist John McGrail while the latter is recovering from an ulcer operation at Carney Hospital. . . . Ken Mayer, U-I salesman, has resigned to take over the operation of "The Glass Hat," an intimate night club in the city. . . . Boston's only drive-in within the city limits, the Neponset, operated by Redstone Drive-in Theatres, is being enlarged from 1,200 to 1,700 cars, making it one of the largest single-screen units in the east when it reopens next reason. . . . Louis Newman is now manager of the St. George in Framingham; Herbert Asher is the new manager of the Gorman in Framingham, and Max Selver, in addition to his other duties, is managing the Cinema, also in Framingham, all under the Smith Management banner. . . . . E. Parker, general sales manager for Alexander Film Company, is in the territory traveling in up-state New England with his district manager Irving Saver, and will remain to take in the Allied national convention October 5-7.

BUFFALO

Ed DeBerry and his Paramount branch sales staff, Mike Jusko and Frank Saviola, attended the dinner Wednesday at the Statler, Boston, in honor of John Moore, new assistant division manager for Paramount. . . . John Gaiser, assistant booker at the local Paramount branch, has been transferred to the Atlanta office. . . . Tom Hanifin, former manager of the Riviera theatre in Binghamton, has been appointed district manager of the Comerford theatres, succeeding John O'Leary, resigned. . . . George H. Mackenna introduced his new full-stage screen, 52 by 26 feet, and made by Buffalo's Glowmeter corporation, this week with "From Here to Eternity" at the Lafayette to strong business. . . . Harry Rubin was in from New York to supervise the preview of the Vistarama production, "Aloha Nui," having its first theatrical presentation now at the Center theatre. . . . Warren Gibson has been promoted from the shipping department to the booking division at the local U-I office, succeeding Dick Carroll, resigned.

WHEN AND WHERE

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 6-7: Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 3-4: Allied Theatre Owners of Indiana, annual convention, Hotel Lincoln, Indianapolis.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

CHICAGO

The Majestic theatre, Bloomington, Ill., was sold by Great States, AB-Paramount subsidiary, to Grover C. Helm, president of the First National Bank of Bloomington. . . . James Gregory of Alliance Theatres, and his wife, returned from a trip to Europe. . . . The Fashion, Chicago, closed and is being converted to a parking lot. . . . The Alliance Circuit is planning to close its drive-ins October 15. . . . Clarence Keim of the Metro exchange was scheduled for a six-week executive training course at the MGM home office in New York. . . . Julius Silverman has been appointed head of the Chicago plant of the Radiant Manufacturing Company, manufacturers of screens. . . . Alliance Theatre Circuit will hold a managers' meeting in Indianapolis October 24 to award prizes for the summer drive and to discuss plans for the coming season.

CINCINNATI

Where theatre closings, or at least curtailment of operation on account of declining business, was the rule rather than the exception among many of the neighborhood and suburban houses in the past, the reverse now is true, and lights are going on again. The latest house to open is the Cheviot, in suburban Cheviot, dark for several months. Harry Yutze, who has been managing the Westwood theatre, will be in charge of the Cheviot. . . . City-wide attention has been focused on a novel display in the side lobby of the RKO Albee theatre, entitled "Police in Action," and consisting of photographs and paraphernalia of the local police department, with emphasis on safety. The display rated considerable newspaper space. . . . The Cincinnati Variety Club, Tent No. 3, will celebrate its 20th anniversary October 26 with a dinner dance. . . . The Palace theatre, in Chicago, is running display advertisements in the Cincinnati Sunday paper on Cinerama, soliciting local patronage of those who will visit Chicago. . . . The Northio Paramount theatre, in nearby Hamilton, Ohio, with William Dods as manager, recently arranged a personal stage appearance of the first Hamilton POW released by the Chinese.

(Continued on opposite page)

CLEVELAND

"From Here to Eternity" rang up an all-time opening day record gross of over $6,000 at the RKO Palace last Thursday, manager Max Mink reports. Picture is in for a minimum four-week run. . . . Edward Cutler, RKO booker, and Elaine Clayman of Akron have announced their engagement. . . . Nate Schultz, head of Select Theatre circuit, contracted with Ben L. Ogron of Ohio Theatre Supply Co. to install complete CinemaScope equipment, panoramic screen and frames, Altec Lansing Stereo sound and lenses in the Grand theatre, Steubenville; Quilna, Lima, and Mount Union, Alliance. Large screens are also being installed in Schultz's Ohio, Marion; Ohio, Lorain and Morrison, Alliance. . . . Jack Share and Aaron Wayne, United Artist salesmen, have exchange territories, Wayne taking over the city and Share covering the Toledo area. . . . Nate Gerson has resigned both as president of Local F-5 and as a member of the Local, John C. Wein, business manager, announces. . . . Among those with reservations to attend the National Allied convention in Boston are Henry Greenberger of Community circuit and Variety Club chief barker; Jack and Ray Essick of Modern Theatres; M. B. Horwitz, Washington Circuit, and Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association.

COLUMBUS

The J. Real Neth theatres have added the Lincoln to the growing list of neighborhood theatres equipped for 3-D. Mrs. Ethel Miles installed 3-D equipment at the Drexel in suburban Bexley. . . . Mr. and Mrs. J. Real Neth and Elizabeth Richter, booker for Neth theatres, attended the invitational opening of "The Robe" at the New York Roxy. . . . Wendy Barrie will be here September 28-30 for radio and television appearances on behalf of Toni products. . . . Clyde Moore, "Ohio State Journal" film critic, was scheduled to interview Joan Crawford via long distance preceding the premiere of "Torch Song" at Loew's Broad. Moore had his young son, Bill, review "The War of the Worlds," since the youngster is a keen student of science fiction.

DENVER

Bernie Hynes has resigned as manager of the Denver and will got to Hollywood to become associated with Leonard Goldstein, 20th-Fox producer. Before coming to Denver Mr. Hynes was a theatre manager for Sid Grauman, personnel director for RKO, and later with the Radio City Music Hall, New York. . . . Morris Rosenblatt, booker for Black Hills Amusement Co., has resigned and gone to Des Moines to become a salesman for Allied Artists. He will be succeeded by Toni Medley, head booker at National Screen Service, with that job going to Mildred Fling, already with the company. . . . Virginia Hirsch, Columbia cashier, has resigned to catch up on her housekeeping. . . . Safecrackers got about $1,000 from the safe at Valley drive-in, by "peeling" the safe.

DES MOINES

The Schaller theatre at Schaller, dark for the last two months, has reopened through the cooperation of the Chamber of Commerce. . . . The Grand at Grand Junction has closed for an indefinite period and will not reopen "until the theatre business is better," according to S. D. Solke, owner. . . . William W. Proctor of Bellevue has purchased the Anita at Anita from Byron Hopkins of Glenwood. Tom Miller will continue as manager. . . . The Shell theatre at Shell Rock has completed installation of a new Magnavision screen. First picture shown on the large screen was "Call Me Madam." . . . Leo Wolcott, operator of the New Grand at Eldora and an official of the Iowa-Nebraska ITO, has announced an increase in admission prices. The new prices are 50 cents for adults and 25 cents for children under 12. Adult admission at Saturday matinees is 40 cents. . . . Jerry Bloedow, manager of the RKO Orpheum here, reports that more than 17,000 persons saw the Martin Luther picture, which ran for two weeks. It was the largest attendance at the Orpheum for any one picture since "House of Wax." . . . Mr. and Mrs. Gerry McGlynn attended the wedding of their son at Camp Chaffee, Ark. McGlynn is Metro exchange manager.

DETROIT

Big things are ahead in the exploitation field. Things that may bring Detroiters a lot of fun, the pictures promotion and the Red Feather-United Foundation some funds. For the opening of "Stalag 17" former German prison camp inmates were assembling trophies for exhibit at the Michigan. Manager Jack Sage set up the lobby display. Fox Theatre's showing of "War Paint" assured the United Foundation of some income as a search went out for Indian Head pennies. . . . James DiFalco, night manager of the Colonial, and film distributor David Mundstuk died recently. . . . "Cinerama" added a 2:30 Tuesday showing to bring the total weekly to 15. At the first, 500 convening police chief wives were guests. . . . The Michigan showed the first Ford in the lobby to tie in with the windup of the Glidden tour. Michigan is on the site of the Henry Ford workshop where the ancient car was built. . . . Sol Krim is back to full time management of the Krim in Highland Park. . . . Raymond Schreiber is completing remodeling of the Colonial. . . . Burnside Drive-in (Burnside, Mich.) manager, Harold Muir, hopes to never see an elephant again after managing the Imlay City Fair.

HARTFORD

Hy Levine, Connecticut pioneer, will be honored by the Variety Club of Connecticut, Tent 31, and the New England industry at a 75th birthday party, dinner and dance at Waverly Inn, Chesire, Conn., October 7. Sam Germaine, 20th-Fox, is treasurer, with arrangements committee consisting of Matt L. Saunders, Julia Smith, Ben A. Simon, Lou Cohen, Barney Pitkin, Peter Perakos, Sid Cooper, Max Hoffman, Jules Livingston, Morton Katz, Harry Shaw, Lou Brown, Harry Feinstein, Max Birnbaum, Carl Reardon, Phil Gravitz, Henry Germaine, John Pavone, Ted Jacocks, Sam Rosen, Walter Silverman, Rudy Frank, Sam Wasserman, Sam Germaine, Robert G. Elliano and Abe Mattes. . . . Lockwood & Gordon Theatres have discontinued Monday through Thursday matinees at the Strand, first run house in Winsted, Conn. . . . P&H Amusement Corp., building a drive-in theatre on property adjacent to Plainville, Conn., Stadium, has leased the area for 30 years. Peter Perakos, Sr., head of Perakos Theatre Associates, is president of P&H. The property is owned by stadium operators Joseph and Mary Tinty. . . . The Hartford Theatre Circuit has reopened its 850-seat Art theatre, formerly a first run foreign film house, on a subsequent-run policy. Pat Buchieri is manager, replacing Joe Dolgin, now buying and booking for the Pine Drive-in, Waterbury. . . . Stanley Warner's Rialto, South Norwalk, has reopened.

INDIANAPOLIS

Bruce Kixmiller, Bicknell exhibitor, was elected seventh district Republican chairman Saturday. He was formerly county chairman. . . . "The Robe" is set to open here at the Indiana October 8. . . . Al Hendricks, manager of the Indiana, also has the Marciano-LaStarza fight and from three to six Notre Dame football games set for his big screen TV. . . . Elaine Stewart, only feminine member of the cast, was here Thursday promoting "Take the High Ground" for Loew's. . . . Barney Brager, Republic branch manager, and Trueman Rembusch, president of the Allied Theatre Owners of Indiana, both left Sunday on business trips to New York. . . . "From Here to Eternity," now in a fourth week at Loew's, still is doing average first week business, Manager Howard Rutherford reports. It will top $60,000 for the run.

JACKSONVILLE

Representatives from every office along Film Row were present at the christening of the Florida theatre's new CinemaScope screen and stereophonic sound system at a private screening of "Mogambo." Nearly 100 out-of-town exhibitors and film buyers were also present. The hosts were Fred Hull, Metro branch manager, and Robert Heekin, manager, Florida theatre. . . . Mrs. Evelyn Carter, Fox booker, returned from a visit with the West family, owners of the Century theatre, St. Marys, Ga. . . . The Beach drive-in theatre has closed for the season. . . . Danny Deaver, manager, Normandy Twin Outdoor theatre, now presents church services with a different minister each Sunday morning. . . . Robert Daugherty, Floyd Theatres executive, Haines City, visited friends here. . . . Leon D. Netter, Sr., president, Florida State Theatres, and Mrs. Netter, were hosts at a formal dinner in the George Washington Hotel honoring Matt Schroeder, comptroller, and Mrs. Schroeder. Attending were other company officials and their wives. Mr. Schroeder plans to rejoin Paramount in New York at an early date.

KANSAS CITY

Another drive-in, the Calco, in Clay county, north, was added to the dozen already operating in the immediate Kansas City neighborhood. It opened September 18 with "Don't Bother to Knock" and "Cattle Town"—and an owl show, "Dracula." . . . The annual convention of the Kansas-Missouri Theatre Association will be held December 1 and 2, at the Hotel President, Kansas City, Mo. A dominant feature of the program will be reports on the TOA convention in November; selected members of KMTA will be asked to concentrate on

(*Continued on following page*)

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various sections of the TOA meeting, and bring back reports on them; thus assuring full coverage, by exhibitors—in addition to talks by guest speakers on the several topics. . . . Exhibitors of the trade area will be encouraged by the Kansas-Missouri Theatre Association to cooperate in the October campaign for Boy Scouts funds, in towns where there is no Community Chest program that includes Boy Scouts. . . . Elmer C. Rhoden, head of Fox Midwest, returning from previewing "The Robe" in New York, is quoted by a local newspaper that CinemaScope is a big step ahead in the industry.

MEMPHIS

Board of directors of TriState Theatre Owners (affiliate of TOA) met in Memphis to plan the annual convention for late in November. Committees were named to make preliminary plans and another board meeting will be held to decide the dates and hotel. The convention will be held in Memphis. Leon Roundtree, Holly Springs, president of TriStates, presided. . . . Ben Cammack, Dallas, RKO district manager, was in Memphis on business. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., is home from a business trip to New York. . . . Russell Wilson, owner, has closed his Lyon Drive-in at Kuttawa Springs, Ky., for the season. . . . R. L. Bostick, vice-president of National Theatre Supply Co., Memphis, is in Dallas for business sessions with Walter E. Green, New York, president. . . . P. R. Ivy, owner, has closed Best Theatre at Biscoe, Ark. . . . Lyle Richmond, Senath, Mo.; W. F. Ruffin, Jr., Ruffin Amusements Co., Covington, Tenn.; Orris Collins, Paragould, Ark., and Ed Williamson, district manager, Warner Bros., were among Memphis visitors on Film Row.

MIAMI

The North Andrews drive-in of Fort Lauderdale, Fla., the newest addition to the Wometco circuit, is managed by Paul Baron, long with the organization. . . . The Skydrome drive-in in West Palm Beach, Fla., has a new manager, William Ozinga. . . . Mitch Rubenstein, manager of the Tower, has Ray Nye as assistant. . . . Holdovers in the area included "Shane," at the Royal; "The Caddy," Paramount, Beach; "The Story of Three Loves," Flamingo, and "The Moon Is Blue," Mayfair Art. . . . The Cameo, on Miami Beach, has been closed for a two-month summer shutdown. . . . Ed Heller, manager of the Regent, has been having a very enthusiastic Saturday matinee attendance with his contests which give 10 lucky patrons various gifts. . . . George West, manager of the Dade, had a free Saturday kiddie show, sponsored by the S&S Shoe Store, marking the start of a contest with prizes ranging from bikes down, which will conclude at yuletide.

MILWAUKEE

Ben Marcus, of the Marcus Theatre Management Co., held a meeting this week of all his managers for their Fall Drive. . . . The Trampes held their annual picnic for their friends in the industry at their summer home on Phantom Lake on a recent weekend. . . . The Fox Palace here, which used to be the main vaudeville theatre, will play "Pal Joey" on its stage October 26 to 31. Top will be $4.80. . . . The Fox and Lyric theatres in Stevens Point have reopened after being closed due to teen agers picketing the house because of an increase in admission prices. The new student price is 40 cents, 10 cents less than the old price and 20 cents less than the raised price. Children's prices are 20 cents instead of 25 cents, and adults pay 65 cents before 6:30 and 85c after. The former price was a straight 80 cents. . . . Among the Wisconsin Allied members going to the National Allied convention in Boston are Ben Marcus, Sig Goldberg, Ed Johnson, Oliver Trampe, Harry Melcher, Lucile Fowler, John P. Adler, L. V. Bergtold.

MINNEAPOLIS

The second annual industry Christmas party has been set for Friday, December 11, at the Calhoun Beach Hotel, according to Joe Rosen, Paramount booker, chairman for the event. . . . Jim Eshelman, manager of the loop Gopher, and Harry Sears, MGM press representative, were put on a theatre party Saturday for home carriers of the Minneapolis "Star & Tribune." About 3,800 carriers were invited to two showings of Red Skelton in "Half a Hero" at 9 and 11 o'clock. . . . Variety Club of the Northwest will have a party to celebrate the remodeling of its clubrooms in the Nicollet hotel Saturday, October 3. . . . Harry Weiss, RKO Theatres district manager, visited situations in Iowa. . . . The Lyceum, a legitimate house, had an "Opera Festival Week" on its screen with a different opera film every day. . . . The Starlite drive-in, operated by Minnesota Entertainment Enterprises, is the first local drive-in to close for the season. . . . Burglars attempted to rob the safe at the Minnehaha drive-in, according to R. D. Lindell, manager, but obtained nothing. . . . "The Robe" has been set for Radio City here with a gala Upper Midwest premiere performance the night of October 8 with regular showings starting the following day.

NEW ORLEANS

Pete Corte's uptown Garden is getting equipment for 3-D, wide screen and stereophonic sound. His first 3-D is Warner's "House of Wax" which will open October 7. . . . John Schaeffer, Sr., Schaeffer Film Delivery Service, is at the Eye, Ear, Nose and Throat Hospital for surgery on his eyes. . . . Republic and Columbia inspection & shipping departments and Lippert's office employees are back in their own quarters after a few days shift to other exchanges due to an explosion in Republic's film storeroom on ground floor, 150 S. Liberty St. Second and third floors housing Loew's offices and inspection department, Columbia and Republic offices went unscathed. . . . Gordon Ogden closed the Chimes, Baton Rouge, La. . . . M. A. Connett assumed ownership operation of the H. & H. Drive-In, Newton, Miss., formerly held by T. L. & D. L. Harris. . . . J. E. Adams, formerly associated with Mr. and Mrs. Petrey, Starlite Drive-In, Laurel, Miss., and lately with F. W. Corbett, Dixie Drive-In, Columbia, Miss., has opened his new East Forest Drive-In, Petal, Miss. . . . Billy Fox Johnson, Fox Theatre Enterprises, Alexandria, La., has scheduled reopening of new Fox, Marksville, La., between October 7 and 15. The old Fox was destroyed by fire about a year ago. . . . Clarence Thomasie advised that he was compelled to shut down operations at his Gay, Harvey, La., for five days to repair damage to his screen and seats done by vandals.

OKLAHOMA CITY

September 16 was Family Nite at the Tecumseh, Drive-in Theatre, at Shawnee, Okla., when the admission price was 50 cents a car. The picture shown was "Rainbow Round My Shoulder." This is said to be a popular demand here. . . . September 9 was Ladies Day at the Mecca Theatre, at Stillwater, Okla., when ladies accompanied by a gentleman were admitted free. . . . Allen B. Dean, manager of the Tower drive-in at Ardmore, Okla., has added his endorsement to those already given by ministers and newspapers to the picture "Reaching From Heaven" now showing at the theatre. . . . A Special Kiddie Matinee was held Saturday, September 12, at the Will Rogers Theatre, showing "Blondie" and the regular double-feature program, all for 25 cents. . . . The Ritz theatre at El Dorado, Ark., was damaged slightly by fire September 10 and was closed the next day for repairs to the balcony floor, where the blaze originated. O. C. Phillips, manager, said the theatre reopened September 12.

OMAHA

H. P. Ironfield, ex-Fox salesman and office manager more than 20 years in Omaha, is hospitalized at St. Joseph's after suffering a stroke. A fund has been started among branches and exhibitors and friends have been asked to send cards. . . . Brandeis manager Larry Caplane was jubilant over the opening week of "Martin Luther," which more than doubled the average gross. . . . W. Robert Riddle, former Warner salesman in Omaha and later with RKO in Kansas City and United Artists at Albuquerque, N. M., died in Omaha from a heart ailment. . . . The Nebraska Historical Society reported it is getting some Indian relics from Leonard Leise, Randolph exhibitor who uncovered them while surveying in his area. . . . Max McCloy, 20th-Fox salesman, is spending his vacation at home, taking care of his five children so his wife can have a vacation.

PHILADELPHIA

Mastbaum Sign Shop, which handles the displays for the Stanley-Warner Theatres, has been moved by Bob Anderson and Larry Stranges from the circuit's Mastbaum to the Keystone Theatre Building. . . . Theatre managers in Reading, Pa., trying to figure out how the city's enforcement of its ancient curfew law, as just announced by Mayor James B. Bamford, is going to work out. Under the old law just invoked, adolescents going to the last shows in film houses must have an adult accompany them home after the show. . . . The Thomas, Taylor, Pa., completed installation of stereophonic sound equipment. . . . John S. Scope, owner of the Manor, Wilmington Manor, Del., announced the engagement of his daughter, Marie, to Sgt. Lawrence Elliott, in the Marine Corps. . . . Kenneth Hinkle, assistant manager, named manager of the Strand, Reading, Pa., succeeding the late Paul H. Esterly. Mrs. Mary Sensenig was named assistant manager of the house, linked with the Schad Theatres Circuit. . . . Bill Sage, associated

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for 20 years with Jack Greenberg, local independent circuit head, and managing the Roxy, Northampton, Pa., resigned to join Hess Brothers, department store in Allentown, Pa. . . . John Ivanitch has taken over the operation of the Capitol, Hallstead, Pa. . . . Joe Leon, for the past 22 years branch manager for Universal-International here, leaves September 26 to become associated with his brother, Marvin G. Leon, in an executive capacity in the real estate business. He has been in the industry for almost three decades. . . . Ethel Rudick, booker at 20th Century-Fox, is back at her desk after an illness.

PITTSBURGH

Helped considerably by superlative notices by the critics, "From Here to Eternity" got away to a terrific start at the Stanley theatre with long queues being the order of things. Apparently, the epic is headed for a long run in that house and also the Warner on a moveover. . . . John H. Harris Jr., son of the president of the Harris Amusement Company, has entered Philadelphia's La Salle University as a freshman. . . . Jack Goldberg, well-known Film Row figure is proudly telling of his son's success in Hollywood where young Dick is working with the Technicolor Company. . . . Carl Doser, chief barker of Variety Club Tent No. 1, is rapidly recuperating from an illness. He surprised the club members by walking into a luncheon session recently. . . . Sneak previews still are big things here. Prior to the opening of "From Here to Eternity," the Stanley sneak-previewed Paramount's Bing Crosby film, "Little Boy Lost," to a packed house, and Bill Elder, manager of Loew's Penn, screened "Mogambo," to a large trade audience.

PORTLAND

First run business continues in high gear with all first runs having strong product. Paramount's star, Pat Crowley, was here for three days as "Miss Fall Opening of 1953." Walter Hoffman, Paramount field man, and Oscar Nyberg, Evergreen's ace manager of the Paramount theatre, did a fine job of working out Miss Crowley's itinerary and publicity. Her three days rated more copy and pictures in the local papers than any other promotion pulled here. . . . Guild manager Marty Foster off to Hollywood on business. . . . Max Bercutt, Warner field man, in town for nearly a week working on five films. Mrs. J. J. Parker will install a wide seamless screen in her Broadway theatre. . . . "From Here to Eternity" is doing strong business at the United Artists. . . . Jesse Jones set to open his $150,000 drive-in at Tigard this week.

PROVIDENCE

Miriam Hopkins, Hollywood cinema star, closed out the summer-stock season in this area at the Somerset Playhouse, the last of the "straw-hat circuit" houses to close. . . . According to Jim Randall, resident manager, plans are still indefinite for the reopening of the Metropolitan. One of this city's five first runs (with occasional stage presentations), the Met, closed for the summer months, was scheduled to take down the shutters late in August. . . . Local theatre owners and operators formally opened the "Jimmy Fund" drive with a pretentious radio and TV hookup, as 14 radio and TV stations, all that Rhode Island boasts, joined in the "great kickoff." The initial program saw a member of each "Little League" baseball club issuing an appeal for funds. The one whose plea brings in the greatest number of contributions will be a guest of Ted Williams, the great Boston Red Sox slugger, at the opening of the World Series. This is just one in a program of events planned by theatremen in their efforts to set a new record for collections in the campaign for funds to aid juvenile victims of cancer.

SAN FRANCISCO

The Paramount has increased its evening general admission from 90 cents to 95 cents. . . . The long-closed Ione in Ione has been reopened by the Lions Club there. Lloyd Kaup was named manager by the group that did not want the town to be without a theatre. . . . Earl Long, district manager, AB-Paramount, talked before the Motion Picture Council of San Francisco, on the impact of the various innovations of the last year in the industry, including 3-D, CinemaScope, stereophonic sound, etc. . . . New fathers are Mervyn "Buz" Davenport, former St. Francis manager; now manager, Downtown, Los Angeles, whose second child, a son, was born September 11, and Ray Richman, National Screen Service salesman, whose first child, a daughter, was born September 12. . . . New to the industry is Jo Gladys Warner, switchboard operator at Warner Brothers, replacing Helen Craig, resigned. . . . Sheila Katz Silver returned to Warner's as booking clerk and Cammy Anderson, also a former employee, is now assistant contract clerk there. . . . Visitors to the row were Al Stanford of Palo Robles and Rudy Buchana of Stateline. . . . The Variety Club will hold nomination of officers for 1954, September 29, to be followed by a "Calcutta" dinner. October 1, the seventh annual golf tournament of Variety Club, will take place at the Lake Merced Golf and Country Club.

TORONTO

A series of foreign films is on the program sold on a reserved seat basis at Eaton Auditorium. Series is entitled Cinema 16. . . . Holdovers continue to highlight the local theatre picture with six first run houses putting up the sign. . . . Five regional meetings are scheduled in Ontario by Twentieth Century Theatres. First one opened in Sudbury. . . . IATSE has been certified as bargaining agent for CBC TV production workers. Unit contains more than 200 workers. . . . Active worker in the National Air Show held here was Win Barron, publicity chief in Canada for Paramount Pictures. . . . Luncheon to honor winners of the Film Exchange softball league was held at the Club One Two by Jack Fitzgibbons, Jr. . . . "The Robe" set to open at the Imperial here has been set back to October. . . . Renovation is under way at the Variety, Calgary. The house has been closed. . . . Expert in sound and recording, Dr. Frank Orban of Hungary has joined the staff of Crawley Films in Ottawa. . . . Paul Lesage has taken over the portfolio of Minister of National Resources in Canadian Cabinet. Among his duties is the chairmanship of the National Film Board. At same time it was declared that NFB was going ahead with its move to Montreal despite Ottawa City Council's representations.

VANCOUVER

Ivan Ackery, Orpheum manager, in Winnipeg attending the Famous Player Western convention, finished up in hospital with a throat ailment. . . . R. B. Faulkner, old time projectionist at the Lux, off with a heart condition. . . . Bill Grant, RKO office manager, also on the sick list. . . . Buck Taylor, stage manager at the Strand is on vacation in Hawaii. . . . Bob Kelly, manager of the Dunbar, was reelected secretary of the Vancouver and district Senior Soccer League, which comprises forty football clubs. . . . Jack Fletcher formerly with Empire-Universal, has replaced Morrie Alterson as shipper at International Film Distributers. . . . Frank Troy, manager of Theatre Confections, is the father of a son. . . . Bill Woodward of the Rex holidaying in San Francisco. . . . "The Cruel Sea" and "Gentlemen Prefer Blondes" were the town's leaders at the Vogue and Orpheum and both continue their engagement. . . . Bill Forward of General Theatre Supplies was in Winnipeg for the Famous Players Convention.

WASHINGTON

John DeWaal, home office representative of RKO Radio Pictures Inc., was a recent Washington visitor. . . . John Broumas has returned to Roth Theatres as general manager, after a stint of operating his own buying and booking service. . . . Victor J. Orsinger, Chief Barker of Tent No. 11, was a guest speaker at a dinner meeting of the Presidential Chapter, National Secretaries Association. Warner's Metropolitan and Ambassador theatres will play pictures day and date now that the Warner is being converted to Cinerama. . . . I. S. Burka, Variety Club associate member, is a proud father now that his son Alfred has been appointed assistant U. S. Attorney. Alfred recently returned from Korea. . . . Jerome Sandy, Sandy Film Exchange, will be married to Miss Sydell Sender, New York, November 8. . . . Mr. and Mrs. Al Sherman, Georgetown theatre, announce the marriage of their son, Don Lautman, to Joanne Harris. . . . The Variety Club's annual elections will be held October 26 in the Congressional Room of the Willard Hotel.

Alberta Theatres Group Holds Annual Meeting

TORONTO: The tenth annual meeting of the Alberta Theatres Association brought together all aspects of the industry, as members of the production units shooting two films in the area of the meeting place joined the exhibitors at their closing dinner.

A. W. Shackleford was reelected president, and W. P. Wilson, Edmonton, and Douglas Miller, Taber, were returned as vice-presidents, with B. Wiber, Edmonton, and D. C. Fox, Pincher Creek, added. Don Menzies, Calgary, is assistant to L. J. Chown of that city as secretary-treasurer. Directors are Miss H. M. Playle, Drumheller; D. A. Boyle, MacLeod; E. T. Lewis, High River; Lee Brewerton, Raymond; F. Christou, Banff; William Ramsay, Canmore; L. G. Purnell, Red Deer; J. J. Lieberman, A. E. Staniland, C. Entwistle and William Pilkie, Edmondon; R. M. Micheltree, R. Barron, Matt Park and Harry Cohen, Calgary.

Optimism Is Voiced by Fitzgibbons

TORONTO: Optimism and determination were expressed at the annual western meeting of Famous Players' managers, partners and associates in Winnipeg by John J. Fitzgibbons, president. He described this era as motion picture's greatest. The four-day conference was held at the Royal Alexandra Hotel.

The first day was devoted to a demonstration of the Borros Morros one-strip 3-D projection, using test shots of MGM's "Kiss Me Kate." In the afternoon, in company with exhibitors from all over Manitoba, they saw a demonstration of CinemaScope. The evening period was taken up with a series of trailers of some of the companies' new product. These were divided by comment from Ben Geldsaler, head of the booking department.

The name of Larry Bearg, western division manager, absent because of illness, was coupled with that of Adolph Zukor, now celebrating his 50th anniversary in the industry, by Mr. Fitzgibbons. He said that Mr. Zukor emphasized quality in everything, and caused him to train the executives who made the business what it is today. "The training that started with Mr. Zukor was transmitted to Larry Bearg. Today you see the results in this room."

Mr. Fitzgibbons said he was thankful for the "tremendous reserve of manpower given us through our partners who live close to the community" and that today there were hundreds of shareholders "who have given us the responsibility of handling their investment." He criticized the many top executives in the United States who thought the business was on the way out. He felt the business had suffered because of their attitude.

Others who spoke were: R. W. Bolstad, vice-president; Frank Gow and Maynard Joiner of British Columbia; Peter Brown, George Cuthbert and John Ferguson of General Theatre Supply, and John J. Fitzgibbons, Jr., of Theatre Confections, Ltd.

Stanley Warner Note Receives Guarantee

A $1,153,600 note given by Cinerama Productions to the Bankers Trust Company has been guaranteed by Stanley Warner Corporation and its subsidiary, the Stanley Warner Cinerama Corp. Disclosure was made in Washington last week as the parent circuit filed with the Securities and Exchange Commission. The due date of the note is August 10, 1955. The SEC was told that part of the net receipts from Cinerama exhibitions in various cities will be used for the payment of the note, and that under certain conditions all exhibition proceeds less certain deductions could be applied to the note.

3-D Seen Entering Its 3rd Phase by Dr. Land

HOLLYWOOD: The film industry has passed through the first two phases of 3-D experience and is entering the third, it was observed by Polaroid's Dr. Edward Land, following visits to the MGM, Paramount and other studios, where, he said, he found a deeply satisfying awareness of 3-D principles and potentialities. The first phase, Dr. Land said, was what might be called the "quickie period," in which speed was the prime consideration in production of 3-D films. The second was the "rejection" period in which cursory opinion was to the effect that 3-D had about run its course. The third phase, he said, is about to dawn, with such solid pictures as "Kiss Me Kate," "Miss Sadie Thompson," and "Dial M for Murder," showing 3-D benefits at their best.

See Oct. 15 as Date for TV Color Show for FCC

WASHINGTON: The first demonstration of the new compatible color television system proposed for adoption by the Federal Communications Commission probably will be held October 15. That date was set at a meeting here at the weekend with FCC staff members and representatives of the National Television System Committee, which developed the proposed system. The commission must approve the arrangements, however.

Yates Acquires Fight Film Exclusive Rights

Herbert J. Yates has the exclusive film rights to the world championship prize fight between Rocky Marciano and Roland LaStarza. Distribution arrangements were made by Mr. Yates, president of Republic, and James D. Norris, president of the International Boxing Club. Prints were to be available Friday, and also one-sheet posters. Bill Corum, Hearst sports columnist, was to be narrator.

New Music Service Unit

Formation of Music Service, Inc., an organization planned to provide producers with the services of a complete music department, was announced this week by Herbert Spencer and Earle Hagen. The company, occupying offices at 8848 Sunset Boulevard, Beverly Mills, will do business under the trade name M. S. I. The company has contracted to handle all music for the new Danny Thomas and Ray Bolger television shows, as well as the impending Celeste Holm show.

Buys Drive-in

CHARLOTTE: New-Con Drive-in theatre, Conover, N. C., has been purchased by Colonial Theatres, Inc., of Valdese, from T. A. Little, of Charlotte. The purchase price was not revealed. The New-Con will be operated by Colonial Theatres, with Don L. Hollar, manager of the Canova theatre at Conover, as manager.

4 Stanley Men Join Cinerama

Four new members were named to the board of Cinerama, Inc., last week by the Stanley Warner Corporation.

The men are, all of the theatre corporation: David Fogelson, secretary; Harry L. Kalmine, vice-president and general manager; Nathaniel Lapkin, vice-president, and W. Stewart McDonald, vice-president and treasurer.

They replace men previously designated by Cinerama Productions Corporation. Remainder of the board comprises Fred Waller, chairman; Hazard E. Reeves, president of Cinerama, Inc., and Edward V. Otis, vice-president of Gearhart and Otis, Inc.

Cinerama Productions, Inc., has been replaced as Cinerama licensee by Stanley Warner Cinerama Corp., which has acquired from the former 700,000 shares of stock in Cinerama, Inc.

Announcing the new members of the latter's board, Mr. Reeves wrote stockholders the new management is proceeding to expand thus: opening a Cinerama in Philadelphia October 5, and in Washington November 5; and that it will be in many other cities here and also in Europe; also, that 20 sets of equipment have been ordered and can be delivered at three per month. He added, too, that Stanley Warner Cinerama Corp. is committed to completing the next full length Cinerama production by mid-August of next year.

Subscription TV Group Holds Organization Meeting

"Subscription TV opens the magic box of Hollywood features, Broadway productions, championship fights and major sports attractions," declared Ralf Brent, vice-president of WIP-TV, Philadelphia, in keynoting the first conference of broadcasters on subscription television held last week at the WIP studios in Philadelphia. The first steps toward formation of a permanent broadcasters committee for Subscription Television was taken at the conference, attended by broadcasters from 11 states. October 1 was set as the target date for the formal organization of the committee, whose chief objective would be "to foster and advance the cause of subscription television as an economic and programming need for television broadcasting stations." Those attending were given contracts to study for membership application. Fees for membership held confidential.

Warners Votes Dividend

At a meeting of the board of directors of Warner Bros. Pictures, Inc., this week a dividend of 30 cents per share on the common stcok was declared, payable November 5, 1953, to the stockholders of record October 9.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ALL ASHORE: Mickey Rooney, Dick Haymes—I will put my O. K. on this musical. It is also in color and has lots of comedy. Played Wednesday, Thursday, August 26, 27.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Lippert

CAPTAIN KIDD: Randolph Scott, Charles Laughton—Played this with "A Day in the Country," losing business—pirates, glasses and extra money—my patrons voted me out.—I. Jay Sadow, Starlite Drive-in Theatre, Rosville, Ga.

Metro-Goldwyn-Mayer

BAND WAGON, THE: Fred Astaire, Cyd Charisse—As a rule MGM don't stub their toes, but they sure did on this picture. When they said "American in Paris" type, they meant just that—N. G. I would like to try my hand at making a picture with that much Technicolor and Mr. Astaire. Played Sunday, Monday, Tuesday, Wednesday, September 13, 14, 15, 16.—T. C. Monroe, Relax Drive-In Theatre, Langteen, Texas.

CONFIDENTIALLY CONNIE: Janet Leigh, Van Johnson—Nice little comedy, but did absolutely no business on the Tuesday-Wednesday I played it.—I. Jay Sadow, Starlite Drive-In Theatre, Rosville, Ga.

EVERYTHING I HAVE IS YOURS: Marge and Gower Champion—Just another light musical which isn't too good. These dancing pictures of MGM's where they dance on ceiling, chairs, etc. with music usually which no one appreciates are poor, in my opinion, and sure die hard here. Rural patronage. Played Wednesday, Thursday, August 26, 27.—W. N. McIntosh, Pembina Theatre, Man., Canada.

HOAXTERS, THE: Guest Narrators—I thoroughly enjoyed this two reeler. However, I never heard so much horn blowing on any subject before this one. It was embarrassing to me. I believe this would do well in any place except rural sections. Played on Thursday and Friday.—I. Jay Sadow, Starlite Drive-In Theatre, Rosville, Ga.

MAIN STREET TO BROADWAY: All Star Cast—This is a wonderful picture to try a donation night on. If you can get by without paying tax or rental, you will make some money. The picture just didn't click. My patrons got lost in the second reel and went home, instead of waiting for Broadway. Played Wednesday, Thursday, September 9, 10.—T. C. Monroe, Relax Drive-In Theatre, Langteen, Texas.

REMAINS TO BE SEEN: June Allyson, Van Johnson—Nice business and tops in entertainment. Never have done anything but good business with June Allyson yet. Predicted her stardom when I saw her in "Best Foot Forward" on Broadway. Van Johnson is good in this, but believe that he has not been given the parts that he deserves. I certainly would like to see him do a Technicolor western. Would be willing to wager that the studios would be clamoring for him then. Played on Saturday.—I. Jay Sadow, Starlite Drive-In Theatre, Rosville, Ga.

SOMBRERO: Ricardo Montalban, Cyd Charisse—No good for my situation. Would be good in a Spanish speaking locality. No business. Played Sunday, Monday, Tuesday, August 23, 24, 15.—Paul McBride, Avalon Theatre, Fillmore, Utah.

Paramount

ARROWHEAD: Charlton Heston, Jack Palance—Real good Indian western. Heston and Palance do excellent jobs. Highly recommended. Played Sunday, Monday, September 6, 7.—David Flexer, Varsity Theatre, Amory, Miss.

GIRLS OF PLEASURE ISLAND, THE: Don Taylor, Leo Genn—I would rate this as very good. It is in beautiful color and will please the entire family. Played on Wednesday and Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Realart

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu—Here is a picture that I knew would need an extra shot in the arm and one that had me worried until the night before playdate, which was on a Saturday night. I made one change by calling up the composing room almost the very last minute to change the title of the picture from "White Savage" to "White Woman Savage." I was more than pleased with the results, and since the price is right, would suggest that this be done in other situations. Only mistake I made was playing the change on one day showing.—I. Jay Sadow, Starlite Drive-In Theatre, Rosville, Ga.

Twentieth Century-Fox

BIRD OF PARADISE: Louis Jourdan, Debra Paget, Jeff Chandler—As a result of the previous comments in "What the Picture Did for Me," I played this to unusually satisfying results. The color in this is the best I have ever seen in any feature. It was so good that I saw it three times! I never have done that before. This may have some age, but don't be afraid of it. I played it Sunday-Monday in one situation and Thursday-Friday in another and did top business at both places. Bought very reasonably.—I. Jay Sadow, Starlite Drive-In Theatre, Rosville, Ga.

CITY OF BAD MEN, THE: Jeanne Crain, Dale Robertson—Good western in color which has enough action to please. Played Friday, Saturday, August 28, 29.—L. Brazil, Jr., New Theatre, Bearden, Ark.

DESERT RATS, THE: Robert Newton, James Mason—War pictures are tough to sell here unless they are truly outstanding. Did below average business. Played Thursday, Friday, September 2, 3.—David Flexer, Varsity Theatre, Amory, Miss.

GIRL NEXT DOOR, THE: June Haver, Dan Dailey—Pleasant lightweight musical that seemed to please. Business average. Played Wednesday, Thursday, August 26, 27.—David Flexer, Varsity Theatre, Amory, Miss.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—Did a very good business and was thoroughly enjoyed. Don't fail to book this one. Played Wednesday, Thursday, September 9, 10.—David Flexer, Varsity Theatre, Amory, Miss.

Universal

BONZO GOES TO COLLEGE: Edmund Gwenn, Maureen O'Sullivan—Do not pass this by, it's good for young and old alike. Makes you forget the cares of the day. Take the whole family to see this. Bonzo steals the show. Played Sunday, Monday, September 13, 14.—Henry Jakes, Hope Theatre, Hope, N. Dak.

GREAT SIOUX UPRISING, THE: Jeff Chandler, Faith Domergue—Well made Indian picture. Lots of action for the kids. Did satisfactory business. Played Sunday, Monday, August 30, 31.—David Flexer, Varsity Theatre, Amory, Miss.

HORIZONS WEST: Robert Ryan, Julia Adams—No small town can go wrong on these U. I. westerns. Every one of them is made to order. At least they do O. K. in my situation. I have never failed on one yet. Buy them and play them. Their prices are also right. Played Saturday, August 15.—James Hardy, Shoals Theatre, Shoals, Ind.

LAWLESS BREED: Rock Hudson, Julia Adams—Excellent western with good story and very good acting—not too much shooting, which spoils a lot of western pictures. This is tops and will do very well. Rural patronage. Played Friday, Saturday, August 28, 29.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

MAN FROM THE ALAMO: Glenn Ford, Julia Adams—Good picture but it does not follow Texas history. Should do well in Yankeeland—it has action, romance and color. Played Sunday, Monday, Tuesday, September 6, 7, 8.—T. C. Monroe, Relax Drive-In Theatre, Langteen, Texas.

MA & PA KETTLE ON VACATION: Marjorie Main, Percy Kilbride—This is not as good as the other ones they made, but I guess that doesn't make much difference. I did better than average business all three nights on it. All you need on the marquee is "Ma & Pa Kettle". This one paid off. Rural and small town patrons. Played Thursday, Friday, Saturday, August 6, 7, 8.—James Hardy, Shoals Theatre, Shoals, Ind.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—I read several good comments on this picture and every one of them is true. This is a very good picture with good acting by Tyrone Power. Don't be afraid of it—it will bring them in. Business above average both nights. Played Sunday, Monday, August 23, 24.—James Hardy, Shoals Theatre, Shoals, Ind.

QUEEN IS CROWNED, A: Laurence Olivier, Narrator—Too slow moving for our situation. The color is beautiful, but this picture will not please the action fans. Good business the first night, below average the second night. Played Friday, Saturday, August 28, 29.—Paul McBride, Avalon Theatre, Fillmore, Utah.

Shorts

Columbia

FUN IN THE SUN: Screen Snapshots—Don't play this, even if you get it free—it's not worth your time.—Charles L. Kraus, Varsity Theatre, Buffalo, N. Y.

Metro-Goldwyn-Mayer

BUSY BODY BEAR: Technicolor Cartoon—The kids and adults alike want more good cartoons.—Henry Jakes, Hope Theatre, Hope, N. Dak.

Warner Bros.

CARNIVAL OF RHYTHM: Technicolor Special—Played this Katherine Dunham dance short with "War of the Worlds" (Para.) on wide screen and the effect attained was excellent to all except patrons in the cheaper priced seats—and they are the regulars!—W. Robert Shepherd, Regent Cinema, South Shields, England.

Talk Variety Clubs Tent In Montreal

The groundwork for a new tent of Variety Clubs International has been set in Montreal, international chief barker Jack Beresin said in New York last week. He has left for Europe to visit established tents in London, Dublin and Hamburg and to discuss the formation of clubs in Rome and Paris.

A group of Montreal showmen has set up a committee to organize a tent and a luncheon was held Monday with Mr. Beresin and Jack Chisholm, international press guy. Clarence Campbell, president of the International Hockey Association, was appointed chairman of the Montreal group. Other members of the committee are W. J. Singleton, president of Associated Screen News; William Lester, United Amusement Corp.; Frank Selke, president of the Montreal Forum; J. Arthur Hirsch, president of Consolidated Theatres, and Hector H. Racine, president of the Montreal baseball team and an owner of the Brooklyn Dodgers.

The Hamburg, Germany, Club will be designated Tent No. 42 and Montreal probably will be Tent No. 43. The inaugural dinner of the Hamburg tent has been set for September 30 and will be attended by Mr. Beresin. He also was to be the guest of honor at the London tent's annual dinner September 26. C. J. Latta, European representative for Variety Clubs and Warner Brothers manager in London, will accompany Mr. Beresin to Rome, Hamburg and Paris. Other clubs are in the discussion stages in Madrid and Cairo.

Mr. Beresin's overseas trip is regarded as important because of the State Department's interest in what the clubs have been doing to combat Communism in the countries where clubs now are established. The State Department has encouraged the international chief barker to visit European cities to interest their showmen in setting up similar units.

Exhibitor in Chicago Asks $300,000 Damages

Dudley Gazzola and the Imperial theatre, Chicago, have filed suit in Chicago Federal Court, asking $300,000 of all the majors except 20th Century-Fox and MGM. The suit alleges the companies conspired to deny his theatre product in outlying runs from 1946 to the present. Mr. Mazzola's attorney, Thomas McConnell, also is to file for a writ of certiorari from the United States Supreme Court in the case of the RKO Grand Theatre. If granted, this will provide for Supreme Court review of the Appeals Court order requesting Federal Judge Igoe to ask for more evidence to determine whether the RKO divorcement has been executed and if it was required to release the Grand theatre from restrictions stemming from the decree in the Jackson Park case setting up certain clearance requirements.

United Artists Announces Appointments, Promotions

United Artists' foreign sales forces have had a series of new appointments and promotions, announced at the New York home office this week. These include: Ron Michaels, sole managing director of Australia and New Zealand—he had been joint managing director; Eric Pleskow, former special representative, West Germany, now general manager for new exchanges; Isidro Rosenfeld, succeeding Leon Nebel, resigned, as manager for Peru; George Ornstein, former special representative for Italy, transferred to Spain; Kurt Unger, succeeding Mr. Ornstein in Italy; Richard I. Guardian, district supervisor for the Philippines, Hong Kong and Taiwan; Arthur H. Solmson, manager in Hong Kong, and Conrado de Jesus, formerly acting manager in the Philippines, now manager.

Altec Begins 11-Week National Sales Drive

Under the chairmanship of L. D. Netter, Jr., Altec general sales manager, Altec Service Corporation's fifth annual sales drive began this week. Termed Altec's ServiScope Sales Drive in honor of current industry technical developments, it will run 11 weeks, terminating December 5. Division managers, branch managers, field representatives, and all field engineers will participate. Cash prizes, increased in amount over last year's awards, will be augmented by an extra prize of a week's vacation to the winner in each division. Marty Wolf, Altec assistant general sales manager, will be national drive captain. He starts a country-wide swing this week to all Altec offices to get the campaign under way.

Independents Appeal To Assure New Films

MINNEAPOLIS: Independent owners of suburban Minneapolis theatres have planned an appeal to the Minnesota Amusement Co. to utilize first-run product in its secondary downtown houses to avoid a shortage of new pictures in the subsequent runs late in October and early November. The decision to consult was taken at a meeting of independent theatre owners last Friday when it became apparent that indefinite runs for 20th Century-Fox's CinemaScope "The Robe" at MACO's Radio City and Columbia's "From Here to Eternity" at the RKO Orpheum would all but dry up the source of new top product.

John Walsh Dies

John Walsh, 46, manager of Shea Circuit's Fulton theatre in Pittsburgh, died September 22. Manager of that theatre since 1937, he had been on sick leave since June 1. Born in Newport, R. I., he was a past chief barker of Variety Club Tent No. 1, Pittsburgh. In addition to being manager of the Fulton from time to time he had served on special assignments elsewhere in the Shea Circuit. He is survived by the widow and four children.

Study Plans For Rogers Hospital

A number of plans for the operation of the Will Rogers Memorial Hospital were discussed in New York last week by the financing committee at a luncheon-meeting. Fred Schwartz, committee chairman, and A. Montague, president of the hospital, presided.

It was decided that a principal financing project will be the contribution of one hour's pay by all employees of distribution and exhibition. Another proposal calls for the sending of the Christmas card lists to the hospital executive committee, which in turn will send a letter to each name explaining that the sender was passing up the usual greeting card and instead, was making a contribution to the hospital equal to what the cards would have cost.

Distributors, in making deals for top pictures, will ask exhibitors to use the hospital coin boxes in their lobbies during the run of important films. The first to utilize this plan is Columbia which is making the requests on all contracts for "From Here to Eternity."

Further meetings of the committee will be held shortly.

Pola-Lite Has Pamphlet On 3-D Presentation

Distribution of 20,000 free pamphlets designed to help exhibitors showing 3-D films has been started by the Pola-Lite Company, manufacturers of all-plastic, 3-D viewers, Al O'Keefe, vice-president in charge of distribution, has announced. The pamphlet, entitled "Helpful Hints on How to Improve Your Projection of 3-D Pictures," will be sent to all exhibitors now showing 3-D films, as well as to other exhibitors across the country who may be contemplating showing the three-dimensional features. The pamphlet may be obtained free from any of the 32 branches of National Film Service, distributors of Pola-Lite 3-D viewers, or from the Pola-Lite Company at 630 Ninth Avenue, New York City.

"Annapurna" Here in Fall

"Annapurna," motion picture account of the French expedition to the Himalayas, will be released here this Fall, probably beginning with a smart New York art house. Arthur Mayer-Edward Kingsley, Inc., are releasing. The book has long been a best seller.

"Village" Premiere

"The Village," which won this year's David O. Selznick Silver Laurel Award, had its American premiere in New York at the Normandie Tuesday. Produced by Lazar Wechsler and Kenneth L. Maidment, it is distributed in this country by United Artists.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Too Bad For Them—Too Bad For All of Us

IT'S TOO BAD that a few exhibitors have expressed dissatisfaction with Movietime—and show little desire to have it continued as an industry benefit. Too bad for the rest of us—that a small minority who drag their feet may diminish results which have been outstanding, and might be lost entirely.

It has been our belief that the small towns have had the greatest benefits from Movietime, for under this program, more Hollywood people got to visit more small towns than ever before. We know that our own home town, Canton, Pa., population less than 3,000, enjoyed a Movietime visit, and the entire town turned out to greet Paula Raymond, Hollywood star; and Carey Wilson, MGM writer-producer, who made a fine impression, with the best industry relations in local history.

Always, key-cities and exchange cities have been favored with personal appearances, but the little towns never had a chance. We know that many small towns profited by the Movietime tours, beyond any opportunity they ever had before. It is deplorable that some exhibitor groups are griping to the extent that they, and all of us, may lose this benefit.

Particularly, in Ohio, we note that Cleveland exhibitors registered their objections. Cleveland, as a key-city and an exchange city, has always had the breaks. Maybe, Movietime was too small-town to suit them. Maybe they didn't want this industry relations program extended away from their own bailiwicks.

Leo Jones had a Movietime visit in Upper Sandusky, Ohio, population 4,000. Leo owns all the theatres in Wyandotte County, and is a "big operator" in the field of small-town showmen. We recall from the news stories in 1951 that he made much of the Movietime visit, and capitalized it to the utmost in his trading area. But he also registers objections to the continuation of Movietime, and offers revisions in plan and program.

Leo suggests that each exhibitor "pass along" the Movietime delegation from his to the next town, and in some way, this would improve the result. Leo is one who is equipped to do this; there are others who are not so well placed, and many who would let the program sag, if the responsibility was theirs to do anything more than accept what was offered.

"LITTLE BOY LOST"

With the opening of the new Bing Crosby picture—"Little Boy Lost"—at the Rivoli theatre on Broadway, this week, we will resume discussion here of the Round Table plan to give your children's clubs an objective, as outlined on this page in the issue of July 11th. We have been waiting for the release of the film to first-runs and subsequent run theatres.

Under the plan, we suggest that the children themselves, as members of the theatre's children's club, arrange for the "adoption" of a war orphan, under the well-known and long-established auspices of the Foster Parents' Plan for War Children. This involves an outlay of $180 per year, or $3.75 a week, to be underwritten and provided by your own children's audience.

We can tell you that the pressbook for "Little Boy Lost" will contain much information and material towards this fine objective as promotion for the Paramount picture. We can also tell you that Irving Mack, of Filmack, has made a special trailer. We will tell you more about the important circuits, across the board, who are taking this up as a continuous children's club plan, to be effective as an audience participation idea, throughout the year, and continuously into the future.

Each audience will know the name and situation of the child it "adopts"—there will be photographs and letters interchanged—and it has all the earmarks of a business builder with great public relations value, and heart appeal.

¶ Last May, we said on this page that CinemaScope was "Beyond Expectations"—and now that we've seen the premiere of "The Robe" at the Roxy Theatre, we'll renew our applause from this corner. And we think that small theatres have much to look forward to, with some advantages they may not have anticipated. For the small theatre that is the only place of amusement in its trading area has a responsibility to the community it serves. It isn't going out of business, and nothing will replace it.

We think that CinemaScope is like Cinerama, at least in one respect; it shows up best within a certain circle of direct vision. You can look at a curved screen from the same level, and it adds to the illusion of depth and stereoscopic quality. But if you view the same screen from the balcony, at a 45° angle, you'll see the curvature clearly, and it will diminish the illusion. So, thousands of small theatres, on one level, will present CinemaScope at its best, along with other, larger theatres that have been cut down to size. When Cinerama was installed in the big Warner theatre on Broadway, formerly the Strand, the seating capacity was reduced to less than half. The Roxy is unique among very large theatres. Projection is from the front of the balcony, and the booth is just about in the geometrical center of the building. "The Robe" in its first day, did $36,000, and in its first week, will approach a quarter of a million dollars, the world's record.

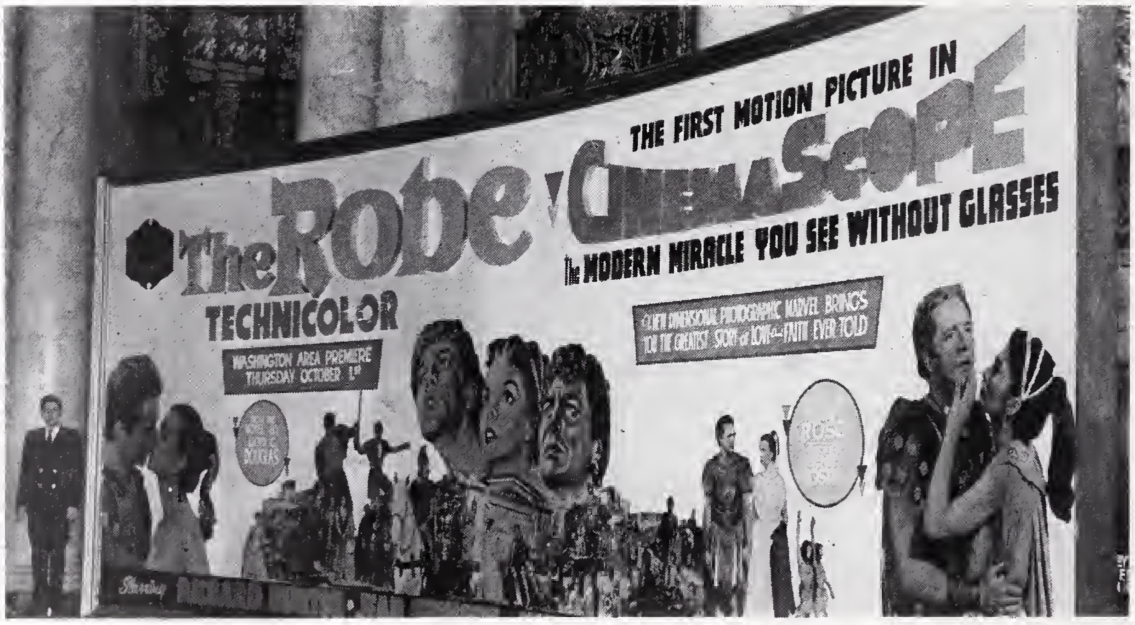
CinemaScope has been installed successfully in the projection room at 20th Century-Fox, seating about 200; and you can buy CinemaScope now for use with 16-millimeter projectors, to prove that the process comes in small sizes. Leo Wolcott, owner of the Grand theatre, Eldora, Iowa, has installed his own wide-screen at a cost of $35.03—as reported elsewhere in the Round Table at this meeting. Leo is an exhibitor leader who leads the procession in his part of the country. Charlie Jones, who saw the screen in Eldora, says "The audience impact is excellent." —*Walter Brooks*

Ideas That Vary Size and Scope

Walter Kessler, manager of Loew's Ohio theatre in Columbus, Ohio, presents the prize pony to Judy Shaffer, winner in his 3-D coloring contest, for "Fort Ti."

The stars of "Sabre Jet" look over seven cooperative ad pages placed locally for the world premiere at Loew's Theatre, Dayton.

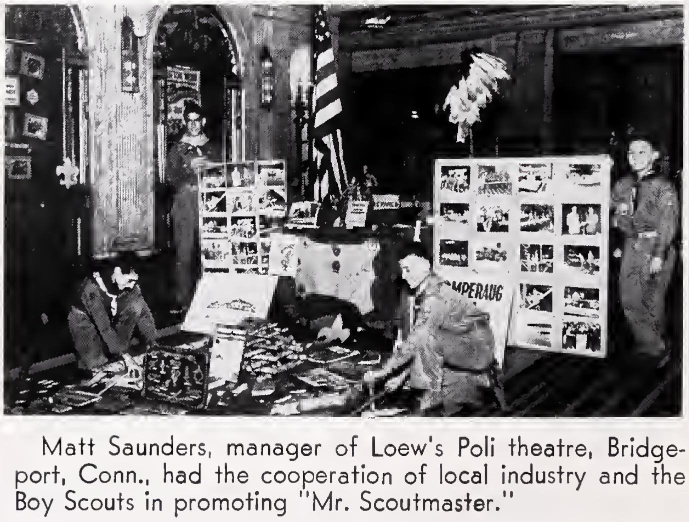
Below, Jack Foxe gets all the scope of the cinema itself in his huge "CinemaScope" display for "The Robe"—built on the grand stairway of Loew's Capitol theatre, Washington, D. C.


THE FIRST MOTION PICTURE IN
CINEMASCOPE
The MODERN MIRACLE YOU SEE WITHOUT GLASSES
The Robe
TECHNICOLOR
WASHINGTON AREA PREMIERE THURSDAY OCTOBER 1st

* * *

Koshare Indian Dancers held their annual pow-wow just in time for Ike Hoag, city manager for Cooper Foundation Theatres, to plug "Arrowhead" at the Lincoln.

Congratulations to... Lincoln Optimist Club
WORLD PREMIERE!
WIDE-VISION SCREEN
'ARROWHEAD'
In Technicolor
STARTS TUES. LINCOLN Theatre
Welcome to... Koshare Indian Dancers



Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., had the cooperation of local industry and the Boy Scouts in promoting "Mr. Scoutmaster."

Leo Wolcott Sells Them Wide Screen

It's a pleasure to receive, via Henderson Richey, at MGM, a copy of the Hardin County Index, local newspaper for Eldora, Iowa, with a special issue devoted to Leo Wolcott's wide screen installation at the New Grand theatre. The theatre was closed for one day, and the paper heralded the reopening in new dimensions—for film industry, and for Eldora. The first page of this weekly paper carries an editorial description of the local innovation—and the second section includes a full-page, cooperative ad, for the new device, with the best wishes of local merchants.

Then, also in the mail, is the Allied Caravan bulletin from Iowa, Nebraska and Mid-Central, with what Charlie Jones says—and how he says it! He tells us that Leo installed his wide screen at a cost of $35.03 and that he built it himself, using satin for a screen surface. He says that Leo's theory is that the merry-go-round on screens has run the gamut of ground glass to silver screen to gold fibre to beaded screens to white plastic, and is now back to silver screen again. Leo figures he can afford to junk the satin screen when and if the industry settles on something.

In the meantime, he has something to meet competition and the current vogue for something new, and he can capitalize on the publicity of the period. In our opinion, he is very right, for he is strictly on the right track, headed in the right direction. Eldora, Iowa, is right up-to-date, with their version.

We'd Like to Get to Guntersville, Ala.

Lot of beauty contests current in these United States at this season of the year, but judging from evidence submitted in our mail, we would sure enough like to be a judge in Guntersville, Alabama, where Bill Harris, manager of the Lake and Ritz theatres, holds a contest every year for a winner to be designated as "Miss Marshall County." We have the pictures here to prove our point, just in case anybody finds this trip on our expense account in 1954. There are photographs for our picture page to prove how nice it would be to go to Alabama on such a project. The contest is held at the Lake theatre, seating 900, catering to a population of nine thousand, and with 20 contestants, all beautiful and all Southern! We hope the winners win a trip to New York!

For Opinion Makers

Metro putting out another of their famous "Facts" booklets to tell newspaper editors, critics and opinion-makers all about "Mogambo"—which is the first of the "Lucky 7."

MOVIETIME, U.S.A.

The Colonial theatre, Poughkeepsie, toasted the opposition Bardavon on the same grounds, but took a slight bow for themselves for their own attraction, "Gentlemen Prefer Blondes."

▼

John W. Godfroy, manager of the Paramount theatre, Ashland, Ky., asks for bigger publicity mats—says he can plant any that are three-columns wide or better, in free space. That's good news!

▼

Lou Cohen, manager of Loew's Poli, Hartford, used a miniature panoramic screen as display for "Mogambo" in his lobby—looking exactly like the big presentation in small size, even to a miniature audience, drawn in to scale.

▼

Bob Diem is the new manager of Loew's Colonial theatre, Reading, Pa., succeeding Larry Levy, who has been promoted to a new post in Providence, and he follows right in with the same good showmanship.

▼

Jim Cameron, Lakehead supervisor for Famous Players-Canadian theatres at Fort William, Ont., sends photos of the prize winner in the "Miss Canada" contest—recently held in Hamilton.

▼

Don Hooten, manager of the Plaza theatre, in Norwood, a Cincinnati suburb, sends news and snapshots of his children's show matinee (every day in summer) with about 100 bicycles parked on the curb! He says it was 95° but very cool inside.

▼

Bill Burke, manager of the Capitol theatre, Brantford, Ont., had an escape artist (professional) as ballyhoo for "Houdini" and landed news pictures in the local papers.

▼

Bill Raulerson, manager of the Royal theatre, Blackshear, Ga., joins the Round Table with evidence of his showmanship.

Leo Ricci, manager of the independent Capitol theatre, Meriden, Conn., cashed in all summer by stressing his air conditioning with special slogans in his newspaper advertising.

▼

George K. Landers, Hartford division manager of E. M. Loew's theatres, tells patrons that "From Here to Eternity"—now a hold-over—could easily run F. H. T. E. as an attraction.

▼

Ed Lord falls in line with coming events by saying that the Lord theatre, Norwich, Conn., "will be closed today" to allow for the installation of their new screen.

▼

H. Rosenberg, manager of the Centre theatre, St. Catharines, Ont., circulated a special letter to his patrons and the local press, advising them that his new Wide-Screen is the first small-city installation of this type of screen in Ontario.

▼

Arnold Gary, manager of the College theatre, "B-ham," Alabama, sends us a bundle of his current exploitation, to let us know what he is doing in showmanship.

▼

James G. Bell, manager of the Guthrie-Lee theatres in Grove City, Pa., had four newspapers in his area carrying stories in favor of the elimination of the tax.

▼

Pearce Parkhurst proving the value of little throwaways in the promotion of new pictures at the Lansing Drive-In theatre, Lansing, Mich., with double and triple features.

▼

John F. Burke, manager of the Fabian Fox theatre in Brooklyn, packing them in with prime promotion for Charge at Feather River in 3-D, supported by excellent newspaper advertising.

Van Heflin filled a late summer stage engagement at Walter Reade's Savoy theatre in Asbury Park, N. J., simultaneous with a pre-release booking of his new picture, "Wings of the Hawk," at Reade's St. James theatre in the Jersey resort. Here you see Jerry Pickman, Paramount's vice-president, with producer Bill Pine, Van Heflin, producer Bill Thomas, Mrs. Heflin and Walter Reade, Jr., in an informal get-together of show folks.

WORD-OF-MOUTH SELLS PICTURES

Hollywood Director Says National Advertising Must Be "Triggered"

"Although it can never do more than augment the regular advertising and publicity channels, word-of-mouth has nevertheless become an increasingly important factor in the success of a picture during the past few years," Henry King asserted in a talk on the theme, "Movies and the Community," under the sponsorship of the Westwood Citizens League, in Los Angeles, last week.

This is partly the result of the definite tendency of the public to "shop" for its Motion Picture entertainment fare, the 20th Century-Fox director declared.

Pre-Selling Follow-Up

"Many people who are 'prepared' or 'conditioned' by the advertising, still don't actually go up to the box office and lay down their admission money until they are 'triggered' by the enthusiasm of some friend whose judgment they respect and who has seen and liked the picture," King said.

"Word-of-mouth can be very influential on an especially fine picture, possibly sometime even dictating the ultimate profits on a movie. Proof of this is to be seen in a Hollywood phenomenon known as the 'sleeper.' This is a small-budget picture frequently without any substantial starring cast or pretenses, which nevertheless zooms up into the big money-making class as a result largely of word-of-mouth combined with such things as a very smart ad selling campaign, good critical reviews, or a timely theme.

"Exhibitors have told me instances of individual citizens becoming particularly enthusiastic about a picture and virtually launching one-man or one-woman campaigns among all their friends and neighbors and even strangers.

"The approval of a few influential community leaders, club-women, business leaders, and so on is sometimes of critical importance. A high school teacher in a populous sector, for instance, might indirectly bring as many as a couple of hundred patrons into a theatre if she likes a certain costume or historic movie and recommended it to her classes.

"At the same time, the word-of-mouth is the most candid and sometimes the most unpredictable exploitation factor in selling a movie," according to King, who just completed directing "King of the Khyber Rifles," which Frank Rosenberg produced for 20th Century-Fox.

This Possibly Could Be Called "Collusion"

Lawrence Lehman, manager of the RKO Missouri theatre, Kansas City, still another of those gallant ones who bow to the current engagement of "FROM HERE TO ETERNITY" at the competitive Loew's Midland, with a paid advertisement in the Times.

"Schine On" In Syracuse

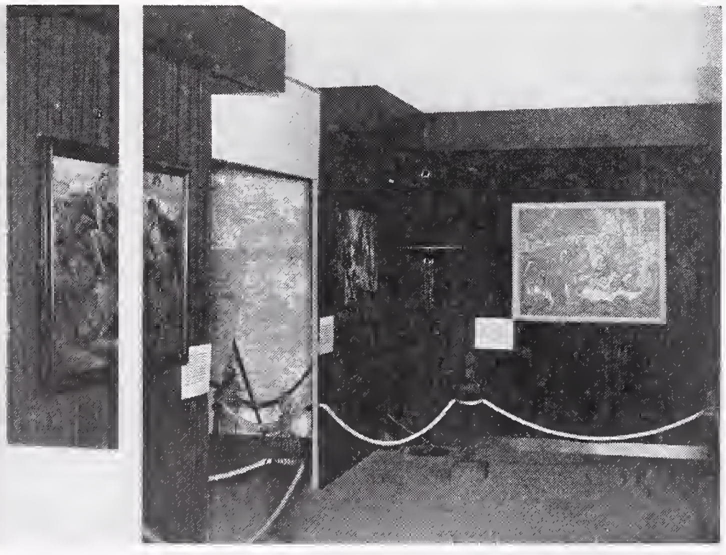
It isn't the harvest moon, but just that old Schine showmanship that illuminates the scene in Syracuse. B. J. Dargush is a new and shining face, under Harry Unterfort's supervision—and he restores some of the shining examples in our mail that have always originated from this address, in our Round Table mail.

Currently are two stories, both with photos for our picture page. For "Mr. Scoutmaster" he had an excellent lobby display with the cooperation of the Boy Scouts, and different in style from any we've seen elsewhere. It was a "demonstration" to prove Scout craftsmanship as an adjunct of showmanship. We'll put the picture through, soon. Lots of good newspaper mention and commercial tieups with stores sponsoring the picture.

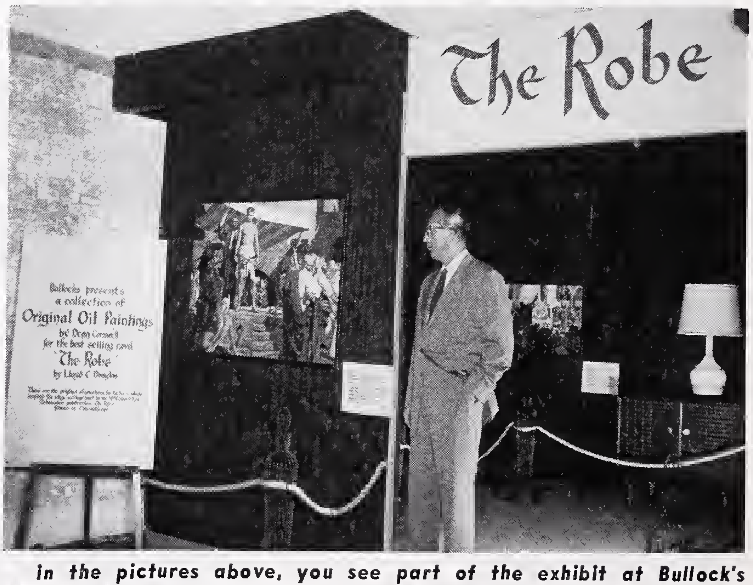
And then, there was a "Mrs. N. Y. State" contest, in which both parties referred to above appear in photographs—back stage. Harry, especially, looks very nice with groups of prize winners, in the news pictures. The winner was "an astonished blonde"—and she won the state honors. Lots of newspaper publicity on this one, too, with plenty of pictures in the news pages. No wonder they say they're quite proud of the public relations value and the help it gave the box office over four nights.

Fox West Coast theatres alerted to tie in Debbie Reynolds, her current picture "Affairs of Dobie Gillis" with National Dog Week, which is right now. No particular connection, except that it is alliterative and a good idea.

Paintings of "The Robe" Continue on Tour



Dean Cornwell's wonderful paintings of "The Robe" have been on tour since last February, starting at Bamberger's in Newark and visiting large department stores in Atlanta, Kansas City, San Francisco, Toledo, Des Moines, Cleveland, Boston, Providence, Fall River, New Bedford, Cincinnati, Detroit, St. Louis, Syracuse, Buffalo, and Pittsburgh.


The Robe
Bullocks presents a collection of Original Oil Paintings by Dean Cornwell for the best selling novel "The Robe" by Lloyd C. Douglas

In the pictures above, you see part of the exhibit at Bullock's famous store in Los Angeles, last stop before returning to cover the opening engagement of the picture at the Roxy theatre, in New York. Then, these fine paintings will continue their travels to coincide with other playdates, elsewhere. You can see reproductions of the paintings in a fine souvenir book issued by 20th Century-Fox.

"Lili" Gets Top Circuit Treatment

This Monday morning's mail brought two extraordinary exhibits to our Round Table desk—both on Lili—and from the publicity departments of two major circuits. Howard Pettengill sends his complete campaign book, prepared by Florida State Theatres in Jacksonville for the occasion, and it starts off in top-bracket style with a splendidly simulated cover of *Life* magazine, with the heading, "A very important day in LIFE as a Florida Theatres Showman." That cover would do credit to Mr. Luce, and he better acknowledge it.

Inside is a letter, outlining campaign suggestions from headquarters, and an 18-page mimeographed brochure with suggestions which Howard Pettengill has prepared as a guide for Florida State Theatres. It is designated with a Gold Seal, to mark it special, and that's mild in our opinion. The cooperation of the circuit is apparent in this unique and exclusive preparation, provided from Jacksonville, and obviously news to MGM's New York home office. We are sending over our copy so they can see what's what.

In the same mail comes a copy of the *Houston Press,* from Frank Starz, of Interstate Circuit, with a terrific front-page story on Leslie Caron—the newspaper says "Houston takes 'Lili' to heart—70,000 see it." The picture is now in its eleventh week at the River Oaks theatre, and we've never seen a metropolitan newspaper go quite so far overboard for a movie star as front-page copy. Very big picture of Leslie seems to prove they're right.

Showman Operating In Downtown Tulsa, Okla.

J. J. Kirchoff, manager of the Rialto theatre, Tulsa, has moved into the Round Table with proof of his basic showmanship in a business neighborhood we are familiar with —where there have been other showmen, not now actively reporting. His contest to guess the age and weight of the "Beast From 20,000 Fathoms" is intriguing (did any of you ever play this picture with "Dangerous When Wet" on a double-bill?). And he does well in posting notice of "No Men Wanted" in advertising "Girls of Pleasure Island" when he explains there are 3 lovely girls, 1500 U. S. Marines and one perturbed father, in the cast.

Reciprocal Co-Op

W. S. Samuels' offset herald from the Lamar theatre, Beaumont, Texas, now includes photographs of merchant tieup window displays, which surely draw the attention tighter. First time we've seen this reciprocal gesture in merchant advertising.

British Round Table

L. H. Allen, manager of the Rivoli cinema, Southend, celebrated the 57th anniversary of the theatre with a week-long stage show, in addition to "The Bad and the Beautiful," at no cost to the theatre. . . . R. W. G. Bennett's advertising signs for the "City Beneath the Sea" playdate had one arrow pointing "To the Sea" and another "To the City Beneath the Sea" at the Corona theatre, Liverpool. . . . G. F. Brodie, manager of the Regal cinema, Barrow-in-Furness, had a 12 foot space ship taken through the main streets with credits for "Abbott & Costello Go to Mars.". . . Complicated looking blueprints were dropped in the district and announcements made at the theatre to return these "Top Secret" plans and receive a reward from J. A. Court, manager of the Princess theatre, Hoyland. Some of the blueprints were taken to the police station. . . . John Davies, assistant manager at the Odeon theatre, Manchester, sends an all-out campaign on "Niagara" which he executed while on relief duty at the Gaumont, Chorlton. . . . Douglas Ewin, manager of the Regal cinema, Oxford, cooperated with the manager of the nearby Ritz cinema on an effective campaign for "Hans Christian Andersen" and says good business resulted. . . . F. H. Gompertz, manager of the Odeon in Chichester used ship's bell to draw attention to "Titanic," and promoted life-saving apparatus for his lobby display. . . . H. Hall, manager of the Cavendish theatre in Derby, sends us a worthy entry on his Carnival Queen Contest for cinema club members. . . . D. Hardy, manager of the Gaumont theatre had local Sea Scouts put on an exhibition in the lobby for his showing of "The Cruel Sea.". . . N. J. Hartle, assistant manager of the Capitol cinema, Churchgate, planned a singing contest during the showing of "Because You're Mine" and also sends a full-page cooperative ad for the picture.

▼ ▼

Desmond McKay, manager of the Playhouse Cinema, Galashields, made an enormous kite with "3-D" painted on it which he flew three days previous to and during playdate, from the cinema roof. . . . Arthur P. MacLeod, Olympia Cinema, Darlaston, a new member of the Round Table from a small theatre in a small town, sends details of good exploitation used for recent programs. . . . L. Mitchell had attractive "silver" keys with attached tags advertising "Turn the Key Softly" at his Princess Theatre in Barnsley. The keys were left in odd places in stores and around town where they would be picked up. . . . S. V. Murdoch, manager of the Gaumont, Oakfield, Liverpool, fortunate in being able to arrange street stunt of man in Legionnaire suit on a white hunter, and says the cost of this highly successful stunt was negligible. . . . F. B. Page, manager of the Rex Cinema, Islington, uses street stunts for his programs with the aid of his doorman who is very cooperative in donning costumes. He encloses snapshots of him advertising "Desert Rats" and "Superman." . . . For his lobby display of "City Beneath the Sea," G. J. Pain, manager of the Gaumont Theatre, Glasgow, was able to obtain from the zoo an aquarium well stocked with colorful fish, frogs and under-water vegetation. Miniature divers and sunken galleons were added for an effective display. . . . R. W. Parker, manager of the Regal, Torquay, had a troupe of can-can girls on his stage for two nights, wearing the original "Moulin Rouge" costumes, for his showing of that picture. . . . James Robertson borrowed a hundred year old coach and had his staff costumed as heralds, pages and trumpeters, and encloses press clippings showing publicity gained for his showing of "The Prisoner of Zenda" at his Regal Cinema in Girvan, Scotland. . . . Sydney L. Sale, manager of the Granada cinema, Dover, had his can-can girls tour the town on a float to exploit "Moulin Rouge."

Harold Shampan, Gaumont theatre manager in Islington, had a professional weight lifter outside his theatre which drew crowds for his showing of "Pickup on South Street." A local newspaper used the story and a picture. Also sends photos on his excellent "Scared Stiff" campaign. . . . Charles Smith, Regent theatre manager in Brighton, arousing interest with the 1899 Benz and 1914 Ford cars he promoted for his showing of "Genevieve." . . . For "Innocents in Paris," H. E. Smith, manager of the Odeon in Torquay, had a large printed banner on the wheel-house of a boat which runs across the bay, and the film was also advertised on British-European Airways folders. . . . A dancing contest, with music from the film, was held in connection with the playing of "The Stars Are Singing" at the Palace theatre, Abroath, where J. L. Smith is manager. . . . I. G. Black, assistant manager at the Odeon, Motherwell also played "The Stars Are Singing." Realizing the terrific appeal this film has to the younger generation, he invited youth groups for the first performance and gained word-of-mouth publicity. . . . James Strachan, manager of the Kelburne Cinema, Paisley, learning that his opposition was playing "The Cruel Sea" also, arranged with him for a cooperative campaign, thus cutting costs to a minimum. . . . J. W. Turner, manager of the Savoy Cinema, Sale, had traders willingly accept his heart-shaped stickers, advertising "I Love Melvin," for use on their customers' parcels, and says though the weather was hot, the film played to very good business. . . . Lily Watt, manager of the Odeon, Coatbridge, Scotland, sends her entry for the Quigley Awards third quarterly competition—an attractive campaign book on "A Queen is Crowned," and was happy to be on the reception committee when the Queen visited Coatbridge.

▼ ▼

D. Hughes, manager of the Regal cinema, Cheltenham, distributed envelopes containing smelling salts worded, "In Case You Can't Stand the Thrills of 'The Story of Three Loves' " and also used heart-shaped stickers to emphasize the love angle of the picture. . . . S. Kay, manager of the Futurist cinema, Elsecar, held a hand-writing contest in connection with his showing of "Scaramouche" and sends pictures of the winners. . . . David C. Kerr, manager of the Ritz, Cambuslang, also played "Scaramouche" and created good will for his theatre by tying up with a masked ball held for the benefit of local orphans. Costume and fencing contests were held. . . . John E. Lake, manager of the Savoy, Luton, tied in with a local stocking firm on a "Dream Wife" contest for his playdate of that picture. . . . H. Laybourne, manager of the Odeon, Southsea, contacted band leaders and music shops to play songs from "Hans Christian Andersen," with a plug for the picture. . . . John Longbottom of the Odeon, Middlesbrough, used away-from-the-theatre exploitation for "The Desert Rats." Instead he concentrated on a 40 foot army recruiting stand at a nearby football ground and sends photo of the large display.—W. T.

ALWAYS BEST....
ALWAYS ON TIME...
FILMACK
SPECIAL
TRAILERS
CHICAGO:
1327 S. WABASH
NEW YORK:
630 NINTH AVE.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SAVE 70% ON MARQUEE LETTERS! TEMpered Masonite: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50 any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

INCREASE B.O. RECEIPTS WITH WIDEscreen & 3D equipment. Silver screens 90c sq. ft. (above 32′ wide $1.35). Minimum delay on short focus Lenses, order now. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

LOWEST PRICES EVER! HOLMES EDUCATOR dual equipments 35mm projection-sound complete, excellent condition $495. Buy on time! S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GREATER VALUES THAN EVER IN OUR OWN **3-story building! E-7 mechanisms, 6 months' guarantee, $475 pair; 3 unit late Automaticket register, excellent, $135; Super Simplex mechanisms, rebuilt, $750 pair; Aluminum Reels, $1.25; Hertner 65-/130 generator, like new, $675; 3D equipment at lowest** prices. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS, 40″x60″ $7.50; 30″x40″ $5 unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

SEATING

OUR BEST CHAIR BUY! 1000 FULLY UPHOLstered back, spring seat, metal lined, good condition, only $4.95. Many more — send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

POSITIONS WANTED

MANAGER—OVER 30 YEARS FIRST-RUN CIRcuit experience in exploitation, promotion and operation. Available October 5th. New England preferred. Box 2744, MOTION PICTURE HERALD.

TOP NOTCH GENERAL MANAGER AVAILABLE. Experienced buyer booker-publicity specialist. BOX 2741, MOTION PICTURE HERALD.

ENERGETIC, PROMOTION-MINDED MANAGER, thoroughly experienced, circuit trained, presently employed, seeks change offering better opportunities. East or New England preferred. BOX 2739, MOTION PICTURE HERALD.

BOOKS

"NEW SCREEN TECHNIQUES"—the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

BECOME A PRODUCER—SHOOT LOCAL NEWSreels, TV commercials, documentaries. Make advertising tie-ups with local merchants. Film production equipment catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

DEVRYS AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from $1595 (send for lists). Time deals arranged. In-car speakers w/4″ cones $15.50 pair w/junction box; underground cable $65M. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

THEATRES

FOR SALE: OUTSTANDING DRIVE-IN THEatre located in Southern Illinois rich industrial city. High class. Profitable. One-third down. balance monthly. Investigation invited. BOX 2737, MOTION PICTURE HERALD.

FOR SALE—AIR-CONDITIONED MOTION PICture theatre, fully equipped and successfully operating for many years. Located in fast growing suburban section of New Orleans, La. BOX 2742, MOTION PICTURE HERALD.

HELP WANTED

WANTED: TWO MANAGERS WITH CONSIDERable amount of exploitation and promotional experience for large theatre chain situated in the Eastern States. Good starting salary. Group Insurance, Hospitalization. Answer giving past experience and whether available for interviews. Box 2343, MOTION PICTURE HERALD.

Cinema Lodge, Club Group To Honor Sophie Tucker

New York's Cinema Lodge of B'nai B'rith will pay tribute to Sophie Tucker at the Hotel Astor on Wednesday evening, September 30th before a large invited audience of industry representatives, members of the Lodge and their guests, it was announced yesterday by Burton E. Robbins, President.

The newly organized women's committee of the New York Variety Club Foundation to Combat Epilepsy will honor Miss Tucker at a cocktail party and tea at the Variety Club headquarters, Hotel Piccadilly, Monday, September 28. Carmel Myers Schwalberg, film and television star, will be hostess.

Disney Product Gets Heavy Magazine Play

Walt Disney and his cartoon characters in the shorts and features distributed by RKO Radio are the subjects of features in several nationally circulated magazines and a coast-to-coast TV and radio show.

The September 7 issue of "Tempo" carried a front cover on Mickey Mouse and an inside layout based on the 25th anniversary celebration of the famous rodent. The Eddie Fisher TV and radio show of either September 25 or October 2 was to be devoted entirely to Disney.

During October or early November, the "Saturday Evening Post" will carry a two-installment story of Disney written by Jack Alexander. It will be liberally illustrated with color art of Donald Duck, Mickey Mouse and others of the famous Disney cartoon family. Another important story and picture layout dealing with Disney and his characters will appear in the November 2 issue of "Life" magazine.

Legion Approves Seven Of Nine New Films

The National Legion of Decency this week reviewed nine new pictures, classifying three as unobjectionable for general patronage, four as unobjectionable for adults and two as objectionable in part. In the first group are: "The Big Jump," "Sabre Jet" and "Steel Lady." In the second category are: "Back to God's Country," "Desperate Moment," "Take the High Ground" and "Vicki." In the last groups are: "99 River Street," due to "suggestive sequences; excessive brutality"; and "Big Heat," because of "excessive brutality; low moral tone." The film "Martin Luther" was separately classified with this observation: "This picture offers a sympathetic and approving representation of the life and times of Martin Luther, the 16th Century figure of religious controversy. It contains theological and historical references and interpretations which are unacceptable to Catholics."

Joint Defense Appeal Will Honor Brandt

Harry Brandt, president of Brandt Theatres, and a New York exhibitor leader, will be the guest of honor for his "efforts to protect American democratic liberties," at a dinner, October 21, at the Hotel Waldorf-Astoria, tendered by the Joint Defense Appeal in conjunction with Cinema Lodge, B'nai B'rith. The JDA is the fund raising arm for the American Jewish Committee and the B'nai B'rith's Anti-Defamation League. Max E. Youngstein, vice-president of United Artists, and dinner chairman, and William J. German, of W. J. German, Inc., and also general chairman of the JDA amusement division, have asked industry-wide attendance at the dinner.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 125 attractions, 5,054 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	10	33	30	3
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	2	13	2	–
†Affair with a Stranger (RKO)	–	–	2	1	2
*All Ashore (Col.)	1	10	27	22	3
All I Desire (Univ.)	–	7	19	19	1
Ambush at Tomahawk Gap (Col.)	–	3	10	10	1
Arena (3-D) (MGM)	–	5	4	13	2
†Arrowhead (Para.)	–	3	4	–	–
Band Wagon, The (MGM)	2	5	16	6	1
Battle Circus (MGM)	–	13	65	32	12
Beast from 20,000 Fathoms, The (WB)	6	24	14	8	7
*Bwana Devil (3-D) (UA)	18	16	4	5	1
By the Light of the Silvery Moon (WB)	4	33	54	19	4
†Caddy, The (Para.)	1	6	1	–	–
Call Me Madam (20th-Fox)	3	24	37	44	24
Charge at Feather River, The (3-D) (WB)	8	8	5	8	–
City of Bad Men (20th-Fox)	–	4	25	6	1
Code Two (MGM)	–	5	10	–	1
Column South (Univ.)	–	5	13	20	1
Count the Hours (RKO)	–	–	4	1	7
Cow Country (AA)	–	2	6	5	2
Cruisin' Down the River (Col.)	1	1	9	13	1
Cry of the Hunted (MGM)	–	–	9	6	–
Dangerous When Wet (MGM)	5	40	59	7	–
Desert Legion (Univ.)	–	7	24	37	1
Desert Rats, The (20th-Fox)	–	5	16	28	3
Desert Song, The (WB)	–	1	41	23	3
*Destination Gobi (20th-Fox)	–	5	31	42	6
Devil's Canyon (3-D) (RKO)	–	2	3	–	–
Down Among the Sheltering Palms (20th-Fox)	–	1	27	25	5
Dream Wife (MGM)	–	9	16	22	4
Fair Wind to Java (Rep.)	–	1	9	22	7
Farmer Takes a Wife (20th-Fox)	–	18	20	11	3
Fast Company (MGM)	–	–	8	7	4
Fort Ti (3-D) (Col.)	13	19	7	3	–
Fort Vengeance (AA)	–	1	2	7	4
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	6	36	17	8	–
Gentlemen Prefer Blondes (20th-Fox)	26	14	–	1	–
Girl Next Door, The (20th-Fox)	4	8	21	11	–
Girls of Pleasure Island (Para.)	2	13	29	13	1
Glass Wall, The (Col.)	–	2	7	3	2
Glory Brigade, The (20th-Fox)	–	4	6	7	1
Great Sioux Uprising, The (Univ.)	1	4	17	14	1
*Gunsmoke (Univ.)	2	21	31	24	1
Hans Christian Andersen (RKO)	22	38	6	1	2
Hitch-Hiker, The (RKO)	–	9	12	7	–
Houdini (Para.)	2	18	4	–	–
House of Wax (3-D) (WB)	52	28	5	3	3
†I, The Jury (3-D) (UA)	1	1	3	–	–
†Inferno (3-D) (20th-Fox)	1	1	11	–	1
Invaders from Mars (20th-Fox)	–	11	10	17	8
†Island in the Sky (WB)	–	4	3	1	1
It Came from Outer Space (3-D) (Univ.)	2	4	11	7	3
It Happens Every Thursday (Univ.)	–	2	14	23	3
Jack McCall, Desperado (Col.)	–	3	17	10	5
Jamaica Run (Para.)	–	2	15	17	4
Juggler, The (Col.)	1	–	1	4	2
Kid from Left Field, The (20th-Fox)	–	–	12	6	–
Latin Lovers (MGM)	3	–	5	3	3
Law and Order (Univ.)	–	7	31	28	–
Let's Do It Again (Col.)	–	5	10	9	1
Lili (MGM)	6	10	4	2	1
Lone Hand (Univ.)	–	12	34	15	–
†Loose in London (AA)	–	2	3	–	–
Ma and Pa Kettle on Vacation (Univ.)	48	33	28	20	–
Main Street to Broadway (MGM)	–	2	–	10	8
Man from the Alamo (Univ.)	–	6	4	1	–
Man in the Dark (3-D) (Col.)	4	15	7	6	2
Man on a Tightrope (20th-Fox)	–	–	5	20	5
Marshal's Daughter, The (UA)	–	1	12	1	–
†Master of Ballantrae, The (WB)	1	1	4	1	1
Maze, The (3-D) (AA)	1	2	7	9	1
†Melba (UA)	–	–	–	7	–
*Member of the Wedding (Col.)	3	1	6	2	4
†Mister Scoutmaster (20th-Fox)	3	6	8	2	–
Moon Is Blue, The (UA)	13	6	–	1	–
Moulin Rouge (UA)	15	31	12	19	4
Never Let Me Go (MGM)	–	5	40	43	5
Off Limits (Para.)	2	17	39	23	–
Peter Pan (RKO)	44	24	3	2	–
Pickup on South Street (20th-Fox)	11	46	19	6	4
Plunder of the Sun (WB)	–	–	–	8	–
Pony Express (Para.)	–	27	29	11	1
Powder River (20th-Fox)	–	8	27	26	–
President's Lady, The (20th-Fox)	11	20	46	20	13
Prince of Pirates (Col.)	–	13	5	6	–
Queen Is Crowned, A (Univ.)	3	9	1	4	4
Raiders of the Seven Seas (UA)	–	1	4	11	4
Remains to Be Seen (MGM)	–	10	35	10	1
†Return to Paradise (UA)	–	4	2	–	–
Ride Vaquero (MGM)	1	14	26	8	1
Roar of the Crowd (AA)	–	3	2	3	–
Salome (Col.)	9	36	16	6	1
Sangaree (3-D) (Para.)	3	9	3	1	2
*Savage Mutiny (Col.)	–	–	3	5	–
Scandal at Scourie (MGM)	–	6	13	21	7
Scared Stiff (Para.)	24	40	6	3	–
Second Chance (3-D) (RKO)	2	2	11	7	–
Seminole (Univ.)	1	22	30	18	3
Serpent of the Nile (Col.)	–	–	6	12	3
Shane (Para.)	17	7	1	1	–
Siren of Bagdad (Col.)	–	–	2	7	1
Slight Case of Larceny, A (MGM)	–	–	2	11	–
Small Town Girl (MGM)	–	11	34	53	3
So This Is Love (WB)	–	2	6	2	–
Sombrero (MGM)	1	5	16	46	3
Son of Belle Starr (AA)	–	4	4	2	–
South Sea Woman (WB)	–	10	24	15	–
Split Second (RKO)	–	1	19	16	3
Stalag 17 (Para.)	2	16	8	1	–
Story of Three Loves, The (MGM)	–	8	7	6	3
Stranger Wore a Gun, The (3-D) (Col.)	–	7	–	–	–
Sun Shines Bright, The (Rep.)	–	–	1	4	6
Sword and the Rose, The (RKO)	–	1	3	2	1
Take Me to Town (Univ.)	–	8	19	10	1
Tarzan and the She-Devil (RKO)	–	4	5	2	1
Thunder Bay (Univ.)	3	7	19	7	1
Titanic (20th-Fox)	3	44	34	12	2
Tonight We Sing (20th-Fox)	–	8	2	5	10
Trouble Along the Way (WB)	2	10	28	58	11
Vanquished, The (Para.)	–	1	19	12	5
White Witch Doctor (20th-Fox)	13	31	8	2	–
Woman They Almost Lynched (Rep.)	8	10	15	5	1
Young Bess (MGM)	1	20	27	19	3

APPAREL
99.2% INCREASE

HOUSE FURNISHINGS
105% INCREASE

FOOD
141.4% INCREASE

THEATRE EXPENSES
98.9% INCREASE

FUEL
47.6% INCREASE

RENT
42.4% INCREASE

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They are *sparked* by the Bureau of Labor Statistics report that your *cost-of-living* has increased 92.8% from 1939 to 1953 . . . with the cost of FOOD puffed up 141.4% . . . HOUSE FURNISHINGS 57.9% and RENT 42.4%. These sparks are fanned by the Exhibitors Digest findings that costs of THEATRE EQUIPMENT and SUPPLIES have risen 98.9% in the period from 1940 to 1952! Pretty good reasons for distress.

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